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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
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3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
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8	BSO	1895-1896
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3	Oversize Newspapers and Journals	1919-1979

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Volumes 111-112

BSO, Pops, Tanglewood

1964-1966

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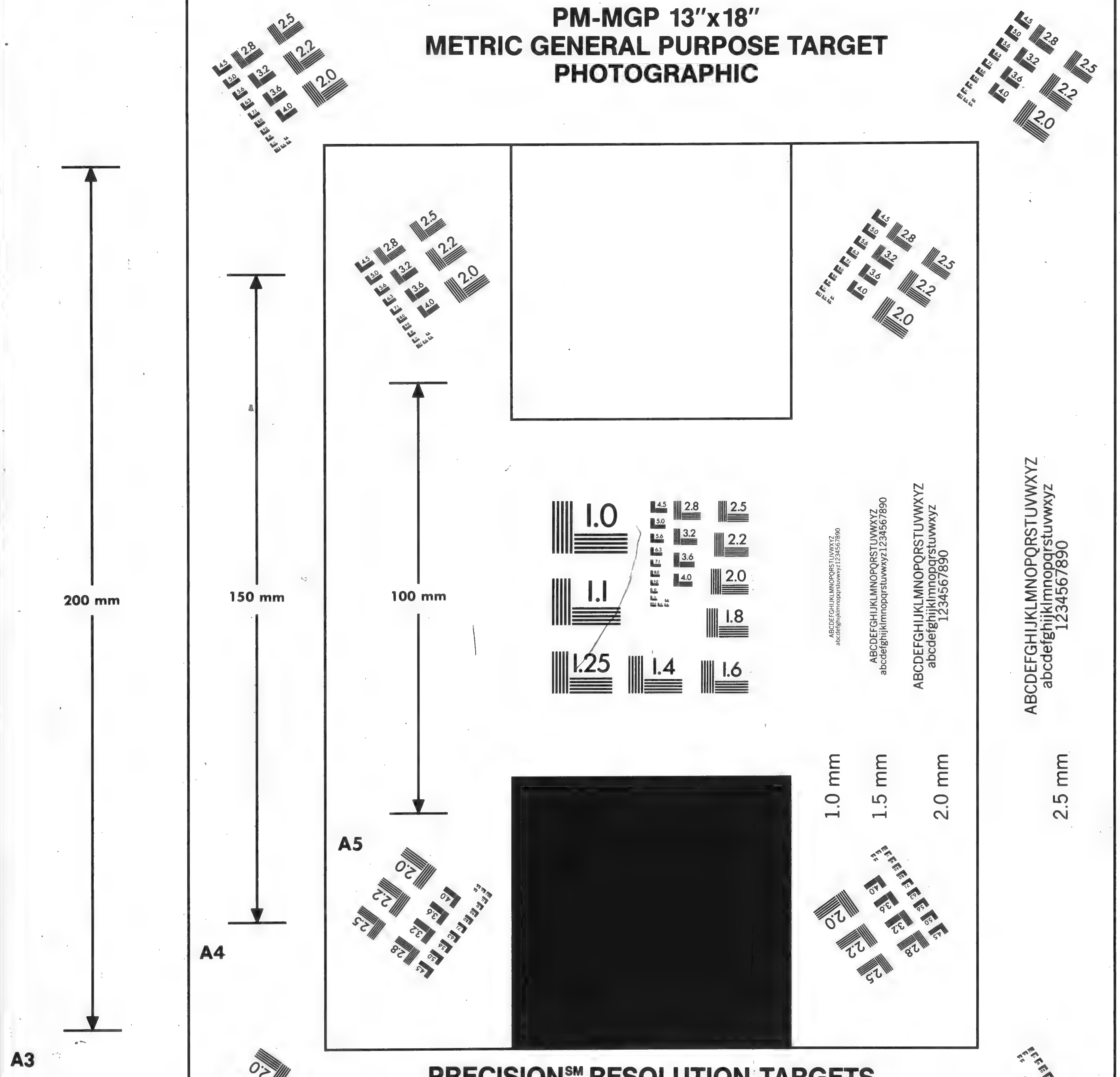
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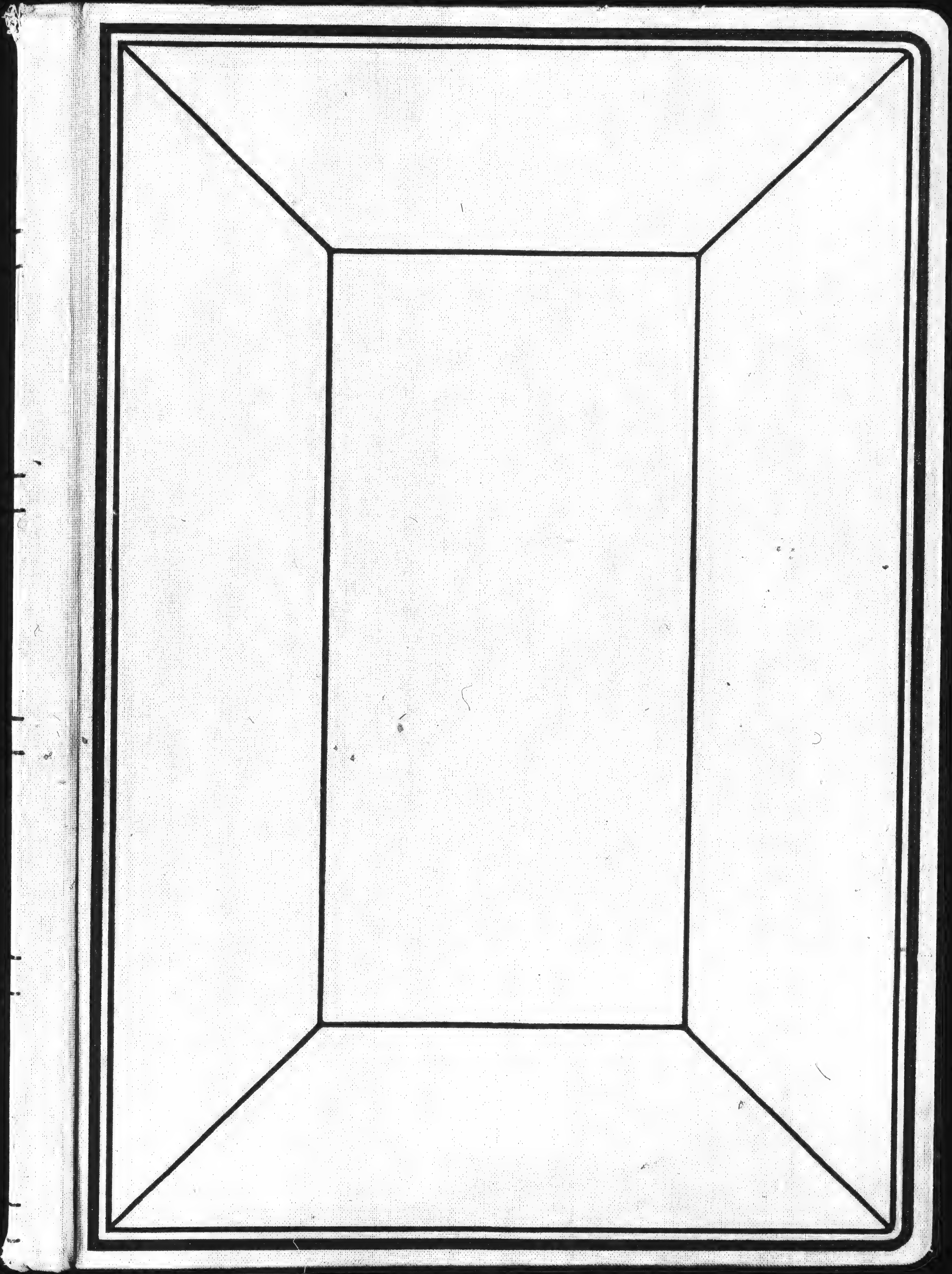
St. Paul, MN 55119

VOLUME 111

BSO
Pops

1964 - 1966



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PRE. SEASON.

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Box 2078, Boston 6 • RIchmond 2-4200

Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

SEP 17 1964

Pre-Symphony Meets To Open Music Season

With the Boston Symphony Orchestra's opening concert on Friday, September 25, the curtain goes up for the official Musical Season in our city.

This date marks also the beginning of the Pre-Symphony Luncheons at the Midtown Motor Inn, in their fourth season. Harry Ellis Dickson, prominent Member of the Orchestra, will present a series called "Music of the World — Inside the B.S.O.", with diplomatic representatives of the countries discussed as guests of honor.

G. Wallace Woodworth, known Musicologist and Professor at Harvard University, and Klaus Liepmann, Director and Professor Music at M.I.T., will be the distinguished guest speakers at several luncheons.

The Boston Community Center will co-sponsor again a series of luncheons presenting a roster of such speakers as Cleveland Amoroy, Max Kaplan, Francis W. Hatch and Elliot Norton.

The Chorus Pro-Musica will take over on December 18th, presenting a special Christmas Program.

All in all, it looks like a fascinating season, with fascinating subjects.

As in previous years, Mrs. E. Anthony Kutten is Chairman of these Pre-Symphony Luncheons at the Midtown Motor Inn. They are open to the public, and the price of $3.75 includes free parking for the entire afternoon.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

[illegible] 64

Pre-Symphony Luncheons to Begin

The Boston Symphony Orchestra's opening concert on Friday, Sept. 25, marks also the beginning of the Pre-Symphony Luncheons at the Midtown Motor Inn, in their fourth season. Harry Ellis Dickson will present a series called "Music of the World — Inside the B.S.O.," with diplomatic representatives of the countries discussed as guests of honor.

G. Wallace Woodworth and Klaus Liepmann will be guest speakers at several luncheons.

The Boston Community Music Center will co-sponsor again [illegible] of luncheons presenting [illegible] speakers as Cleveland [illegible], Max Kaplan, Francis W. Hatch and Elliot Norton.

[illegible] Chorus Pro-Musica will [illegible] over on Dec. 18, presenting [illegible] special holiday program.

[illegible] E. Anthony Kutten is [illegible] of the luncheons. [illegible] open to the public [illegible] price includes free [illegible] for the entire after-

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Morning Globe
BOSTON, Mass.
Circ. 194,870

SEP 19 1964

Symphony Season Friday

The Boston Symphony Orchestra will open its 84th season with concerts Friday afternoon and Saturday evening in Symphony Hall. Erich Leinsdorf, who begins his third season as the Orchestra's music director, will conduct.

Leinsdorf will open the program with Brahms' "Academic Festival" Overture and will continue with the Symphony No. 1 by Dmitri Shostakovitch. After the intermission the concert will conclude with Beethoven's Symphony No. 6, "Pastoral."

Leinsdorf returns from vacation in Santa Fe, N.M., for first rehearsals of the new season Tuesday. The rehearsals will be the first meeting of the orchestra since the conclusion of the Berkshire Festival at Tanglewood.

Subscribers to the Friday afternoon series are reminded that these concerts will continue to begin at 2 o'clock as they did last year. The Sunday afternoon concerts will begin at 3, and all evening concerts will continue to begin at 8:30.

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Gazeta Polonii
BOSTON, Mass.
Weekly Circ. 28,700

SEP 18 1964

Symphony Begins Season Friday, 25th

The Boston Symphony Orchestra will open its 84th season on Friday, Sept. 25. Erich Leinsdorf will begin his third season as music director, and he has invited his predecessor, Charles Munch, to conduct for two weeks in February. Richard Burgin, Sir John Barbirolli and Leopold Stokowski have also been invited to guest conduct this season.

Two pianists, Van Cliburn and Grant Johannessen, will perform with the orchestra. Isaac Stern will be violin soloist. Leinsdorf has also invited three choruses to assist the orchestra: the Handel-Haydn Society which celebrates its 150th anniversary this year; the Harvard Glee Club-Radcliffe Choral Society, and the New England Conservatory Chorus

Nine singers will make appearances during the Winter: Helen Boatwright, Charles Bressler, Lili Chookasian, Phyllis Curtin, George London, Thomas Paul, Leontyne Price, Jerold Siena and Helen Vanni.

Thomas D. Perry Jr., manager of the orchestra, has announced that its Winter season will consist of 124 performances in Symphony Hall and on tour.

The Symphony Hall programs will include 24 Friday afternoons, 24 Saturday evenings, six Sundays, six Tuesdays in the "Cambridge" series, 10 regular Tuesday evening concerts, six Thursdays (formerly the Monday series), and a series of eight open rehearsals to benefit the orchestra's pension fund.

In addition, a new series of three Wednesday evening concerts for this season was announced this week, for which season tickets have just been made available.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

SEP 19 1964

BSO Adds Three Concerts

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, made known today that the orchestra will add a one-year three-concert series to its scheduled subscription concerts in Symphony Hall during the 1964-1965 season, the orchestra's 84th year. The new concerts will be given on Wednesday evenings in Symphony Hall and be conducted by Erich Leinsdorf, music director.

Fulfill Need

In announcing the Wednesday series Mr. Perry said: "For the coming season the orchestra has had many more ticket applications for the present six series of concerts in Symphony Hall than we could fill. We are now giving concert series on Fridays Saturdays, Sundays, two series on Tuesdays and Thursdays. Naturally we are delighted at the interest in the Boston Symphony Orchestra. In order to accommodate these people and others in the Boston area who desire to hear the orchestra, we have added this new series of three Wednesday concerts. At present we are announcing the new series for this season only."

The Wednesday concerts will be given on Nov. 25, Jan. 27 and April 14. They will bring to a total of 79 the subscription concerts given by the orchestra in Boston during the 31 week season. Subscriptions for the three Wednesday concerts are now available at $13, $11, $9, $6.50, $4.50. Those interested in making applications for these concerts may write directly to the Subscription Office, Box W, Symphony Hall, Boston 02115.

The Boston Symphony Orchestra's 84th season will begin with a concert conducted by Mr. Leinsdorf in Symphony Hall on Friday afternoon, Sept. 25.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

SEP 22 1964

Symphony

By PEGGY BROWN
Society Editor

Erich Leinsdorf is back from vacation in Santa Fe, N.M., for the Boston Symphony Orchestra's first rehearsals of the new season today.

The music director begins his third season conducting the Orchestra when the 84th season opens with concerts this Friday afternoon and Saturday evening.

Again this year the Friday afternoon series begins at 2 p.m. Luncheoners at the Midtown Motor Inn's pre-Symphony luncheon have only to walk across the street to Symphony Hall after Harry Ellis Dickson's delightful talks, "Music of the World—Inside the B.S.O."

This Friday the major consuls general, consuls and honorary consuls, with their wives, have been invited to sit at the head table.

Joining them will be President of the Board of Trustees of the Orchestra Henry B. Cabot and Mrs. Cabot. Also Vice President Talcott M. Banks and Mrs. Banks, Manager Thomas D. Perry Jr. and Mrs. Perry and Mme Serge Koussevitsky, widow of the former conductor.

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Journal
CONCORD, Mass.
Weekly Circ. 3,459

SEP 24 1964

The Boston Symphony opens its season tomorrow, September 25. As usual many Concordians will be present. This year something new has been added.

A bus has been chartered for every Friday. It will leave Concord at 11 a.m., in time for those going to the concert to attend the Pre-Symphony luncheons either at the Ritz or the Midtown Motor Inn.

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Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

SEP 21 1964

Season's first

The first pair of Boston Symphony concerts will be held in Symphony Hall, Friday afternoon, Sept. 25, at 2 o'clock, and Saturday evening, Sept. 26, at 8:30. Erich Leinsdorf will conduct a program opening with Brahms' "Academic Festival" Overture. The rest of the program will be Shostakovitch's Symphony No. 1, and Beethoven's Symphony No. 6 in F major, the "Pastoral."

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Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

SEP 14 1964

Boston Symphony Opens Season Sept. 25

BOSTON, (UPI) — The Boston Symphony Orchestra will open its 84th season Sept. 25, the third under the directorship of Erich Leinsdorf.

The orchestra will give 124 performances in Symphony Hall and concerts in Northampton and Springfield, Mass.; Providence, R. I.; Hartford, New Haven, New London and Storrs, Conn.; New York City; Newark and New Brunswick, N. J.; Baltimore and Washington.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

SEP 22 1964

World of Music

Harry Ellis Dickson, member of the Boston Symphony and assistant Pops conductor, will be host and lecturer again at the Pre-Symphony Luncheons beginning Friday at the Midtown Motor Inn.

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Star
WINCHESTER, Mass.
Weekly Circ. 5,500

SEP 17 1964

Pre-Symphony Luncheons

With the Boston Symphony Orchestra's opening concert on Friday, September 25, the curtain goes up for the official musical season.

This date also marks the beginning of the pre-symphony luncheons at the Midtown Motor Inn, in their fourth season. Harry Ellis Dickson, prominent member of the orchestra, will present a series called "Music of the World—Inside the B. S. O.," with diplomatic representatives of the countries discussed as guests of honor.

G. Wallace Woodworth, well-known musicologist and professor at Harvard University, and Glaus Liepman, director and professor of Music at M.I.T., will be the distinguished guest speakers at several luncheons.

The Boston Communtiy Music

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

1SEP 17 1964

Boston Symphony To Open Season Sept. 25

The Boston Symphony Orchestra will open its eighty-fourth season on Friday, September 25, in Symphony Hall. Erich Leinsdorf will begin his third season as Music Director, and he has invited his predecessor, Charles Munch, to conduct for two weeks in February. Richard Burgin, Sir John Barbirolli, and Leopold Stokowski have also been invited to be guest conductors this season.

Two pianists, Van Cliburn and Grant Johannessen, will perform with the Orchestra, and Isaac Stern will be violin soloist. Mr. Leinsdorf has also invited three choruses to assist the Orchestra: the Handel-Haydn Society, which celebrates its 150th Anniversary this year; the Harvard Glee Club - Radcliffe Choral Society, and the New England Conservatory Chorus.

Nine singers will make appearances during the winter season; Helen Boatwright, Charles Bressler, Lili Chookasian, Phyllis Curtin, George London, Thomas Paul, Leontyne Price, Jerold Siena, and Helen Vanni.

Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, has announced that the Orchestra's winter season will consist of 124 performances in Symphony Hall and on tour. The Symphony Hall programs will include 24 Friday afternoons, 24 Saturday evenings, 6 Sundays, 6 Tuesdays in the "Cambridge" series, 10 regular Tuesday evening concerts, 6 Thursdays (formerly the Monday series), and a series of eight Open Rehearsals for the benefit of the Orchestra's Pension Fund. In addition, a new series of three Wednesday evening concerts for this season was announced this week, for which season tickets have just been made available.

Outside of Boston but in the New England area, the Orchestra will present concerts in Providence, Rhode Island; Northampton and Springfield in Massachusetts; and Hartford, New Haven, New London and Storrs in Connecticut. Other cities to be visited by the Orchestra will be New York City for the 79th consecutive year, Baltimore, Brooklyn, Newark, New Brunswick (N.J.), and Washington. In addition to its five Wednesday and five Friday programs in Philharmonic Hall, New York, the Boston Symphony Orchestra will give four concerts in Carnegie Hall, New York, as part of the International Festival of Visiting Orchestras.

Mr. Perry also said that at the conclusion of Mr. Leinsdorf's second season with the Orchestra, which ended Augu 23 at Tanglewood, the Musi Director had conducted a tota of 247 performances in his firs two years. Mr. Leinsdorf, wh is now on vacation in Santa Fe New Mexico, was recently ap pointed by President Lyndon B Johnson to an eight-year term as a Trustee of the John F Kennedy Center for the Performing Arts in Washington.

At the conclusion of the winter concerts on April 24, the Boston Symphony Orchestra's eighty-fourth season will continue with the eightieth season of Boston Pops concerts, Arthur Fiedler, conductor, April 27 - June [illegible], the concerts on the Esplanade, June 28 - July 10; and the eight week Berkshire Festival at Tanglewood, July 2 - August 22.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

SEP 20 1964

Shostakovitch, Too

Symphony Opens With Two of B's

The Boston Symphony Orchestra will open its 84th season with concerts Friday afternoon and Saturday evening in Symphony Hall. Erich Leinsdorf, who begins his third season as the orchestra's music director, will conduct.

Mr. Leinsdorf will open the program with Brahms' "Academic Festical" Overture and will continue with the Symphony No. 1 by Dmitri Shostakovitch. After the intermission the concert will conclude with Beethoven's Symphony No. 6, "Pastoral."

Mr. Leinsdorf returns from vacation in Santa Fe, New Mexico for the orchestra's first rehearsals of the new season Tuesday. Tuesday's rehearsals will be the first meeting of the orchestra since the conclusion on Aug. 23 of the Berkshire Festival at Tanglewood, the orchestra's summer home in Lenox, Mass.

Subscribers to the Friday afternoon series are reminded that these concerts will continue to begin at 2 p.m. as they did last year. The Sunday afternoon concerts will begin at 3 p.m. and all evening concerts will continue to begin at 8:30.

The Symphony's traditional open rehearsals will again be offered this season and series tickets will go on sale at the Symphony Hall Box Office tomorrow morning at 10.

The open rehearsals will take place at Symphony Hall on eight Thursday evenings throughout the season and will provide the audience with an opportunity to hear the orchestra make final preparations for the coming weekend concerts. Erich Leinsdorf, music director, will conduct the majority of rehearsals, with Charles Munch, Leopold Stokowski and eminent soloists to be heard. Mr. Leinsdorf will conduct the first open rehearsal on Oct. 15, and the remaining rehearsals will take place on Nov. 12, Dec. 17, Feb. 4, Feb. 11, March 18, March 25, and April 15. All rehearsals will begin promptly at 7:30 p.m., and the doors will be opened at 6:45 p.m.

Mail orders for a series subscription at $15 for eight open rehearsals may be made by sending a check or money order payable to the Boston Symphony Orchestra with an addressed, stamped return envelope to the Box Office, Symphony Hall, Boston 02115. No telephone reservations can be accepted.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger
AVON, Mass.
Weekly Circ. 1,325

SEP 17 1964

SENIOR CLASS INVITED TO SYMPHONY CONCERTS

Members of the Avon High Senior class are again invited to attend a series of concerts by the Boston Symphony Orchestra at Symphony Hall, as guests of Atty. and Mrs. Leslie Gold.

Students desirous of attending the Tuesday night series are requested to leave their names at the office of the High School principal.

Tickets and transportation are provided to the students without cost.

Erich Leinsdorf, conductor of the famed symphony, will open the orchestra's 84th season Sept. 20. Appearing with the orchestra will be American and European soloists and prominent guest conductors.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

1SEP 27 1964

Boston Symphony Opens Season

BOSTON (UPI)—The Boston Symphony Orchestra opened its 84th season Friday afternoon with a former violinist in the first viola chair.

Burton Fine, a Boston Symphony violinist until this season, won the post of principal viola in a competition conducted by director Erich Leinsdorf.

The orchestra also unveiled six other personnel changes at the concert, which featured Beethoven's Sixth (Pastoral) Symphony and contrasting works by Brahms and Shostakovich.

Jules Eskin, formerly of the Cleveland Orchestra, was the new head of the cello section. Another new cellist was Jascha Silberstein, who previously shared the first desk in the Pittsburgh Symphony.

Laurence Thorstenberg, who has played oboe and English horn with the Chicago Symphony was the new English horn principal. New Oboist Hugh Matheny has been principal with the Indianapolis Symphony.

New violinists this year are Michael Vitale, a native of Keene, N.H., and Amnon Levy, a native of Israel and former member of the Minneapolis and Los Angeles orchestras.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

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BOSTON, MASS.
Sunday Globe
Sun.  Circ. 488,105
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SEP 27 1964

Programs at Symphony

A new work, "Polyphony," by Arthur Berger, will have its first Boston performances at concerts this week by the Boston Symphony Orchestra. Erich Leinsdorf will conduct the programs Friday afternoon at 2 and Saturday evening at 8:30 in Symphony Hall.

The concerts will begin with Mozart's Symphony No. 38 in D minor, K. 504, "Prague," and conclude with Mendelssohn's Symphony No. 3 in A minor, Op. 56, "Scottish."

Arthur Berger, composer, critic, and recently appointed Walter Naumberg Professor of Music at Brandeis University, was composer in residence this past Summer at the Berkshire Music Center at Tanglewood, the orchestra's center for the advanced study of music.

Subscribers to three of the Boston Symphony Orchestra's shorter series of concerts will hear their first programs this week. Concerts will be given in Symphony Hall this afternoon at 3 p.m.; Tuesday evening at 8:30, the first concert of the regular Tuesday Evening Series; and Thursday evening at 8:30, the first concert of what was formerly the Monday Evening Series. Leinsdorf will conduct all three concerts and his program will consist of Brahms' "Academic Festival" Overture, the Symphony No. 1 by Shostakovitch, and Beethoven's Symphony No. 6, "Pastoral."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

1SEP 27 1964

Symphony's Week

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced his second weekend program of the 1964-65 season. At the Symphony Hall concerts next Friday afternoon and Saturday evening he will conduct music of Mozart, Mendelssohn and Arthur Berger.

The program will open with Mogart's Symphony No. 38, in D major, "Prague," K. 504. Following this the orchestra will give its first performance of "Polyphony" by Arthur Berger. The concert will close with Mendelssohn's Symphony No. 3, in A minor, "Scottish," Op. 56.

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Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 831,904 SUN. 1,138,268

SEP 20 1964

The Boston Symphony orchestra opens its 84th season Friday in Symphony hall under the direction of Erich Leinsdorf. Guest conductors will include Charles Munch, Sir John Barbirolli, Leopold Stokowski, and Richard Burgin. Two pianists, Van Cliburn and Grant Johannessen; one violinist, Isaac Stern; nine singers, and three choruses will make appearances. The winter season will consist of 124 concerts in Boston and on tour. At the end of his second season with the orchestra, Mr. Leinsdorf had conducted a total of 247 performances.

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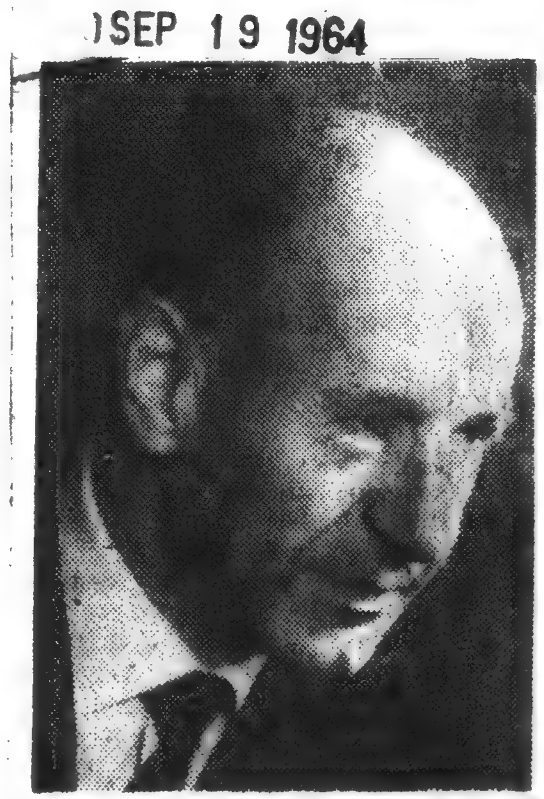
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

1SEP 19 1964



THE MAESTRO: Erich Leinsdorf begins his third season as conductor of the Boston Symphony Orchestra this Friday afternoon at a Symphony Hall concert. That performance will be the first of 124 scheduled by the BSO for its 84th season, which stretches all the way to April 24, 1965.

5

The Indianapolis Star
D. 218,762 SUN. 342,005

OCT 4 1964

Market Booms For Symphonies

By DELOS SMITH
New York (UPI)

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"It's phenomenal, say musicians and music managers. They can't recall there ever having been such a boom market for their culture. The musicians preen themselves by thinking their art makes the complex world seem more ordered and even beautiful. The managers are too busy with the inflowing tide of demands and cash-on-the-barrelhead to search for the reasons why.

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Leonard Bernstein's New York Philharmonic gave the first concert of its new season in Philharmonic Hall Thursday evening, and it will play there Thursday and Saturday evenings and Friday and Sunday afternoons through the weekend of May 8.

These concerts would be largely sold out by subscription were it not for the management holding out blocks of orchestra seats for sale at the box office on the days of the concerts. It has also added concerts to the schedule, in another effort to avoid disappointing last-minute customers.

THE NEW YORK Festival Orchestra, of which Thomas Dunn is the music director, has hired Philharmonic Hall for 20 Friday evenings and Carnegie Hall for 20 Wednesday evenings. It is a relatively new orchestra and a "small" one of some 50 players.

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Last season this festival spanned 14 concerts. This year there will be 24. Seven of them will be given by European orchestras—the London Symphony, the Royal Liverpool Philharmonic, the Warsaw Philharmonic and the Hague Philharmonic.

Five American orchestras are in the festival, in addition to the Philadelphians and Bostonians. They are the Chicago Symphony, the Cleveland Orchestra, and the Symphonies of Minneapolis, Pittsburgh and Houston.

NewEngland Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

SEP 12 1964

Boston Symphony prospects

For the 1964-65 season the Boston Symphony Orchestra is instituting a new series of Wednesday evening concerts. There will be three, conducted by Erich Leinsdorf, music director, on Nov. 25, Jan. 27, and April 14.

The season will open Friday afternoon, Sept. 25, in Symphony Hall. Guest conductors during the fall and winter include Charles Munch (for two weeks in February), Richard Burgin, Sir John Barbirolli, and Leopold Stokowski.

Two piano soloists, Van Cliburn and Grant Johannessen, will perform with the orchestra, as will Isaac Stern, violin soloist.

Three choruses will sing with the orchestra during the season, the Handel-Haydn Society, the Harvard Glee Club-Radcliffe Choral Society, and the New England Conservatory Chorus.

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NewEngland Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

SEP 11 1964

Pre-symphony lunches planned

The fourth season of Pre-Symphony Luncheons at the Midtown Motor Inn will begin Friday, Sept. 25. Harry Ellis Dickson will present a series called "Music of the World — Inside the BSO," with diplomatic representatives of the countries discussed, as guests of honor. (BSO stands, of course, for Boston Symphony Orchestra.)

G. Wallace Woodworth and Klaus Liepmann will be guest speakers on several occasions. Cleveland Amory, Max Kaplan, Francis W. Hatch, and Elliot Norton will speak at luncheons cosponsored by the Boston Community Music Center. The Chorus Pho Musica will present a special Christmas program Dec. 18. The public is invited to all luncheons.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

OCT 1964

music and song

Symphony

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, goes into a full schedule this month, the beginning of its 84th season. Concerts at **Symphony Hall** (CO 6-1492) are **at 2:00 p.m. on Fridays**; **8:30 p.m.** for **evening concerts**, and 3:00 p.m. on Sundays. **October** concerts: **Fri.-Sat. Oct. 2-3, 9-10, 16-17, and 30-31.** First "Cambridge in Boston" concert on **Tues. Oct. 13.** The Monday concert **series has** been changed to Thursday **evening, with** the opening program on **Thurs. Oct. 1.**

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 47,397

SEP 12 1964

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,087

SEP 12 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

SEP 12 1964

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

SEP 13 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 65,046

SEP 12 1964

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QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 48,932

SEP 11 1964

NewEngland Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

SEP 12 1964

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In addition, a new series of three Wednesday evening concerts for this season was announced this week, for which season tickets have just been made available.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

APR 18 1965

Hub Symphony's New Arrangement In Concert Series

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With the new plan of concert series, the orchestra's schedule will be set in a regular pattern for concerts, rehearsals and free days. Each week of the season except a tour will have concerts Tuesday, Thursday, and Saturday evenings and Friday afternoons, necessitating a change of day for three of the current series.

Thomas D. Perry, Jr., manager of the orchestra, in making the announcement, said:

"In recent years the demands upon the orchestra have increased greatly: new series of concerts have been added, the length of some series has been incrased, and recording activities have required greater amounts of time to the point where it becomes essential in order not to interfere with the highest caliber of performance to regularize the heavy requirements upon the players and conductor.

"The trustees have concluded that to do this it will be necessary to make some changes in the existing concert schedules so that the players may have a regular arrangement of concerts and rehearsals each week with specified days free.

"This results in a schedule," Perry said, "with concerts on Tuesday, Thursday and Saturday evenings, and Friday afternoons. The new schedule requires the shift of day for the present Sunday and Wednesday concerts in Boston and the Providence concerts.

"Beginning with the 1965-1966 season, the three Wednesday and five Providence concerts will be shifted to Thursday evenings. The former Wednesday concerts will now be shown as Thursday Series B.

"The Sunday series will be moved to Tuesday evening and be known as Tuesday Series B. At the present time we are polling this audience to determine if they would prefer a 7:30 p.m. starting time rather than the more usual evening hour of 8:30."

The orchestra's other series of concerts in Symphony Hall, the 10 Tuesdays, 6 "Cambridge" concerts, the 6 Thursdays and 24 pairs of Friday-Saturday programs, will be unchanged by the new schedule.

The open rehearsals will continue to be given Thursdays at 7:30 p.m.

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 14 1965

Symphony Revises Series

The Boston Symphony next season will give concerts every Tuesday, Thursday and Saturday evening and every Friday afternoon, except during the orchestra's tours.

Beginning in the 1965-66 season three series will be changed to new days. The present Sunday and Wednesday concerts will be shifted to Thursday evenings. Another Sunday series will be moved to Tuesday evenings, perhaps at the new hour of 7:30.

The new schedule: 10 Tuesdays (Series A), 6 Tuesdays (Series B), 6 Tuesdays ("Cambridge" series), 3 Thursdays (Series A), 6 Thursdays (Series B), 8 Thursdays (Open Rehearsals), 24 pairs of Friday-Saturday concerts.

The orchestra will play its Providence concerts, formerly on Sundays and Wednesdays, now on Thursdays.

The new schedule will allow the orchestra specific days for free time, recording sessions and other commitments.

5

The Indianapolis Star
D. 218,762 SUN. 342,005

OCT 4 1964

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Enterprise & Times (e)
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Sunday Herald
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Circ. 281,586
SEP 1 3 1964

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Standard-Times (e)
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NEW ENGLAND NEWSCLIP
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Eve. Circ. 48,932
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APR 1 8 1965

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
SEP 1 2 1964

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BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

OCT 1964

music and song

Symphony

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, goes into a full schedule this month, the beginning of its 84th season. Concerts at Symphony Hall (CO 6-1492) are at 2:00 p.m. on Fridays; 8:30 p.m. for evening concerts, and 3:00 p.m. on Sundays. October concerts: Fri.-Sat. Oct. 2-3, 9-10, 16-17, and 30-31. First "Cambridge in Boston" concert on Tues. Oct. 13. The Monday concert series has been changed to Thursday evenings, with the opening program on [illegible]

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
APR 1 4 1965

Symphony Revises Series

The Boston Symphony next season will give concerts every Tuesday, Thursday and Saturday evening and every Friday afternoon, except during the orchestra's tours.

Beginning in the 1965-66 season three series will be changed to new days. The present Sunday and Wednesday concerts will be shifted to Thursday evenings. Another Sunday series will be moved to Tuesday evenings, perhaps at the new hour of 7:30.

The new schedule: 10 Tuesdays (Series A), 6 Tuesdays (Series B), 6 Tuesdays ("Cambridge" series), 3 Thursdays (Series A), 6 Thursdays (Series B), 8 Thursdays (Open Rehearsals), 24 pairs of Friday-Saturday concerts.

The orchestra will play its Providence concerts, formerly on Sundays and Wednesdays, now on Thursdays.

The new schedule will allow the orchestra specific days for free time, recording sessions and other commitments.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 465,653
SEP 27 1964

Symphony Begins 84th Season

By Marjorie W. Sherman

One of the few social cultures to survive intact three generations of Boston's changing mores, the Symphony is still as much the essence of "the Athens of America" as it was when Henry Lee Higginson established this priceless asset in 1881.

A heritage, handed down from mother to daughter along with the Sargent and Copley portraits, the Paul Revere silver, and the Crown Derby china, a seat at Symphony Hall is often kept at great personal sacrifice, but it is kept.

As the audience within the great familiar hall once again rose to its feet on Friday to salute the beginning of the 84th season, it also acknowledged the valorous battle for survival, in the face of repeated deficits, this splendid orchestra still faces, even though it is the finest of its kind in the world today, and even though its members are playing a record 130 concerts a season, most of them already sold out.

Globe Photos by John Hurley

FRIENDS OF SYMPHONY Mrs. Michael Dukakis, attractive wife of the state representative and daughter of Boston Symphony's Harry Ellis Dickson, and E. Anthony Kutten talk music as the season opens.

SYMBOLIZING SYMPHONY are its conductor Erich Leinsdorf (left), its president Henry Cabot (right), and between them, the portrait of Wilhelm Gericke, who twice served as conductor of the orchestra—from 1884 to 1889, and from 1898 to 1906. The painting was presented by Mr. Gericke's daughter, Miss Kathryn Gericke of Cambridge.

TWO GOOD REASONS for the success of the Symphony luncheon series are Mrs. E. Anthony Kutten, executive board director of Symphony's Youth Concerts, and series speakers such as M.I.T.'s eminent director of music and professor of humanities, Klaus Liepmann.

SYMPHONY'S REMARKABLE Harry Ellis Dickson (right), founder and conductor of the Youth Concerts, inaugurated his "World of Music—Inside the B.S.O. series Friday at the Midtown, his listeners including long-time Symphony subscriber, Mrs. Ferdinand Brigham (left).

BOSTON FRI-SAT 1

7

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

First Program

FRIDAY AFTERNOON, SEPTEMBER 25, *at* 2:00 *o'clock*

SATURDAY EVENING, SEPTEMBER 26, *at* 8:30 *o'clock*

BRAHMS ...."Academic Festival" Overture, *Op.* 80

SHOSTAKOVITCH ....Symphony No. 1, *Op.* 10

I. Allegretto; Allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

INTERMISSION

BEETHOVEN ....Symphony No. 6, in F major, "Pastoral," *Op.* 68

I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro
IV. Thunderstorm; Tempest: Allegro
V. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

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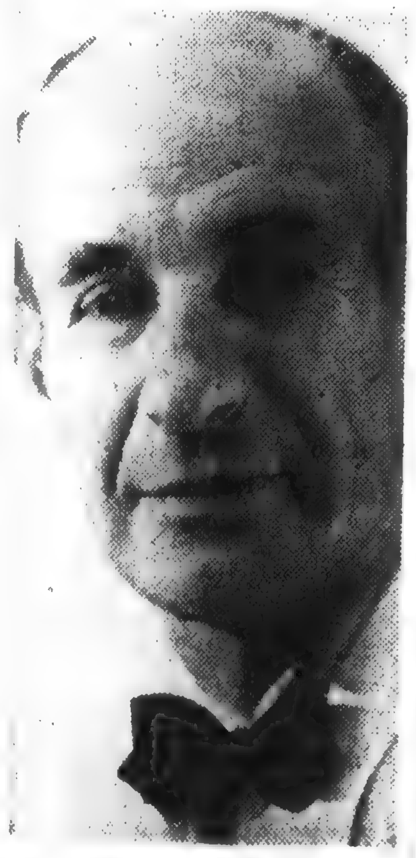
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

SEP 24 1964



His Third Season

Erich Leinsdorf will conduct symphonies of Shostakovitch and Beethoven tomorrow and Saturday as the Boston Symphony enters its 84th year.

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Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

SEP 26 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

SEP 26 1964

NewEnglandNewsclipAgency,Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 92,729

SEP 26 1964

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BOSTON (AP) — The Boston Symphony Orchestra opened its 8[illegible]h season yesterday at Symphony Hall before a capacity audience of 2,630.

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HERALD, SATURDAY, SEPT. 26, 1964

SYMPHONY

Shostakovitch Brightens 'Proper' Season Opener

By ROBERT TAYLOR

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"Academic Festival" Overture, Op. 80 .... Brahms
Symphony No. 1, Op. 10 .. Shostakovitch
Symphony No. 6, in F major, "Pastoral", Op. 68 .... Beethoven

The 84th season of The Boston Symphony Orchestra, the third year of Erich Leinsdorf's tenure, opened yesterday in soundly orthodox fashion. It might have been a rather dull and proper occasion —Mr. Leinsdorf's first "Pastoral" in Boston turned out to be a tasteful but excessively deliberate account—were it not for a virile treatment of Shostakovitch's extraordinary First Symphony, furnishing further evidence of the Russian's melancholy later decline as a symphonist.

We can be grateful that Mr. Leinsdorf scheduled the Shostakovitch after its nearly seven years of absence from this series. The music is remarkable, not only as the product of a 19-year-old, but innately, as original musical thought. Here the composer emerges with a style.

His Own Style

The ingredients of his style, the brooding pedal point, mournful woodwind timbres and broad recitative leaping into boisterous climaxes sound familiar to us, not only because Shostakovitch, like many composers, borrows extensively from himself in other works, but because so many of his contemporaries here and abroad paid him the tribute of imitation. When he fell into disgrace with the Soviet authorities, Shostakovitch quite naturally turned to the epic Beethoven manner, the oratorical, the sham heroic. Writing pure music at 19 he attained an eloquence of statement that the national patriotism of his maturity could not sustain.

Mr. Leindorf's vigorous yet urbane pacing allowed the piece to attain youthful urgency under control. The tempo and balance problem inherent in this score, its sudden shifts of mood, could lead either to diffusion or to a nervous, febrile intensity. The opening allegretto exhibited brisk clarity, despite the uncertain transitional passages into the allegro; the performance of the scherzo was deft precise and detailed.

With the lento where the handling of soloists and tuttis invokes Mahler, Mr. Leinsdorf and the various first-deck soloists attained exquisite traceries of muted phrase, while the finale was exuberantly theatrical and accented the rhapsodic lyricism of the melodies. Indeed, the tunes of the score, candidly sentimental, possess a rare charm. The handling of the lines was relaxed: the conductor's sense of tension permitted a graceful flow, and the players responded beautifully to such sympathetic restraint. The work loomed big, modern, cheerful and full of fantastic invention, all qualities intended by the young Skostakovitch.

Too Much Perfection

The "Pastoral" gave me the impression that it had been overrehearsed. Mr. Leinsdorf seemed to be aiming for the perfect adjustment of line, color and weight, and there is no denying that in the process he arrived at magical moments (the poetry of the horns maintaining the octave through the shimmering string texture, the various obbligato tints), yet in the final analysis this interpretation was almost incredibly decorous.

Of course it is exceedingly hard for any conductor to make a bold effect from Beethoven's quiet pastoral evocations. One is glad that Mr. Leinsdorf didn't choose to snatch a typhoon out of a thunderstorm and that his brook didn't purl like Niagara. Everything was in well-trimmed scale, refined in relationship: a classical garden.

Now, the topiary art has much to recommend it for the contemplative, and so did Mr. Leinsdorf's "Pastorale". The sonorities were light and graceful, the fabric of wind and string instruments fastidious. But so leisurely and exact an approach misses the sense of life and movement inherent in the musical landscape (the narrative landscape being meaningless) and thus for all its elegance I found the reading inert.

This was not the case with the "Academic Festival" overture, which opened the season with a bright, brave flourish; and seven changes in personnel also inaugurated the series. The new men are Jules Eskin, first 'cellist, who comes from the Cleveland Orchestra; 'cellist Jascha Silberstein from the Pittsburgh Orchestra; Burton Fine, who has moved up from the violins to become first viola principal; Laurence Thorstenberg, English horn; violinists Michael Vitale and Amnon Levy and Hugh Matheny, oboe.

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SHOWTHROUGH

BOSTON . FRI - SAT 1

7

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SEP 24 1964

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NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

SEP 26 1964

Boston Symphony Opens 84th Season

By MICHAEL STEINBERG

The 84th season of Boston Symphony concerts ~~began~~ grayly Friday afternoon, with Erich Leinsdorf conducting. The program consisted of the Brahms "Academic Festival" Overture, the Symphony No. 1 by Shostakovich, and Beethoven's "Pastoral" Symphony—all of it played to an audience that gave Mr. Leinsdorf about an 85 percent standing greeting, but which was otherwise cold even by Friday matinee standards.

Ever since 1925 when Shostakovich wrote his First Symphony, our relations with the Soviet Union have been continuously interesting, with the result that our perceptions and our criticism of art produced in Russia have always been politically colored. It is good now to forget some of the more embarrassing nonsense written about Shostakovich during the war years, but we are faced at every turn with the legend that his was a great talent destroyed, or at least hampered, by political oppression.

A hearing of the First Symphony, written at 19, makes it perfectly clear that there is no reason to have expected Shostakovich to become a better composer than the one he in fact became. The First Symphony is a work of considerable talent, with much resourceful imitation of Mahler and Prokofiev among others—and there is even a touch sometimes of original invention.

The ARTS

It shows little feeling for architecture. The first movement is ably, in some ways even interestingly, put together. After that, however, there is a succession of ideas Shostakovich was evidently incompetent to compose: the whimsical but unsuccessful coda of the Scherzo, for example; and almost everything about the chaotic finale.

That he could have solved the problem better as an older man is doubtful in view of the devastating evidence of the long-winded later symphonies.

As the music is structurally uncontrolled so it is also undisciplined expressively. When it is serious, it is merely gross. Its derivative mockeries cheapen and degrade that of which they seek to make fun, so that the total effect is one of painfully ugly vulgarity.

It was a pleasure afterwards to be able to hear Beethoven's "Pastoral." It is original in its every sound and silence; above all it is astoundingly modern in the way so much of its discourse is expressed through the subtle manipulation of texture, a process that imparts life to the music even when there is no theme in the conventional sense, and when the harmonies have come to a stand-still.

Neither it nor the Brahms Overture were at all well performed, and for the reasons that often hamper Leinsdorf in the German classics. In the face of the expressive demands of certain kinds of music he becomes extremely inhibited—and he seems to fight off the inhibition with an irresistible desire to interfere with the natural flow of things.

He will ram his way ruthlessly through the first half-dozen pages of the Beethoven, and then suddenly introduce a touch of synthetic articulation by a pointless little hiccup just before the new theme arrives in Measure 67. He will start the Scene by the Brook at a well considered tempo and with nicely phrased accompaniment, but then let much of the Symphony's most remarkable movement go for nothing because of the monotonous and uninflected sound that permitted, among other things, the blotting out of the broken chords for flute and later for violas in the development, which then are so beautifully extended and fulfilled when the recapitulation begins.

Nor did the Storm have any poetic force. There was not a proper pianissimo for those evocative raindrops at the beginning; there was, in fact, not even the technical virtue of precision, because of Mr. Leinsdorf's nervous habit of foreshortening passages that contain only tremolando bass notes, passages he evidently thinks of as those in which nothing is happening.

I would put under the heading of technical as well as musical carelessness the many undigested trumpet blasts in which this movement abounded. Granted Beethoven's instrumentation is awkward, but other conductors and other trumpeters have solved the problem.

And what produced all this, produced a performance of the "Academic Festival" Overture that drove so tensely from one event to the next that nothing had time to breathe or to make its point. The "Gaudeamus" was booted into the hall with unbelievable lack of ceremony. Surely there is something here more relevant than the absence of a specific direction to prepare its glorious arrival!

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

OCT 1 1964

MUSIC IN REVIEW

By GERALD A. BERLIN Sat. concer

BSO: 1964 CONVOCATION

Something there is that doesn't love an opening program A content analysis of any major symphony's first offerings of the season would, I think, reveal a leaning upon the true, tried and tested, as inoffensive as they are unexciting.

The initial concert at Symphony Hall last weekend was certainly in the proper tradition. It consisted of Brahms' "Academic Festival" Overture, Shostakovitch's Symphony No. 1 and Beethoven's "Pastoral" Symphony. To be sure, there were new principals ensconced in the viola and cello sections—Burton Fine in place of Joseph de Pasquale, and Jules Eskin in place of Samuel Mayes; and there was again the magnificence of sound, the clarity and control that constitute Mr. Leinsdorf's especial trademark, and which in themselves justify a journey to Symphony Hall. Yet, to garner any really abiding rewards from this first concert, a listener would be obliged to give some second thoughts to the music on hand.

Take Shostakovitch's First Symphony, which was written when the composer was a mere boy—some authorities avow nineteen, others twenty. Its premiere by the Leningrad Philharmonic in 1926 immediately propelled it into the repertoire of orchestras everywhere and caused Shostakovitch to be the dean of Russian composers ever after. This symphony was, as Nicholas Slonimsky has succinctly put it, "sufficiently modern to be interesting and sufficiently academic to be agreeable." There is a lot more than this to be said for the piece, of course. It contains a certain lyricism, exuberance and warmth, as well as inventiveness in many of its passages, that confer upon it an integrity seldom and sometimes never found in the technically more accomplished and better organized published symphonies of the later years. The seeds of Shostakovitch's excesses, like the horse music and comparable bombast, are in this early work too. I for one, however, remain convinced that this earliest of Shostakovitch's symphonies, which really is a work of promise rather than of fulfillment, is still his greatest one.

The pice abounds with solo numbers. The first violin desk, the first cello, flute, oboe, clarinet, piano and even kettle drum all have their big moments. Without naming names, it is fair to say that not all these principal players have yet arrived at mid-season form.

And then there is the redoubtable "Pastoral." The very mention of the name is apt to evoke an impression of naivete, of mellifluous but labored clumsiness in attempting tonal pictures that Strauss and others were subsequently to accomplish so effortlessly. Yet, as always, an attentive listening can only reveal the sweetness and beauty that lies beyond the programmatic content. Surely the second movement, in the spaciousness of its development and fulness of recapitulation, must rank among the noblest of Beethoven slow movements, which is saying a lot. While the radiance and joy of the Coda in the Finale in its understated way commands a unique place in musical literature.

Mr. Leinsdorf's conception was unexceptionable. Excitement there was not, but that is hardly the element that one seeks in the Pastoral.

N SCIENCE MONITOR, SATURDAY, SEPTEMBER 26, 1964 **Arts—Entertainm**

On the threshold, we hope...

By Harold Rogers

The physical and tonal face of the Boston Symphony Orchestra continues to change. If some listeners are tempted to think in terms of the sensuous Koussevitzky strings or the Munch brilliance, even of Samuel Mayes' cello and Joseph de Pasquale's viola—these same listeners can count the gain: gain in precision and clarity, gain in new blood, yet to be tried but doubtless worthy of the opportunity, gain in Erich Leinsdorf's unfolding career as an orchestral conductor.

Are we whistling in the dark?

We hope not. There was much to commend in Mr. Leinsdorf's opening concert of the orchestra's 84th season Friday afternoon at Symphony Hall.

♪ ♪ ♪

His first two seasons as music director have not been astonishingly successful, not even impressively so. Yet on occasion routine has given way to verve: he has it in him.

Let us hope that we may count these two years as his shakedown period. Let us hope he is beginning to hit a stride. Let us now look for musicmaking that is equal to the greatness of the orchestra under his control.

His opening concert may be pointing in this direction. Again one was struck by the clarity of the machine as he guided his players through the opening bars of Brahms' "Academic Festival" Overture. How smoothly it operates! How well-oiled the gears! Yet Mr. Leinsdorf did not lose sight of the emotional content as he built to the magnificent statement of "Gaudeamus Igitur."

♪ ♪ ♪

So, too, with the fascinatingly contrived First Symphony of Shostakovitch. The spartan score was set forth in crystalline beauty; the youthful melodies sang out strong and sweet. Perhaps more dramatization could have been forthcoming; yet if Mr. Leinsdorf conceived it in Mozartean terms, as well one might, then classical elegance is called for and not 20th-century Russian colorism.

Dramatization was indeed wanting in Beethoven's "Pastorale" Symphony. Mr. Leinsdorf gave us a pastel "Pastorale" — all well and good in the first two movements. But Beethoven put something of Breughel in the third and fourth sections; Mr. Leinsdorf hardly permitted the jolly country folk to kick up enough dust. Rather were they dancing spun-glass jigs on marble floors.

Joseph Silverstein turned in some beautifully intoned violin solos. We know what he can do. Burton Finc, the new first violist, was given little opportunity to sing out in this program; while Jules Eskin, the new principal cellist, played an extended passage and played it well. A final evaluation of course, will have to wait.

Let us hope that we are on the threshold of one of the most brilliant periods in the history of the Boston Symphony.

Hope, they say, springs . . . well, you know what they say.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

SEP 3 0 1964

The Sound of Music

Tues. Concert

Leinsdorf Topples 'Pastorale' Cliches

By Peter M. Knapp

The Boston Symphony has opened its 84th season with two old staples and a work less often performed.

For the audience at Symphony Hall last night, the old staples were best received in performances by Music Director Erich Leinsdorf and the Symphony.

The familiar works were Brahms' "Academic Festival" Overture Opus 80, and Beethoven's Symphony No. 6 in F major, Opus 68, the "Pastorale." Less familiar was the Shostakovitch Symphony No. 1, Opus 10, although it is hardly a newcomer to the Boston scene.

The trouble with well-known works is their familiarity. We begin to develop definite ruts in our concept of them, expecting certain tempi, accents and dynamic patterns as the popular melodies unfold. Yet at the same time, we may be dismayed at the lack of "freshness" on the part of conductors who give us exactly what we have been expecting.

Erich Leindorf is a mold-breaker. He dares to veer out of the ruts which entrench many of his colleagues in conformity. But he doesn't deviate from the norm merely to be different. His conceptions have a logic and a thoroughness that make them valid even if they are different.

Last night he presented a thoroughly fresh reading of Beethoven's "Pastorale," and one that turned out to be completely satisfying.

The usual "Pastorale" might be characterized as gentle and soulful, full of soft romantic musings about the wonders of nature and the joys of the countryside. That rustling motif in the first movement is the unfolding of nature — the movement's title clearly says, "Awakening of serene impressions on arriving in the country." Obviously, it ought to be "serene," relaxed, reflective. The dynamic level should be kept generally quite low.

This isn't the way Mr. Leindorf sees it. In the performance last night, the first movement actually was rather boisterous, with a tempo that moved right along and a dynamic level consistently about mezzo forte. There was no tender lingering over sweet phrases; the movement marched right along with a crispness that at times seemed almost perfunctory.

Nor was the second movement, "Scene by the brookside," an idle dalliance by rippling waters, set to a tempo most conductors barely keep from dragging. Mr. Leinsdorf found strong rhythmic patterns here, giving an extra nudge to the opening triplets, for example. The accompanying violin trills, too, were given extra accents, imparting an extra sparkle to a movement which ranks with the greatest in the symphonic literature.

The performance was admirably consistent throughout; the tone set in the first movement never substantially varied. The reading had strength, vitality and a crystal clarity that revealed tiny details that often remain tucked away within the symphonic texture. And the orchestra played nobly for their conductor.

The Brahms overture was a warm-up piece, with the musicians having some trouble with their timing and execution. Mr. Leinsdorf at one point marred the flow of the piece by milking a lyrical phrase, but things warmed up toward the end. The sound, though, was magnificent.

The First Symphony of Dmitri Shostakovitch displays his youthful ambitions, his enormous talent and a lack of maturity. There are passages of considerable brilliance and effectiveness, but the main impression is of restlessness — even peevishness. Certainly it was a tour de force for a youth of 20 even to orchestrate a work of this size, let alone orchestrate it with the flair and ingenuity the composer achieved.

Of the four movements, the second has the most to say. It is a quick, nervous scherzo with a contrasting, mournful trio. A bright piano part enlivens the instrumentation here and in the last movement, which is vital and capricious in its several changes of mood.

The first movement is a quirky thing that appears contrived; the third is slow, tense and gloomy.

Mr. Leinsdorf and the Symphony executed the erratic score with precision and sonority, after a shaky opening, but there were better things to come with the "Pastorale."

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Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

1SEP 2 8 1964

Boston Symphony Opens Sunday Concert Series

S. Concert

By EARL J. DIAS •
Standard-Times Music Critic

Erich Leinsdorf and the Bos-on Symphony Orchestra opened heir 1964-65 series of six Sunlay subscription concerts yeserday afternoon in Symphony Hall with a rather traditional program that included works by Brahms, Beethoven and Shostakovitch.

The orchestra, which this season has three new first-chair men — cellist Jules Eskin, violist Burton Fine, and English hornist Laurence Thorstenberg — was in fine fettle. Brahms' "Academic Festival Overture," of course, is probably as familar to Mr. Leinsdorf and his players as a Mother Goose rhyme. It is, as almost everyone knows, joyous music, with Brahms never in a more expansive mood. A medley of German university songs (Brahms wrote the work on the occasion of his receiving an honorary degree from the University of Brelau), it is robust and rambunctious, with an air about it of tavern jollity and undergraduate high-jinks. Although Mr. Leinsdorf chose to play the work at a more rapid pace than which it is usually treated, the result was good musical fun. And the final measures shook the venerable rafters of Symphony Hall.

Shostakovitch's "Symphony No. 1, Opus 10," was written when the Soviet composer was only 19. Although it has neither the drive nor the emotional intensity of his "Symphony No. 5," it does offer conclusive evidence that even in his salad days Shostakovitch had an original musical mind. Particularly effective in the second movement (really a scherzo) which tinkles along at a merry clip, it is also notable for an effective andante movement and for the variations of mood and tempo of the finale. The symphony is somewhat sardonic and dry in tone—but it is a promisingly brilliant work. Mr. Leinsdorf's reading and the orchestra's playing were first-rate.

Concluding the program was Beethoven's "Symphony No. 6 in F Major," the charming "Pastoral," which finds the composer in an unusually serene and light mood. Perhaps more a tone poem than a legitimate symphony, it celebrates the pleasures of rural life and the scenic beauties of the countryside. It is, of course, an ingratiating work—filled with sprightly dance tunes and, except for the famous storm sequences, as bright and gay as a children's birthday party.

Mr. Leinsdorf and his musicians kept the musical proceedings on a cheerful plane. There was especially competent work by the entire string section and by the orchestra's first flutist, Doriot Anthony Dwyer. Beethoven himself once observed that even a musical ignoramus should be able to picture, when listening to his symphony, the country scenes the composer had in mind. Certainly, in Mr. Leinsdorf's clear and crisp reading, those rural sequences can, indeed, be visualized.

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NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

SEP 26 1964

2630 Supporters Help Symphony Open 84th Season

AUDIENCE, ORCHESTRA APPLAUD AS ERICH LEINSDORF TAKES STAND TO OPEN 84TH SEASON (Bob Dean Photos)

Glamour Opens 84th Symphony Season

By MARJORIE W. SHERMAN

"It's the only place that still makes me feel I live in Boston" one long-time subscriber whispered to her symphony neighbor Friday as they rose together with 2629 other devotees in the traditional greeting to the conductor as the 84th season began with a rustle of well-being and the familiar pleasures of the Brahms "Academic Festival Overture."

All, certainly, was reassuringly the same—the marble halls both hallowed and hollowed a little by the passing of time and the great of the music world, the punctual ritual of arrival with its ceremonious acknowledgement both of old friends and of symphony neighbors of many year's standing, the intermission visiting upstairs and down, orchestra members out on the steps just off the stage entrance, symphony's able staff busy with welcome, too.

Holding her own reception on her quiet way to her seat, the friends of more than half a century of Symphony years stopping her with affectionate greetings every step of the way, Mrs. Alexander Steinert couldn't get as far as her own family until intermission.

A third generation of Wolcotts and Forbeses and Lymans and Withingtons and many another could be found on all sides. Mrs. Samuel Huntington Wolcott came in with Mrs. Robert H. Stevenson, and the Oliver Wolcott Srs. and Jrs., as well as two Wolcott daughters, were there. Mrs. Allan Forbes, slender and handsome in her French brown and black, shared the opening with her daughter, attractive Mrs. Tudor Leland.

The F. Murray Forbeses, the Thomas Proctors, the Edward Tafts, Mrs. George Lewis, Mrs. Harry Coolidge, Harvard's beloved G. Wallace Woodworth and his wife, trustee Henry Laughlin, were others of the hundreds who need no usher (nor indeed a ticket stub) to make their way to locations that

PAGE ONE

have been part of the winter Friday afternoons ever since they can remember. Composer Mabel Daniels, Dr. Francis Rackemann, Mrs. Edwin Cave, Mrs. Robert Daly, Mrs. Sewell Fessenden, Mrs. John Barker, Mrs. Ronald T. Lyman, Mrs. Gerald Holten, Mrs. Cesare Lombroso and Aaron Richmond were also part of the kaleidoscopic pattern of familiar faces mingling into that vast privileged sea of quiet faces as Erich Leinsdorf turned to face the Boston Symphony Orchestra.

SYMPHONY
Page 4

Academic Festival Overture Guides Them to Their Places

4

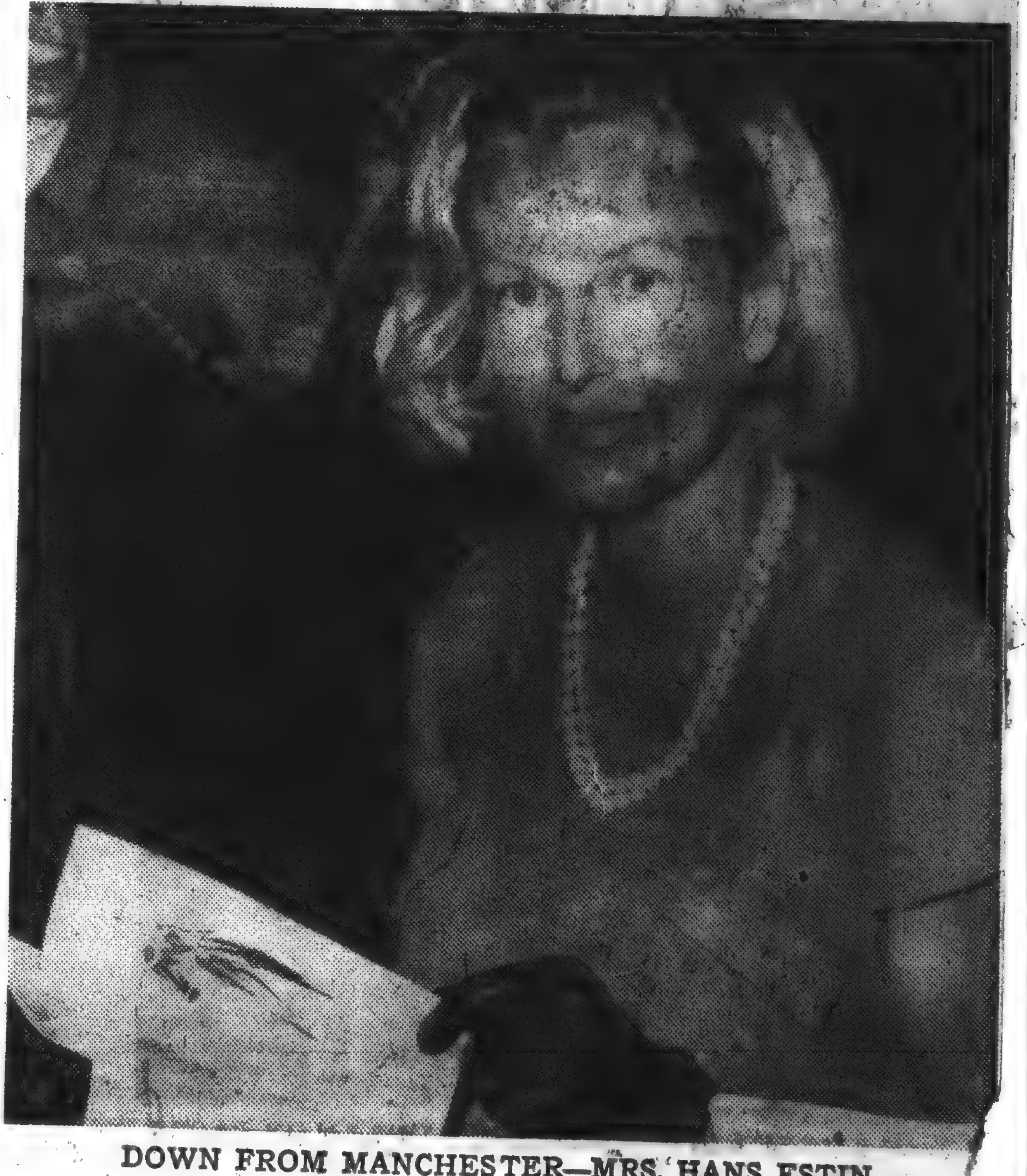
★ SYMPHONY

Continued from Page 1

Pres. Henry Cabot and Vice Pres. Talcott Banks and their wives walked over with the BSO's silver-tongued Harry Dickson from the Midtown, where Harry inaugurated this season's "World of Music—Inside the BSO" Symphony luncheon, sharing a distinguished head table with the consuls of a dozen countries, Mrs. Endicott Peabody, Mme. Serge Koussevitzky, and the chairman, Mrs. E. Anthony Kutten. Others of the vast audience came on from the Ritz, where the Women's City Club also had a sold-out Symphony luncheon, and Ruby Newman played across the threshold both to these festive tables where Mrs. Sidney Rabb, Mrs. Paul Clark, Mrs. Stephen Casey and Mrs. Harold Davis presided, as well as to the section reserved by the Ritz at one end of the main dining room for those who wished to lunch in solitary splendor, unjoined by friends.

Following the last lovely note of the Beethoven Pastoral Symphony, Symphony's Women's Council headed by Mrs. Louis Cabot and Mrs. Norman Cahners met to plan more luncheons and programs to increase the ranks of the Friends of Symphony who are doing much to close the gap between the hard-working B.S.O. (130 concerts and a new Wednesday series) earnings and the large deficit this wonderful orchestra still faces annually.

MRS. THOMAS PERRY, EDWARD A. TAFT MEET



DOWN FROM MANCHESTER—MRS. HANS ESTIN

SHOWTHROUGH

SUN. I TUES. I THURS. I 11

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

First Program

SUNDAY AFTERNOON, SEPTEMBER 27, *at* 3:00 *o'clock*

BRAHMS .... "Academic Festival" Overture, *Op.* 80

SHOSTAKOVITCH .... Symphony No. 1, *Op.* 10

- I. Allegretto; Allegro non troppo
- II. Allegro
- III. Lento
- IV. Allegro molto

INTERMISSION

BEETHOVEN .... Symphony No. 6, in F major, "Pastoral," *Op.* 68

- I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro
- IV. Thunderstorm; Tempest: Allegro
- V. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

BALDWIN PIANO RCA VICTOR RECORDS

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BALDWIN PIANO RCA VICTOR RECORDS

NEW ENGLAND NEWSCLIP
[illegible], Boston 02105 - 742-4200

NEW BEDFORD, MASS.
Standard-Times
Sun. Circ. 55,328

OCT - 4 1964

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Conductor Erich Leinsdorf, however, obviously used wise judgment in selecting from auditions the new members of the orchestra. The Boston Symphony sound is still lush, the musicians play with precision and intelligent response, and there seems to be the same esprit de corps that was so pleasingly in evidence last season.

This, incidentally, will be the orchestra's busiest season with a total of 124 scheduled concerts.

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12 FRI-SAT. 2.

Second Program

FRIDAY AFTERNOON, October 2, *at* 2:00 *o'clock*

SATURDAY EVENING, October 3, *at* 8:30 *o'clock*

Mozart . . . . Symphony No. 38, in D major, "Prague," K. 504
- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

Berger . . . . Polyphony

(First performance at these concerts)

INTERMISSION

Mendelssohn . . . *Symphony No. 3, in A minor, "Scottish," *Op.* 56
- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

A new plan for ticket reservations is announced on page 85.

BALDWIN PIANO

*RCA VICTOR RECORDS

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

OCT 3 1964

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Mozart's symphony is a product of the high flowering of Viennese classicism, wonderfully enriched by the polyphonic techniques that he had begun to infuse into his work about four years earlier. With Berger, the title calls attention to the importance of polyphonic writing, but the language spoken by his contraputal textures is essentially that of Stravinskian neo-classicism.

And Mendelssohn was, of course, the great classic among the Romantics. The expression of passion in his music is much nearer to the "Sturm und Drang" symphonies of Haydn and Mozart in the 1770's than to Schumann and Chopin. In spite of the programmatic implications of the word "Scottish," the stress on the pictorial element is not pronounced—in fact, Schumann managed on one occasion to mistake the Scottish Symphony for the Italian! Above all, Mendelssohn's architectural sense was thoroughly classical, and he was one of the very few composers in the 19th century to whom classical formal traditions represented a living language rather than an archaism to be revered and imitated.

Arthur Berger wrote "Polyphony" in 1955 on commission from the Louisville Orchestra, and it was the last of his pieces to be very much under the spell of Stravinsky, especially the Stravinsky of "Card Game" and the Symphony in C. "Polyphony" is a single movement for classical orchestra, perhaps 15 minutes long, and divided into four clearly defined but linked selections.

Rhythm and texture are handled in classical fashion. There are plenty of cross-accents and syncopations, but the meter is an unbroken 4/4. The very effective scoring is transparent, with no suggestion of Romantic filler or Impressionist haze, in a word again, classical. And like everything in "Polyphony" it is understated.

In assuming along with the rest of the neo-classic tradition a certain kind of dead-pan expression, Berger assumed a great risk. The activity in "Polyphony" is to me very absorbing, but it is difficult to write in a way that is absorbing to many people if the style is one that eschews dramatic contrasts of pace, timbre, and dynamics.

In "Polyphony," Berger has used his language with beautiful musicality and with the most fastidious taste. Now and again something breaks through the rather impersonal surface, for example, the superb last pages in which tiny motivic fragments are projected across a menacing, approaching and withdrawing, tremolando of low strings. And it is pleasant to know that all the ability and the refined selectivity so evident in "Polyphony" were later put to use in the vigorously creative way that produced, for example, the String Quartet of 1958.

Leinsdorf's performance o "Polyphony" was adequate i the sense that it was extreme ly clear, but compared to th recorded performance by th Louisville Orchestra unde Robert Whitney, the only othe I have heard, it lacked charr and, more surprisingly, refine ment.

There was no lack of refine ment in the Prague Symphon which was elegantly done i the intelligent and rather in personal manner of Leinsdorf best Mozart performances. Th only bad musical flaw was th uncontrolled rushing of th woodwinds whenever the played alone in the final

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

OCT 3 1964

Chaos in order

By Harold Rogers

"Do you know what the Berger made me think of?" she asked.

"No," I said. "What?"

"Well," she said, "it's like when you give a dinner party for eight people, and all of a sudden you find you're late for the theater, so you all talk at once as you mill around putting on your hats and coats, and then you rush out of the door, only somebody has forgotten something and has to go back, and finally when you get to the theater, it's all over."

It was intermission at the Friday afternoon concert, and she was referring to the first performance by the Boston Symphony of Arthur Berger's "Polyphony."

I had to admit that her description was apt, yet it was also evident that Mr. Berger's piece is not actually chaotic at all. It is extremely ordered. It just sounds chaotic to the ear that is not trained to listen to this particular kind of order.

* * *

Back in 1954 Charles Munch conducted Mr. Berger's "Ideas of Order," which had a far more disorderly effect on listeners than does his "Polyphony," composed a year later. It was reported that during rehearsals Dr. Munch was so exercised by the "Ideas of Order" that he permitted himself to mention several unmentionable French words.

But Mr. Berger's "Polyphony" is, in its way, rather ingratiating stuff. It finds its base in the neo-classical tradition and reaches forth into the 12-tonal tradition, where Mr. Berger spends most of his time today.

His "Polyphony" is not polyphonic as most people understand polyphony; it is rather, to use his own words, the "practice of using linear elements as compositional determinants." He then goes on to explain this professorial statement by saying that he uses certain intervals linearly to produce a kind of basic cell, and from this cell he produces the piece, both melodically and chordally.

Interesting to the musicologist. Not so interesting to the concertgoing ear. Solo instruments sing out briefly. Tempos vary. But the expostulation continues throughout as does the general instrumental coloring. The early charm wears thin as the work proceeds along its hiccoughing path. Its embodiment of intellectual skill is impressive. Its emotional message is negligible.

* * *

The emotional elements were not in the ascendant from the outset of Erich Leinsdorf's program on this occasion. He opened with an antiseptic reading of Mozart's "Prague" Symphony, taking all repeats so as to extend the work to almost 40 minutes. Mr. Leinsdorf has given us some magnificent Mozart at Tanglewood, but 40 minutes of sterilized Mozart was, on this occasion, tedious and soporific.

He closed with Mendelssohn's "Scottish" Symphony, with all i's dotted, all t's crossed—flawless, in fact, if you wish to measure performance in terms of organized sound. It is interesting how Mr. Leinsdorf can get so much beautiful sound out of the Boston Symphony and so little emotion.

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Rhythm and texture are handled in classical fashion. There are plenty of cross-accents and syncopations, but the meter is an unbroken 4/4. The very effective scoring is transparent, with no suggestion of Romantic filler or Impressionist haze, in a word again, classical. And like everything in "Polyphony" it is understated.

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In "Polyphony," Berger has used his language with beautiful musicality and with the most fastidious taste. Now and again something breaks through the rather impersonal surface, for example, the superb last pages in which tiny motivic fragments are projected across a menacing, approaching and withdrawing, tremolando of low strings. And it is pleasant to know that all the ability and the refined selectivity so evident in "Polyphony" were later put to use in the vigorously creative way that produced, for example, the String Quartet of 1958.

Leinsdorf's performance o "Polyphony" was adequate i the sense that it was extremely clear, but compared to th recorded performance by th Louisville Orchestra unde Robert Whitney, the only othe I have heard, it lacked charr and, more surprisingly, refinement.

There was no lack of refinement in the Prague Symphon which was elegantly done the intelligent and rather i personal manner of Leinsdorf best Mozart performances. Th only bad musical flaw was th uncontrolled rushing of th woodwinds whenever th played alone in the final

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SYMPHONY: 'Scottish' Is Surprise

By ROBERT TAYLOR

Arthur Berger's Polyphony, a modest amiable yet tenuous [illegible] was heard for the first [illegible] Friday-Saturday series [illegible] Boston Symphony Orchestra yesterday, but the surprise of [illegible] concert turned out to be Erich Leinsdorf's resplendent treatment of Mendelssohn's "Scottish" symphony.

[illegible] craftsmanship distinguishes Polyphony, which was written [illegible] years ago at Cape Cod and Cambridge on commission from the Louisville Symphony Orchestra. Mr. Berger declares that the title was selected as a [illegible] drawing attention to the [illegible] element of composition; [illegible] the work finished I was [illegible] puzzled, for polyphonic [illegible] in his structure may be, the [illegible] most manifest in his musical discourse is the harmonic element.

Modern Sound

[illegible] this seem unfashionable to [illegible] baroque-minded age, Mr. Berger has further compounded his [illegible] by producing an orthodox, [illegible] score rather than a [illegible] hop exercise. Subtle, civilized, punctuated by reference to historical form, Polyphony retains modern sound. The approach is [illegible]ical, yet the bright instrumental and rhythmic impress [illegible] the lines force and flavor. Furthermore, the work, unlike so many instances of current musical vocabulary, lacks affectation, [illegible] weary shock effects that [illegible]ter new music like obscenities in bad novels.

Mr. Berger is not just manipulating counterpoint; his music communicates shapely emotion. Polyphony has the scrupulous virtue of well-bred conversation. Such conversation is not apt to stir one unduly, however. The low-pitched, temperate flow establishes a monotony of mood; the inflections lack dramatic highs and lows.

Hence, I found the pleasures of the dialogue relatively mild, though distinct, through a lack of dramatic contrast. Mr. Berger had a clear, even statement to make without raising his voice. At [illegible] close the music subsided [illegible]-sentence, and one had the feeling that while he might go on like this indefinitely, the composer had sensibly decided not to [illegible] his audience. He was [illegible] — Mr. Berger, an eminent music critic of times past is now Naumberg Professor of Music at Brandeis — to acknowledge the applause that greeted an orderly, minor production.

In Mendelssohn's "Scottish" [illegible], Mr. Leinsdorf made a [illegible] impression, a noble interpretation of a score too The grace and charm of his tem- esteem far ahead of the driven, tense Munch version last heard here, and the same relaxed songfulness leads me to place it, too, ahead of the rhetorical depiction of Koussevitzky.

Melodic Ease

The performance had an amplitude and weight that stemmed in part from judicious doubling of winds and the inclusion of four bassoons. Mr. Leinsdorf, though, derived scope through floating melodic ease and meticulous emphasis on detail instead of purely textural means.

The result was enchanting, lyrical warmth, a glow that surrounded each section, taken as the composer intended, without pause. There was nothing synthetic or over-elaborated about the performance, no spurious Byronic characterization; Mr. Leinsdorf achieved freedom while retaining full orchestral control. The exceptional dynamic shading of the adagio, beautifully moulded into the long flow of the entire symphony, had all the merit of splendidly articulated, thoughtful restraint. A soaring spontaneity filled Mr. Leinsdorf's utterance, with all its disicipline, and I shall not fault it.

He got some ravishing woodwind balances in the "Prague" Symphony as well, but fastidious adherence to the historical Mozart caused the work to sound thin over-all. There is no reason why a full body of strings shouldn't be used: Mozart himself many times expressed his preference for a larger scale. Furthermore, the dynamics of many violinists are

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the second program of the 84th season yesterday. The program will be repeated tonight at 8:30.

Symphony No. 38, in D major,
"Prague," K. 504 .... Mozart
Polyphony .... Berger
Symphony No. 3, in A minor,
"Scottish,' Op. 56 .... Mendelssohn

---

far easier to control than of a scattering.

Yesterday's performance sounded diminutive. When you consider that the "Prague" symphony has associations with the thematic proportions of "Don Giovanni," surely it is no occasion for chamber-music filigree-- but the "Scottish" more than compensated for general anemia in the first part of the program.

Next week Richard Burgin conducts Elliot Carter's Variations, Schubert's "Tragic" Symphony No. 4, in C Minor, and Moussorgsky's "Pictures at an Exhibition" arranged by Ravel.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

Balanced Concert

MARKS SECOND BSO CONCERT

By PETER DAVISON

The second concert of the new symphony season showed Mr. Leinsdorf in a balanced program, which was characteristic in everything but his usual originality of choice. Two of the three pieces on the program were classical in intention and were performed with a taut, dry degree of control that over-emphasized their classical qualities. The third was romantic and benefited from Mr. Leinsdorf's control and astringent reading.

In the old days of Koussevitsky, Mozart was conducted with a winsome touch of sentiment that added a Russian depth of feeling to the exquisite Austrian quality of the original. Munch conducted Mozart with a careless, sometimes even sloppy, passion that added nothing and detracted much. Leinsdorf is the purist of the three and gave to the Prague Symphony in D Major a germ-free reading that emphasized the formal outlines of the music at, it must be said, the expense of almost everything else. Mr. Leinsdorf, as has often been noted, uses the small classical orchestra and reads Mozart's scores with all the original repeats. The result last Saturday evening was a period piece, slightly out of balance because of the strength of the violins (who did not always make their attacks with perfect intonation). We in the audience were faced with an astringent sound, somewhat lacking in sonority.

Arthur Berger's Polyphone (1955) is a one-movement piece, Stravinskyan in style. It is, like much of Berger's work in that period, very tentative, quasi-technical music, which sounds as though it had been written and performed on tiptoe, with all the timorousness of someone playing an unfamiliar instrument in the dark. There was, except for the very closing measures, little of robustness and vitality in this tightly-controlled music; and the orchestra played it as though they were fearful of straying from the composer's instructions.

The most one can say for this piece, in human terms, is that it contains not a shred of vulgarity; but one almost wished for a lumpish piece of awkwardness to make it sound like music instead of an exercise. Perhaps Mr. Berger's more recent work with tone-rows and electronics machinery will produce more exciting results than this neo-classical academicism.

Mendelsohn's Scotch Symphony was the last, and by far the most successful, work on the program. Perhaps the reason Mendelsohn in recent years has come to seem rather hackneyed is that he is seldom conducted with the care that Mr. Leinsdorf gave the Scotch Symphony. Mendelsohn is usually approached with a hectic flush and the sentiment in the music consequently tends to run away with the performers. Yet sentiment in music must be held in control if the feeling is to make itself known; and the feeling on Saturday night was conveyed as completely and convincingly as I can remember hearing it in Mendelsohn. Mr. Leinsdorf here, as in his masterful direction of Schubert, gave the music just the strictness and virility it needed. The conductor, as it were, reinforced the skeleton, and the symphony provided the musculature for a powerful, affecting and healthy athletic performance. The audience showed its excitement by an extended round of applause.

The third program in this series, on Oct. 9 and 10, will present Schubert's "Tragic" Symphony, No. 4 in C Minor; Elliott Carter's Variations (a premiere at these concerts) and Moussorgsky's "Pictures at an Exhibition" in the Ravel orchestration.

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The Berger *Polyphony*, played in October by the Boston Symphony, is one of those works that ultimately generate a far more powerful originality than the surface initially gives away; this is the fundamentally Stravinskian aspect of the piece, rather than the few details of texture and melody that one may immediately associate with Stravinsky's work. And in any case, the surface itself is so full of striking details of sonority and rhythm, particularly the elastic registral and time-spacing, and such a sensitivity to the qualities of every musical moment that each attack appears vividly differentiated, and seems to require its own special nuance. But underneath its tensile, brittle surface, *Polyphony* develops a unique synthesis of "diatonic" and "chromatic," in which the juxtaposition of familiar but previously separate elements creates a whole complex of new linear and harmonic relationships. Similarly, the familiar ideas of recurrence and contrast are transformed into a dramatic duality between energy and quiescence; passages of great apparent activity, such as the opening, have an equality of rhythmic accentuation that overtakes them from within with a progressive stasis that eventually engulfs the entire texture; the succeeding "calm" passages are undermined by an inner rhythmic turbulence that drives the texture into activity once again. The climax is in the final section, which repeatedly but unavailingly gropes for the opening; at [illegible] the two ideas are violently juxtaposed as the violins virtually try to tear through the registral roof over an insistent, unvarying one-note tremolo—the ultimate musical activity without real motion—which persists to become the final sound. In the performance, Erich Leinsdorf seemed genuinely to conduct the piece, effectively controlling some of its most difficult rhythmic transitions. Aside from the thrill of hearing, for once, all the components of a chord from bass to glockenspiel attack together, and of hearing a full-bodied mass of strings really produce a single line of sound, the unfair comparison with the recording by the brave but barely professional Louisville Orchestra only proves the necessity of having our important professional ensembles available to perform our important professional music.

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FRI. - SAT. 3

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

FRIDAY AFTERNOON, OCTOBER 9, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 10, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . Symphony No. 4, in C minor, "Tragic"

I. Adagio molto; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Allegro assai

CARTER . . . . Variations for Orchestra

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
Allegro misterioso
Accelerando molto
Andante
Allegro giocoso
Andante
Allegro molto

(First performance at these concerts)

INTERMISSION

MOUSSORGSKY . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

OCT 1 0 1964

Burgin on podium

Carter the inventor

By John Marshall Cuno

When a conductor conveys his deep musical awarenesses and his enjoyment of a work, as well as his directorial authority, the gestures one sees described before an orchestra can be flowing and felt, like meaningful, impassioned sculpture come to life. It is a condition that involves the whole person, not just the official capacities.

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His selections Friday afternoon were well chosen in that they included two works from the conventional repertoire representing a range of moods and style—Schubert's "Tragic" Symphony No. 4 in C minor, and Mussorgsky's "Pictures at an Exhibition" (the orchestration by Maurice Ravel) — and a third selection by the contemporary Elliott Carter, Variations for Orchestra.

The "Tragic" symphony provided a serene beauty in its slow movement with the elegant horns lending firm and lyric strength. In the flowing Andante, the reeds were nothing less than persuasive. This movement is like a lingering and poignant farewell, even though a middle portion offers sudden and lively contrast and then blends back again with little notice.

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In Carter's variations, full of rhythmic, subtle nuances, the orchestra was at least alive and freshly spontaneous, if not inspired. Certainly unnumbered images flow into the mind of the listener. The work is even more visual than Mussorgsky's "Pictures." The harp pluckings are like seeds dropping in a pool. There are slow, sweeping sounds involving most of the instruments, vibrating and humming together like a forest alive.

And in juxtaposition with lyrical phrases come the cacophonies of the industrial age, metallic-sounding combinations with many small and sudden surprises and intervals of silence. Delicate linear interchanges are followed by deep, strong chords, enriching the textural fabric and complicating the dynamics.

* * *

The orchestra wrought into a consistently unified pattern and larger shape a remarkably diverse and contrasting assortment of sonorities and images: nonmusical noises have their rhythmic function; percussives and rapid string work, drums and cellos, muted trumpets — all have their voices and their statements.

In spite of the ease with which comes the temptation to enlarge the color of "Pictures at an Exhibition" at the expense of minor subtleties, Mr. Burgin's reading of this work was noteworthy primarily for its enjoyable abandon in the larger themes. He was not afraid to paint with broad strokes.

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Sunday Globe
BOSTON, Mass.
Circ. 465,653

OCT 4 1964

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CARTER

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"The variations are a brilliantly imagined piece of virtuoso writing for symphony orchestra," he added. The work, a Louisville commission, "[is] made fascinating by the interaction of simplicity and complexity, the relation of the stunningly simple over-all design and the complex detail with which that design is realized."

"We respond to the finesse of the linear tensions, to the adroitly detailed patterns, to the sense of musical space, to the precise sonorities and weights," Robert Taylor wrote in the *Boston Herald*. "As an example of modern architecture, Mr. Carter does not build with clinical severity; behind his craft is the presence of a human being."

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OCT 1 0 19

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His variations are inordinately complex, without the sectional characteristics commonly associated with this form, providing a unified, but exceedingly elaborate network of sound, concentrated and outlandish, yet alluring. Only in the finale did one realize that the so-called "Retreat from Wagner" hasn't gotten very far after all.

NEW AMBITIONS

Schubert's Fourth Symphony revealed new ambitions, for the gifted Austrian lyricist had just discovered Beethoven when, at 19, he composed this minor masterpiece. Indeed, he aimed at nothing less than another "Eroica," calling his own symphony the "Tragic."

It shows increased growth, greater individuality and a marked preoccupation with format and unity, but one feels he had not yet amassed either the knowledge or spiritual maturity sufficient for his needs. Schubert's was a hastily assimilated Beethovan, keen in emulation, but with inadequate grasp. Only the finale shows true originality, but this closing movement was very well played and free of straining for orchestral effects with forthright musicianship and enlivening sympathy. Furthermore, the chromatic interplay of the slow movement elicited gemlike precision.

Serge Kousevitzky's superb feeling for the orchestrated version of Musorgski's episodic tone-poem for piano which he commissioned Maurice Ravel to put into instrumental form has been passed on to his concertmaster, Richard Burgin. Yesterday's performance perhaps was less expansive, but sometimes more exciting.

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Burgin's slightly faster tempo for the finale, big climax in "Bydlo" and instrumental virtuosity in "Limoges" were high lights. The brass choir was fine and rich in "Catacombs," where such sonorities are necessary. These solemn brass chords were so impressive that emotional attention was rivited. Ravel's use of the saxophone for the melody in "The Old Castle," perhaps an exceptional example of the French orchestrator's intent to shock listeners, made a spectacular effect.

Rolfe Boswell.

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Rolfe Boswell.

TIGHT BINDING

15

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Morning Globe
BOSTON, Mass.
Circ. 194,870

At Symphony

Carter 'Variations' Led by Burgin

By MICHAEL STEINBERG

[illegible] many years as [illegible] ductor of the [illegible] Orchestra, [illegible] always assumed [illegible] responsibility of [illegible] important new music [illegible] likely to appear on [illegible] of the current [illegible] Burgin's pro[illegible] the yearse reflect [illegible] of taste and above [illegible] ordinary sense of [illegible]. Often, while the [illegible] ctor has been ab[illegible] Hanson, Jolivet, and [illegible] Burgin has put [illegible], and Webern on the [illegible] and at Friday after[illegible] cert he added dis[illegible] the Boston Sym[illegible] on by conducting the [illegible] for Orchestra by [illegible] ter.

[illegible] not the first performance [illegible] Boston: that privilege [illegible] glory went to the Symphony Orchestra of the New [illegible] Conservatory, who [illegible] under Frederik Prausnitz [illegible] March. At the time I quoted a pre-concert lecture by the composers Robert Co[illegible] and Pozzi Escot, at which [illegible] was said that the Variations were the most significant orchestral score produced in America during the past decade. After rehearing the Variations in Burgin's performance, which was on the whole effective, I should be inclined to make an even stronger statement [illegible] the importance and [illegible] beauty of the piece.

The Variations are made fa[illegible] by the interaction of simplicity and complexity, the relation of the stunningly simple overall design and the complex detail with which that design is realized. To describe the detail is impossible. To describe the great plan is to come out with something so direct it will hardly be believed: two elements, one fast and one slow, and during the course of the 25-minute work the fast becomes slow and the slow becomes fast.

[illegible] work, then, in which everything is in motion, in detail as well as across the large arc [illegible] word "transformation" per[illegible] conveys the nature of the [illegible] more vividly than "Variation." Everything changes character; everything is brought into association with its opposite. The music is made of a dramatic pitting of slow against fast, static against dynamic, high and low, loud and soft, strings and brass.

The process is most ingeniously summed up in the fourth and sixth variations (the fifth being the central one of the whole set), which are, respectively, a series of retards and a series o accelerations. Even these turn into their opposites: the accelerations, for example, proceed every time to the point where the music is so fast that the notes are perceived as subdivisions of a much slower beat. The music has become slow again, and the cycle must recommence. It is like that moment in watching a propeller when suddenly the blades appear to reverse themselves.

Not least, the Variations are a brilliantly imagined piece of virtuoso writing for symphony orchestra, and it is from the intrinsic virtuosity and authority of the Boston Symphony players that the performance drew much of its strength. Actually the performance was far from note-perfect, and it seemed that for lack of rehearsal time, Burgin was forced into some compromises in matters both of tempo and of balance.

What mattered more, however, than the occasional overemphasis hesitation, or wrong entrance, was a controlling sense for the expressive language of the music and for its brilliance. It added up to a convincing statement of a very great work, and if you have any means of access to a ticket, don't miss the Saturday night performance, or at least listen to its broadcast.

The concert began with a warm performance of Schubert's lovely but preposterously named "Tragic" Symphony. It ended with the Ravel version of Musorgski's "Pictures at an Exhibition," and that was also a performance of a symphonic poem entitled "Great Symphony Orchestra Taking it Easy White the Associate Conductor is in Charge."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

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Burgin Conducts

BSO Performs New Carter Work

BY ALLAN SLY

When Mr. Burgin conducts a BSO concert there are many reasons to rejoice — his easy assurance of manner, his innate musicality, his power to evoke the essence of whatever he presents; also he sets us to recollections of things past. Yet he is very much a man of the present and future. His way with a new score is extraordinary. However complex in structure, unfamiliar in style or mood, he penetrates to its secrets and reveals them to his listeners with clarity and conviction.

So it was last weekend with Elliott Carter's Variations for Orchestra, the main course for the evening. Anyone who read Mr. Carter's account of his working task — emphasizing definition of character, "continuities" and auditory memory must have sat up straighter, must have turned up the alertness index, and Mr. Burgin was a very sure-handed guide through this very demanding stretch of musical intellection. When the piece had eventually run its course, the audience gave evidence of having stayed with it; their response was very cordial, there were shouts of acclaim. Everett Firth's timpani tour de force near the conclusion was rightfully pinpointed, though every individual in the orchestra surpassed himself.

On a single hearing one cannot be sure of grasping all of the composer's intentions, though one can certainly progress to the point of wanting further hearings. The composer apeared to go beyond manipulations of his material to depicting the nature of today's world — and his report is arresting, provoking, captivating. One can hope fervently for further opportunities to test this notion — it may well need revision. But that is what symphony concerts are for, is it not? — to set the faculties working.

After intermission we reveled in the Moussorgsky "Pictures," courtesy of Ravel's orchestral wizardry. This well-traveled road is still enticing. One can always add to one's knowledge of our remarkable neighbors the Russians. And one can wistfully reflect on the smallness of their world in the '70's — in which they could serenely indulge their fancies and their self-deceptions. But what fun they had doing it! A little untidiness at the edges here and there did not really mar a memorable performance.

If anything marred the evening as a whole it was the early Schubert symphony for a starter. Its delicate charm is undeniable, but the BSO might well leave it for aggregations not in their big-time league. Students or amateurs, under the inspiring leadership of a Mr. Burgin, can strive toward perfection in such a work. The BSO has to make no such effort and one is embarrassed to find it almost condescending, as this attitude has no place in high art. But it requires an effort to recall these impressions, overlaid as they are by the memories of the Carter and Moussorgsky.

Just for the record, the printing of last week's program booklet failed Mr. Burk on page 172, where it credits Koussevitzky with conducting in 1922 a score that, by the previous statement, did not exist until 1923. Koussevitzky was very gifted, but hardly to the point of standing time on its head.

Next week Mr. Leinsdorf will introduce to Boston some of the Schonberg Gurre-Lieder and Menotti's "Death of the Bishop of Brindisi" — one of the highlights of last summer at Tanglewood.

[illegible] England Newsclip Agency, Inc.
[illegible] 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 10 1964

Richard Burgin In Happy Return

By ROBERT TAYLOR

A vigorous performance of Schubert's "Tragic" Symphony, a diverting though somewhat long-winded series premiere by the contemporary, Elliot Carter, and a dazzling catalogue of "Pictures From an Exhibition, "Ravel's orchestration of Moussorgsky's piano suite, marked Richard Burgin's happy return in his familiar role of guest conductor at Symphony Hall yesterday afternoon.

Mr. Carter's score is yet another commission from The Louisville Orchestra, from whence flow so many blessings to modern American composers. It sounds, at first hearing, like a distant cousin of Arthur Berger's Polyphony, introduced last week, for the sensibility of the pupils of Nadia Boulanger makes it difficult to immediately separate the individual from the school. We find the same scrupulous abstract ordering, the same shifting accents and textures, the same elaborate cross-rhythms.

Mild Dissonances

Nevertheless, there are differences, distinctly so. The harmonic language of Mr. Carter's Variations for Orchestra (ten in number) is chromatic, dissonances of a mild nature lend contrast of mood, and a bold polyrhythmic counterpoint supplies a robust dynamic design. The composer has wisely refrained from describing his technical devices, since he wants his work to appeal to the emotions as well as the intellect.

The statement depends largely on craft, yet is not without expressivity. We respond to the finesse of the linear tensions, to the adroitly-detailed patterns, to the sense of musical space, to the precise sonorities and weights. As an example of modern architecture, Mr. Carter does not build with clinical severity; behind his craft is the presence of a human being.

One can say this despite the fact that his lyricism is of a sober kind: all is control and balance rather than urgency and ardor. Only toward the end of the sequence of variations does it seem to me that the point is reached where technique finally becomes an end in itself, and we come to admire the deftness of means more than the music itself. But this is common enough in the variation form with its temptations to virtuosity, and the final section rounds off the work with a Wagnerian flourish.

Nervous Reverence

Mr. Burgin's gifts as a conductor, I thought admirably adapted to this particular program. The last time we heard Schubert's Symphony No. 4, in 1961, Thomas Schippers, the guest conductor, treated it with a nervous baroque reverence, the dimensions were too small and the treatment febrile.

With Mr. Burgin we had a broad, humane simplicity that rendered the score in a direct, unaffected manner. It is easy to over-value Beethoven's influence here, and make of the "Tragic" symphony an Olympian drama. To capture the dolce Schubert style is harder.

Mr. Burgin did not over-emphasize the fermatas, and carry over into bogus romanticism, neither did he whip up climaxes. Everything was evenly-sustained, neatly-inflected, the flow of the contrasts most appealing. Save for the minuet where a leisurely approach sacrificed some lightness, this was a solid down-to-earth Schubert of cheerful charm and zest.

Enormous Gain

Similarly, the Moussorgsky-Ravel gained enormously from the conductor. A virtuoso conductor like Koussevitzky saw "Pictures From an Exhibition" as a collection of heroic murals; Dr. Munch may have considered Hartmann influenced by the academy of David; Mr. Leinsdorf, one suspects, might opt for the German Expressionists.

The especial value of Mr. Burgin here was his sensible, pragmatic view. The well-known score would seem to have little to offer repeatedly; and yet the definition of each episode, the clarity of commonsense communication, caused the bright blaze of the episodes to appear with unvarnished radiance; one encountered unexpected felicities throughout. I am told that the original manuscript title translates as "Pictures from," instead of "at", a small but significant point that also makes sense.

Next week Mr. Leinsdorf schedules two first Boston performances: Menotti's "Death of the Bishop of Brindisi," with George London and Lillian Chookasian soloists, and The New England Conservatory Chorus; and Schoenberg's Introduction and Wood Dove's Song from "Gurre-Lieder." Respighi's "Church Windows," and Schumann's Overture to "Manfred," Op. 115, will also be heard.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the third program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.
Symphony No. 4 in C minor, "Tragic" .... Schubert
Variations for Orchestra .... Carter
"Pictures from an Exhibition" .... Moussorgsky-Ravel

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SHOWTHROUGH

16

PROVIDENCE I

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

OCT 12 1964

Music Yesterday

Boston Symphony Plays 1st Sunday Concert Here

By RUTH TRIPP

The Boston Symphony Orchestra played its 367th concert in Providence on a Sunday afternoon instead of on a Tuesday evening as they have done for 366 times before yesterday. The usual enthusiastic audience turned out with high hopes for a fine concert and they most certainly had one.

Erich Leinsdorf and his musicians were in excellent form and the opening "Academic Festival" Overture had all the hearty vigor one might find on a bright fall afternoon on the campus. What if the first performance was heard at the University of Breslau in 1881? Aren't young people fundamentally the same and don't they respond to good sturdy tunes in a swinging rhythm? Brahms knew this and what he wrote has delighted many an audience since his day, as it did again yesterday.

If Erich Leinsdorf had ordered a composition to dispaly the expert soloists of his orchestra, he could scarcely have found a better work than the Shostakovitch Symphony No. 1. It has been some time since we have heard this symphony here. There was a freshness about Leinsdorf's reading which brought many a segment of hidden beauty to light. The playing was superb throughout the four movements.

The Lento is still my favorite section. It was entirely fitting that the soloists (all first desk players) flute, horn, tympani, clarinet, trumpet, cello and concertmaster were singled out for applause in two of the several recalls. It is not quite 30 years since we first heard this work in Boston. Its strangeness has mellowed over the years and the promise of greatness which it contained has been fulfilled many times over. This performance of the Shostakovitch Op. 10 was memorable.

As if to take a last look at summer, the orchestra set forth the descriptive music of Beethoven's "Pastorale" Symphony with artistic simplicity. It is so much more difficult to play obvious and familiar music of this type and to keep it in the realm of a performance which will hold the interest of listeners. Yet, with Leinsdorf, there always seems to be something new. I never before realized what a heavy task Beethoven be sure, it is the tympani which actually plays the thunder but gave his double bass players in the thunder storm episode. To the storm clouds originate in the basses. They were wonderfully threatening yesterday.

The string section of the orchestra seemed to have more than the usual unity and in all directions, it must be reported that the change to Sunday afternoon seems to have been a huge success. I found only one dissenting voice, that of the officer on duty in the lobby. He likes to watch the games on a Sunday afternoon. But he agreed that it must be nice for us music lovers to get home early.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,292

OCT 12 1964

C.H.L.

oston Symphony roves Enchanting

The Boston Symphony, under ie tone-painting brush strokes f Erich Leinsdorf's conducting, was enchanting in the first rogram of the 1964-65 Providence season Sunday in Veterns Memorial Auditorium. The unday afternoon concerts, an nnovation this season, will be, t is hoped, as popular and as vell attended as the former Tuesday evening ones were. Sunday's audience nearly filled he auditorium, and both musiians and listeners seemed to e thoroughly relaxed and responsive.

Opening with Brahms' "Academic Overture," Leinsdorf captured all the nuances of color, hrasing and dynamics that nade it a gay and beguiling invitation to listen.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,292

OCT 10 1964

Boston Symphony To Play In Prov.

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CAMBRIDGE I

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

First Program

TUESDAY EVENING, OCTOBER 13, *at* 8:30 *o'clock*

BRAHMS ..... "Academic Festival" Overture, *Op.* 80

SHOSTAKOVITCH ..... Symphony No. 1, *Op.* 10

- I. Allegretto; Allegro non troppo
- II. Allegro
- III. Lento
- IV. Allegro molto

INTERMISSION

BEETHOVEN ..... Symphony No. 6, in F major, "Pastoral," *Op.* 68

- I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro
- IV. Thunderstorm; Tempest: Allegro
- V. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

BALDWIN PIANO

RCA VICTOR RECORDS

SHOWTHROUGH

16

PROVIDENCE I

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,292

OCT 12 1964

C.H.L.

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Times (e)
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Circ. 38,292

OCT 10 1964

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CAMBRIDGE I

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II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro
IV. Thunderstorm; Tempest: Allegro

V. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

BALDWIN PIANO

RCA VICTOR RECORDS

SHOWTHROUGH

FRI-SAT 4.

17

SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourth Program

ERNOON, October 16, *at* 2:00 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

Overture to Byron's Manfred, *Op.* 115

Introduction and Song of the Wood-Dove
from "Gurre-Lieder" (Part I)

Lili Chookasian, *Mezzo-Soprano*

(First performance in Boston)

"Vetrate di Chiesa" ("Church Windows")
Four Impressions for Orchestra

La fuga in Egitto
San Michele Arcangelo
Il mattutino di Santa Chiara
San Gregorio Magno

INTERMISSION

"The Death of the Bishop of Brindisi," for Chorus,
Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: George London, *Bass*
The Nun: Lili Chookasian, *Soprano*
Children's Chorus: Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, *Music Director*
The Townspeople: New England Conservatory Chorus
Lorna Cooke deVaron, *Director*

(First performance in Boston)

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

[illegible] 1964

einsdorf Returns

Two Boston Firsts In Symphony Week

Erich Leinsdorf returns to duct tne Boston Symphony chestra with guest soloists Lili ookasian and George London at e concerts of this Friday ernoon and Saturday evening. ast week Mr. Leinsdorf conted the orchestra in several cording sessions for RCA Vic. The Friday-Saturday concerts ill consist of works by Schunn, Schoenberg, Respighi and enotti, two of which will be first formances in Boston.

The concert will open with chumann's Overture to Byron's Manfred," Op. 115. Mr. Leinsdorf will follow this with the first oston performance of an excerpt nd the Song of the Wood-Dove rom Part I of Scnoenberg's Gurre-Lieder," with Miss hookasian, mezzo soprano, as oloist. The program will continue ith "Vetrate di Chiesa" "Church Windows"), Four Impressions for Orchestra by Resighi.

After the intermission Mr. einsdorf and the orchestra will resent the first Boston performce of "The Death of the Bisnop of Brindisi" by Menotti. Soloists will be George London, bass, and Miss Chookasian. Tne choruses will consist of the New England onservatory Chorus, Lorna Cooke deVaron, director, and a hildren's chorus from the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, music director.

The first open rehearsal of the current season will take place in Symphony Hall Thursday evening at 7:30 p.m. The series of eight Open Rehearsals has been completely sold out and tne proceeds will benefit the Boston Symphony Orchestra Pension Fund.

The first Symphony Hall concert of the "Cambridge" series will take place Tuesday evening at 8:30. Mr. Leinsdorf will conduct the program, which will include Brahms' "Academic Festival" Overture, Op. 80; the Symphony No. 1, Op. 10 by Shostakovitch; and Beethoven's Symphony No. 6, in F major, "Pastoral," Op. 68. The program will be telecast live by WGBH-TV, Channel 2, and broadcast via radio station WGBH-FM.

This afternoon Mr. Leinsdorf and the orchestra will present the first concert of the 83rd annual series in Providence in the Veterans Memorial Auditorium.

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Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,493

OCT 15 1964

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

OCT 15 1964

St. Joseph High Glee Club to Sing With Boston Symphony Orchestra In Boston and New York Concerts

A picked group from the combined Glee Clubs of St. Joseph's High school, Somerville, and Catholic Memorial High school, West Roxbury, will participate in a joint effort with the New England Conservatory and the Boston Symphony Orchestra at Symphony Hall Friday. Oct. 16, at 2 p.m., Saturday, Oct. 17, at 8:30 p.m. (There will be an open rehearsal Thursday at 7 p.m.)

Wednesday evening, Oct. 21, the program will be presented in New York at the Lincoln Fine Arts Center at 8:30 o'clock.

In the operetta entitled "The Death of Cardinal Brindisi," by Jan Carl Minotti, known by TV fans for "Amahl and the Night Visitors," the selected school groups will sings the parts of the Children Crusaders; the New England Conservatory Singers will take the parts of the Townspeople, and the two solo parts will portray the Archbishop and the Nun.

The Glee Clubs will be transported by bus to New York where they will dine at the Lincoln Center Motel before going on stage. After the New York performance, the boys and girls will board a jet for the journey home.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

OCT 1

Symphony Then

The fourth pair of Boston Symphony concerts in theseason 50 years ago, 1914-15, included the Symphony No. 4 by Sibelius, Beethoven's Violin Concerto, and his "Egmont" Overture. Dr. Karl Muck conducted, and the soloist was Anton Witek, concertmaster of the orchestra.

The fourth pair of concerts in the season 25 years ago, 1939-40, began with "Pinocchio, a Merry Overture" by Ernst Toch, oward Hanson's Symphony No. 3, Haydn's D major Cello Concerto and "Don Juan" by Strauss. Dr. Hanson conducted his own work. The remainder of the program was led by Asso- program was led by Associate Conductor Richard Burgin, and the soloist was Emanuel Feuermann.

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2078, Boston 6 • RIchmond 2-4200

ecord-American (m) (e)
BOSTON, Mass.
Circ. 441,810

OCT 17 1964

BSO Presents Great Cantata By Menotti

Four engaging examples of descriptive music were offered by the Boston Symphony Orchestra yesterday afternoon, two being first performances here. These were the introduction and song of the wood-dove from Arnold Schoenberg's "Gurrelieder" and Gian - Carlo Menotti's "Death of the Bishop of Brindisi."

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ROLFE BOSWELL.

SHOWTHROUGH

FRI-SAT. 4.

URTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourth Program

AFTERNOON, October 16, *at* 2:00 *o'clock*

SATURDAY EVENING, October 17, *at* 8:30 *o'clock*

................Overture to Byron's Manfred, *Op.* 115

................Introduction and Song of the Wood-Dove from "Gurre-Lieder" (Part I)

Lili Chookasian, *Mezzo-Soprano*

(First performance in Boston)

................"Vetrate di Chiesa" ("Church Windows") Four Impressions for Orchestra

I. La fuga in Egitto
II. San Michele Arcangelo
III. Il mattutino di Santa Chiara
IV. San Gregorio Magno

INTERMISSION

MENOTTI ......"The Death of the Bishop of Brindisi," for Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra

The Bishop: George London, *Bass*
The Nun: Lili Chookasian, *Soprano*
Children's Chorus: Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, *Music Director*
The Townspeople: New England Conservatory Chorus
Lorna Cooke deVaron, *Director*

(First performance in Boston)

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

OCT 11 1964

Leinsdorf Returns

Two Boston Firsts In Symphony Week

Erich Leinsdorf returns to conduct the Boston Symphony Orchestra with guest soloists Lili Chookasian and George London at the concerts of this Friday afternoon and Saturday evening. Last week Mr. Leinsdorf conducted the orchestra in several recording sessions for RCA Victor. The Friday-Saturday concerts will consist of works by Schumann, Schoenberg, Respighi and Menotti, two of which will be first performances in Boston.

The concert will open with Schumann's Overture to Byron's "Manfred," Op. 115. Mr. Leinsdorf will follow this with the first Boston performance of an excerpt and the Song of the Wood-Dove from Part I of Schoenberg's "Gurre-Lieder," with Miss Chookasian, mezzo soprano, as soloist. The program will continue with "Vetrate di Chiesa" ("Church Windows"), Four Impressions for Orchestra by Respighi.

After the intermission Mr. Leinsdorf and the orchestra will present the first Boston performance of "The Death of the Bishop of Brindisi" by Menotti. Soloists will be George London, bass, and Miss Chookasian. The choruses will consist of the New England Conservatory Chorus, Lorna Cooke deVaron, director, and a children's chorus from the Catholic Memorial and St. Joseph's High Schools Glee Clubs, Berj Zamkochian, music director.

The first open rehearsal of the current season will take place in Symphony Hall Thursday evening at 7:30 p.m. The series of eight Open Rehearsals has been completely sold out and the proceeds will benefit the Boston Symphony Orchestra Pension Fund.

The first Symphony Hall concert of the "Cambridge" series will take place Tuesday evening at 8:30. Mr. Leinsdorf will conduct the program, which will include Brahms' "Academic Festival" Overture, Op. 80; the Symphony No. 1, Op. 10 by Shostakovitch; and Beethoven's Symphony No. 6, in F major, "Pastoral," Op. 68. The program will be telecast live by WGBH-TV, Channel 2, and broadcast via radio station WGBH-FM.

This afternoon Mr. Leinsdorf and the orchestra will present the first concert of the 83rd annual series in Providence in the Veterans Memorial Auditorium.

NewEnglandNewsclipAgency,Inc.
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Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,493

OCT 15 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

OCT 15 1964

St. Joseph High Glee Club to Sing With Boston Symphony Orchestra In Boston and New York Concerts

A picked group from the combined Glee Clubs of St. Joseph's High school, Somerville, and Catholic Memorial High school, West Roxbury, will participate in a joint effort with the New England Conservatory and the Boston Symphony Orchestra at Symphony Hall Friday. Oct. 16, at 2 p.m., Saturday, Oct. 17, at 8:30 p.m. (There will be an open rehearsal Thursday at 7 p.m.)

Wednesday evening, Oct. 21, the program will be presented in New York at the Lincoln Fine Arts Center at 8:30 o'clock.

In the operetta entitled "The Death of Cardinal Brindisi," by Jan Carl Minotti, known by TV fans for "Amahl and the Night Visitors," the selected school groups will sings the parts of the Children Crusaders; the New England Conservatory Singers will take the parts of the Townspeople, and the two solo parts will portray the Archbishop and the Nun.

The Glee Clubs will be transported by bus to New York where they will dine at the Lincoln Center Motel before going on stage. After the New York performance, the boys and girls will board a jet for the journey home.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

OCT 16 1964

Symphony Then

The fourth pair of Boston Symphony concerts in the season 50 years ago, 1914-15, included the Symphony No. 4 by Sibelius, Beethoven's Violin Concerto, and his "Egmont" Overture. Dr Karl Muck conducted, and the soloist was Anton Witek, concertmaster of the orchestra.

The fourth pair of concerts in the season 25 years ago, 1939-40, began with "Pinocchio, a Merry Overture" by Ernst Toch, oward Hanson's Symphony No. 3, Haydn's D major Cello Concerto and "Don Juan" by Strauss. Dr. Hanson conducted his own work. The remainder of the program was led by Asso- program was led by Associate Conductor Richard Burgin, and the soloist was Emanuel Feuermann.

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ecord-American (m) (e)
BOSTON, Mass.
Circ. 441,810

OCT 17 1964

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ROLFE BOSWELL

18

NewEnglandNewsclipAgency,Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

OCT 17 1964

Leinsdorf in sunburst of musical passion

By Harold Rogers

Music is an emotional language, and like all language it communicates to the degree of its intensity. Musicians who aim to touch the emotions of their listeners must first of all feel the emotion of the music. And if an artist wishes to play upon his listeners' emotions, to move them, sway them, then he must *feel* these emotions *intensely*.

Intensity may be thought of as the keynote of musical communication. Merely to think about it is not enough. Merely to sing or to sound the right notes at the right dynamic levels is not enough. Music is far more than the sum total of its parts.

The good musician can fill his mind and soul with the throb of musical feeling; the great musician can achieve this degree of intensity 100 percent of the time. Musicians of this caliber draw their listeners into the same emotional focus they have created for themselves.

* * *

At the Friday afternoon concert by the Boston Symphony, Erich Leinsdorf achieved—for the first time since taking over the direction of the orchestra—a total and an intense commitment to the music under his guidance. He gave us not only an extraordinary program, but a program infused with emotional excitement. We felt it intensely because he felt it intensely.

In the past Mr. Leinsdorf has given us glimmers of hope, but with this concert he gave us a sunburst. Here is the light that will restore the Boston Symphony to its former radiance. If a musician can do it once, he can do it again.

A certain sense of abandon was immediately to be noted in Schumann's Overture to Byron's "Manfred"; and the musical mood became positively impassioned in the Introduction and Song of the Wood-Dove from Schoenberg's "Gurre-Lieder," the stunning piece of late-romantic chromaticism turned out by the composer when but 25. Lili Chookasian was the mezzo-soprano soloist, her opulent voice lending a dark fire to the event.

* * *

Mr. Leinsdorf continued with Respighi's impressionistic "Vetrate di Chiesa" (Church Windows) that follows in the same eloquent vein as his "Pines of Rome" and "Fountains of Rome." Here again the conductor let the music sing without let. Gloriously intense!

The pièce de résistance for this program, however, was the first Boston performance of Gian Carlo Menotti's cantata, "The Death of the Bishop of Brindisi." Composed for chorus, children's chorus, bass and soprano solo, and orchestra, the work depicts the Bishop's remorse while on his death bed for having blessed one of the Children's Crusades, a crusade that ended in shipwreck, slavery, and disillusionment.

Here we find Mr. Menotti at his most ingratiating, having turned out a melodic score underlined with descriptive harmonies of unerring theatrical impact. George London was heard as the Bishop, Miss Chookasian as the nun who waits on him, the New England Conservatory Chorus as the townspeople, and the members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs as the children.

* * *

Mr. London gave poignant expression to the Bishop's torment. Miss Chookasian was lyrically moving as she expressed the nun's consoling remarks. And the choruses were uniformly commendable as trained by Lorna Cooke de Varon and Berj Zamkochian.

Mr. Menotti was on hand to join Mr. Leinsdorf, Mr. London, Miss Chookasian, Mrs. de Varon, and Mr. Zamkochian in receiving the audience's ecstatic applause. The listeners were obviously intense about expressing their gratitude, as well they might. They had just been through an intensely emotional experience.

And all because Mr. Leinsdorf felt it first.

THE BOSTON HERALD, SATURDAY, OCT. 17, 1964

The Symphony

Menotti Cantata Tautly Emotional

By ROBERT TAYLOR

After the bombast of Respighi's "Church Windows," surely one of the most claptrap examples of musical religiosity extant, the benison of Gian Carlo Menotti's cantata, "The Death of the Bishop of Brindisi," lingered on Symphony Hall yesterday.

This was the first Boston performance of the cantata, which was performed at the Berkshire Festival last August 8th, and it struck me as an utterance of sincere and noble gravity. Menotti bases his subject on the Children's Crusade of the year 1212.

On His Deathbed

The Bishop of Brindisi, the prelate who allowed the multitude of innocents to sail to their death and captivity, is depicted, in the composer's version, on his deathbed, attended by a Nun. The scheme of the cantata calls for solo dialogue interspersed by choral episodes serving the function of flashback as the dying man recalls the fatal hour of his terrible decision.

It is a tautly emotional work, passionate and powerful, charged with the tensions of the Bishop's existential struggle to justify his choice. I'm afraid I found the final choral statement anti-climactic ("Nothing is purposeless, nothing"), however laudable as faith or arguable as theology. The section has the air of a moral tacked-on from without, rather than as a view implicit in and springing out of the narrative.

But Menotti has constructed a musico-dramatic statement here, on the whole, expressing a devotional attitude so sensitively ordered and so compassionately accented as to be utterly absorbing. The structure includes some of his past thematic ideas, innocence involved with ambiguous guilt, despair mingling with spiritual conviction, and the composer's sense of climax, contrast and color is as superb as ever.

Singable English

The Bishop, the Nun, the Children and Townspeople are adeptly characterized with a minimum of strokes. Menotti writes an English that is singable, being almost alone in this regard. His language and music have a rare integration. One can point to the harp accompaniment to the Bishop's stanzas, the textural and theatrical balances: as in "Amahl," for instance, ah opera of similar tint though less complex, telling use is made of the timbre of adult and childish voices.

The choral department was generally good, although the stage proved so crowded that performance conditions were scarcely ideal. The New England Conservatory Chorus sang with a fine tonal clarity. As Towns people urging the young Crusaders on, they might have shown more dramatic bite, but they adequately passed the other challenges. The Children's Chorus from Catholic Memorial and St. Joseph's High was first-rate under the direction of Berg Zamkochian, while the soloists, George London and Lili Chookasian, revealed a vocalism that captured every mood and was innately, as sound, quite beautiful. Mr. Menotti was on hand and was greeted cordially from the stage along with Lorna Cooke deVaron.

The Best Models

The other first Boston performance, from "Gurre-Lieder," was excellent Strauss, Mahler, Wagner et al., and disclosed that the post-romantic young Schoenberg had the good taste to imitate the best models. Miss Chookasian sang again, and again declared the highest standards of production and technique, despite having some of her tones muffled at the start by the accompaniment.

As I've said "Church Windows" is full of sound and fury signifying nothing, but Mr. Leinsdorf led a brilliant performance of the "Manfred" Overture, lean, exact and propulsive, and got some sonoroties worth hearing from Schoenberg. It was a curious program in a way, and yet demonstrated diverse phases of romanticism, German and Italian, rather effectively.

On Oct. 30-31, the Orchestra returns from tour, and guest conductor Sir John Barbirolli has scheduled Vaughan Williams's Symphony No. 6; Sibelius's Symphony No. 2, in D, Op. 43; Berlioz's "Roman Carnival" Overture and the Intermezzo from "A Village Romeo and Juliet," "The Walk Through the Paradise Gardens," by Delius.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the fourth program of the 84th season yesterday in Symphony Hall. Lili Chookasian, mezzo-soprano, and George London, bass, were the soloists. Berj Zamkochian prepared the Children's Chorus from Catholic Memorial and St. Joseph High School Glee Clubs; and Lorna Cooke deVaron The New England Conservatory Chorus. The program will be repeated tonight at 8:30.

Overture to Byron's Manfred, Op. 115 .... Schumann
Introduction and Song of the Wood-Dove from "Gurre-Lieder" (Part I) .... Schoenberg
"Vetrate di Chiesa," ("Church Windows") .... Respighi
"The Death of the Bishop of Brindisi" .... Menotti

NEW ENGLAND NEWSCLIP
[illegible], Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
[illegible]r. Circ. 2[illegible],711

OCT 17 1964

At Symphony

Leinsdorf, Chookasian In Fine 'Gorrelieder'

By MICHAEL STEINBERG

E[illegible] Leinsdorf was back to [illegible] the Boston Symphony [illegible] afternoon in a pro[illegible] included Schumann's M[illegible] Overture, the Song [illegible] Wood-Dove from [illegible] "Gurrelieder," [illegible] Windows" of Res[illegible] the first Boston per[illegible] Menotti's Cantata, Th[illegible] of the Bishop of [illegible]

[illegible] humann went well, [illegible] enberg was better [illegible] anfred" is the most [illegible] of Schumann's or[illegible] pieces, and it general[illegible] rather wildly flung [illegible] conductors. Leinsdorf [illegible] temperature low, and [illegible] hole with good effect. [illegible] ressive gestures are [illegible] ly outlined in the [illegible] itself, and while they [illegible] port more underlining [illegible] insdorf gave them, they [illegible] really need it.

It was a pleasure for once to have the tempo modifications managed according to Schumann's directions and suggestions, and to have rubato stay within the bounds of an intelligible rhythmic framework, and altogether the performance made musical sense to an uncommon degree.

"Gurrelieder" is the enormous secular oratorio Schoenberg worked on between 1900 and 1911. It is based on poems [illegible] Jens Peter Jacobsen, and it is about the 12th century King Waldemar IV and his love for the beautiful Tove. He built the castle of Gurre for her on the isle of Zealand, and there she lived until she was killed at the instance of the jealous Queen Helvig.

The first part of "Gurrelieder" consists of a series of love songs for Waldemar and Tove, and after an orchestral interlude, the Wood-Dove's narration of Tove's death. What Leinsdorf performed was everything from the beginning of the Interlude to the end of Part I, using partly Erwin Stein's reduction of the score from Schoenberg's outsize orchestra (25 woodwinds, for example) to normal large orchestra, and partly his (Leinsdorf's) own. The singer was the mezzo-soprano Lili Chookasian, [illegible] she was marvellous. Schoenberg's narrative technique [illegible] Wagnerian. The Wood-Dove's song resembles a passage like Waltraute's narrative in the first act of "Goetterdaemmerung," though it is on [illegible] scale than any of the comparable places in Wagner. Schoenberg's music is also more lyrical than most of Wagner's, a reminder, among other things, of a certain kinship between the early Schoenberg and Richard Strauss.

The thickness and lushness of much of the writing is also Straussian; not, however, the economy that could produce the spare music of "Den Sarg sah ich auf Koenig's Schultern," nor the simplicity when the narration tells of the monk about to ring evensong and changing suddenly to the funeral toll.

In this portion of "Gurrelieder," Schoenberg does not speak yet with the indivdual's voice that is to be heard, for example, in the Klaus-Narr episode of Part III. Using the common speech of the period he produces something that is not only a superbly apposite setting of a gripping text, but a composition of magnificent rhetorical power and lyric beauty.

Its performance was a valuable and appreciated deed, the more so because it was so good. Chookasian is an exciting singer with a rich voice produced with unruffled power from A below middle C up to high B flat, and possessed in addition of impressive gifts of dramatic and verbal projection. Leinsdorf and the orchestra produced an eloquent splendor of sound beneath and around Chookasian's singing, and for the 20 minutes this music lasted, the concert blossomed into a kind of excitement one rarely experiences at Symphony.

The remainder of the afternoon was as much as anything a demonstration of Leinsdorf's indiscriminate jumbling together of things that infects his program-building. The glossy vulgarity of the first bars of the Respighi were a horrible shock after the end of the Schoenberg. Significant thoughts and religious sentiment are never safe with Respighi, and the effect of the four "Church Windows" is roughly that of a sound-track for a Hollywood spectacular on the Ecumenical Council, done up in the style of the "Lawrence of Arabia" soundtrack.

And after that there was the unnecessary first Boston performance of Menotti's trashy piece of claptrap about the Children's Crusades, with George London and Lili Chookasion as Bishop and Nun, members of the Catholic Memorial and St. Joseph's High School Glee Clubs prepared by Berj Zamkochian, and the New England Conservatory Chorus prepared by Lorna Cooke de Varon.

20 TOUR # I

NEW YORK. 10-21-65

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

OCT 18 1964

Boston Symphony On New York Tour

The Boston Symphony Orchestra will make its first out-of-town trip of the season this week, Erich Leinsdorf conducting.

In addition to playing concerts in Newark, Oct. 24 and Storrs, Conn., Oct. 25, the orchestra will open its 79th consecutive season of concerts in New York City and its 77th consecutive year of concerts at the Brooklyn Academy of Music. The Boston Symphony has made regular visits to New York city longer than any other orchestra in the country. The programs in New York city will take place in Philharmonic Hall Wednesday and Friday evenings and the Brooklyn Academy of Music concert will be given Thursday evening. The Philharmonic Hall concerts have been sold out by season subscription.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, Oct. 30 and 31. Sir John Barbirolli, music director of the Houston Symphony Orchestra, will be guest conductor, making his first appearances with the orchestra since January 1959.

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Times (m)
NEW YORK, N. Y.
Circ. 603,574

OCT 21 1964

MUSIC NOTES

The Boston Symphony Orchestra will play at Philharmonic Hall at 8:30 tonight. Erich Leinsdorf will conduct, with Lili Chookasian, mezzo-soprano, and George London, bass, as soloists.

Other events today: Wagner's "Die Meistersinger," presented by the Metropolitan Opera, 7:15 P.M.; Pierre Monteux Memorial Concert, London Symphony Orchestra, Pablo Casals and Leopold Stokowski, conductors, with Isaac Stern, violinist, Rudolf Serkin, pianist, Alexander Murray, flutist, Maureen Forrester, contralto, and the Rutgers University Choir, Carnegie Hall, 8:30; Jerome Rose, pianist, Town Hall, 8:30; Caecelian Symphony, Arthur Bloom, conductor, with Howard Lebow, pianist, High School of Fashion Industries, 8:30.

Also, Jack Ossewaarde, organist, St. Bartholomew's Church, 12:10 P.M.; John Upham, organist, St. Paul's Chapel, Broadway and Fulton Street, 12:30; Richard Syracuse, pianist, Kosciuszko Foundation, 5 East 65th Street, 1:45; Walter Baker, organist, Christ Chapel, Riverside Church, 7; Wallace M. Coursen, organist, St. Paul's Chapel, Columbia University, 12:05; Vernon de Tar, organist, Chapel of the Good Shepherd, General Theological Seminary, 8:30; Queens College Faculty String Quartet, Queens College Theater, Flushing, 1.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

OCT 18 1964 Burrelle's

Operas and Concerts for the Week

Whitestone

FIRST OF THE SEASON—Erich Leinsdorf will lead the Boston Symphony in three concerts in the New York area this week, the first on Wednesday night.

New York Post
D. 317,237 SUN. 356,207

OCT 22 1964 Burrelle's

Words and Music

By Harriett Johnson

Bostonians Open With 'Bishop'

Gian-Carlo Menotti has given a 13th century Italian Bishop a 20th century questioning mind. Menotti's cantata, "The Death of the Bishop of Brindisi," based on a chronicle of a Children's Crusade from Germany had its local premiere last night in Philharmonic Hall by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The work concluded the program, which opened the Bostonians' 79th season here.

Menotti's Bishop is haunted by the fact that, though he tried to prevent the children's leaving Brindisi, at the same time he "blessed them to their doom." Like the Biblical Job, he cries out for answers, and receives only the yawning chasm of doubt. As the brilliant, profound-thinking nun, Sister Jacqueline, of Webster College, (Missouri) puts it in this week's Life magazine . . . ". . . there is no such thing as being absolutely sure."

In the text, Menotti's own, we share the agony of the delirious Bishop on his deathbed. During his guilt-ridden hallucinations, as the helpless children cry out, and the townspeople curse him, he is comforted by a nun. The work takes 30 minutes.

Abjure's Complexity

Menotti's musical style abjure's complexity and austerity, and, altogether, is most convincing when its simplicity is at its most naive, as when the children sing a folk-like tune to the words ". . . I shall free the Holy Land."

When he depicts a storm by obvious, fast chromatics up and down, and drum pummeling, with little else as spurt to the imagination, he is less successful. His jagged melodic line for the Bishop is well contrasted by the unruffled peace of the nun's music. His choral writing, is, as would be expected, skillful, but can't compare in musical inspiration to his choruses in "The Saint of Bleecker Street," an opera on the theme of faith vs. skepticism, produced ten years ago on Broadway.

But though the score reaches neither heights of exaltation nor beauty, nor sears with its tragedy, it is moving in its search and struggle. The music is more compassionate than powerful.

Mendelssohn's Third Symphony, the "Scottish," which preceded the cantata, demonstrated the orchestra's splendid

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New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

OCT 22 1964 Burrelle's

Menotti Score At Philharmonic

Louis Biancolli

A powerful new score by Gian-Carlo Menotti, pulsing with mystic fervor and drama, was performed by Erich Leinsdorf and the Boston Symphony at Philharmonic Hall last night.

The work was a cantata based on the tragic Children's Crusade of the Middle Ages, entitled "The Death of the Bishop of Brindisi." Menotti's combined grip of opera and concert idiom is on every page.

The cantata is the flashback of a dying bishop who had failed to stop the young Crusaders in their wild journey from which few returned. Text and music mirror the terror and guilt, the appalling toll and the aimless frenzy.

The performance was masterly in every way. Leinsdorf was always in complete charge, and the music was given the blazing vividness of a large mural or tapestry, with the added illusion of motion.

In tone, diction, and feeling, George London was excellent as the Bishop, and so was Lili Chookasian as the Nun who listens and tries to console. The robust voices of the townspeople were those of the New England Conservatory Chorus.

The by-turns brave, fearful, combined glee clubs of haunted voices of the junior Crusaders were those of the Catholic Memorial and St. Joseph's High Schools. Menotti has one more masterpiece to his credit.

Also on the bill—the first by the Bostonians this season in New York—were Brahms' "Academic Festival Overture" and Mendelssohn's "Scottish Symphony," which I missed because of the Monteux Memorial at Carnegie Hall.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

DEC 1964 Burrelle's
BOSTON SYMPHONY

Menotti's cantata "The Death of the Bishop of Brindisi" was given its New York premiere at Philharmonic Hall October 21 by the Boston Symphony. The text, devised by the composer, pictures a dying bishop attended by a nun. Years ago, the bishop had blessed a group of children about to embark from the port of Brindisi on a crusade to the Holy Land. The crusade ended in death for most of the innocents. Now the bishop is haunted by the memory of his blessing which sent them to their doom, and he dies questioning his faith. At this point, Menotti consoles us by saying that nothing is purposeless and that in death we will receive the "blinding answer."

If the music had one ounce of imagination, let alone an interesting or original idea, it might have been possible to be touched by Menotti's little tale. The composer's muse, however, doggedly adheres to Hollywood religiosity and its whole canon of obvious effects. The emotion of guilt, for example, is a cue for piercing chords from divisi violins. Or, later on, a storm arises, an inevitable mandate for string tremolos and chromatic wind passages. The low point is reached in the music for the doomed children where Menotti has mistaken triviality and sing-song banality for purity and innocence. He could profitably study Britten's music for children to see just how fresh and original one can be and still write in a conservative style.

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It is surprising that Erich Leinsdorf would take this all so seriously, but the performance presented the work in the best possible light. George London as the Bishop and Lili Chookasian as the Nun could not be faulted. The New England Conservatory Chorus and members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs contributed fine work.

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R. D.

20 TOUR # I

NEW YORK. 10-21-65

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

OCT 18 1964

Boston Symphony On New York Tour

The Boston Symphony Orchestra will make its first out-of-town trip of the season this week, Erich Leinsdorf conducting.

In addition to playing concerts in Newark, Oct. 24 and Storrs, Conn., Oct. 25, the orchestra will open its 79th consecutive season of concerts in New York City and its 77th consecutive year of concerts at the Brooklyn Academy of Music. The Boston Symphony has made regular visits to New York city longer than any other orchestra in the country. The programs in New York city will take place in Philharmonic Hall Wednesday and Friday evenings and the Brooklyn Academy of Music concert will be given Thursday evening. The Philharmonic Hall concerts have been sold out by season subscription.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, Oct. 30 and 31. Sir John Barbirolli, music director of the Houston Symphony Orchestra, will be guest conductor, making his first appearances with the orchestra since January 1959.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 603,574

OCT 21 1964

MUSIC NOTES

The Boston Symphony Orchestra will play at Philharmonic Hall at 8:30 tonight. Erich Leinsdorf will conduct, with Lili Chookasian, mezzo-soprano, and George London, bass, as soloists.

Other events today: Wagner's "Die Meistersinger," presented by the Metropolitan Opera, 7:15 P.M.; Pierre Monteux Memorial Concert, London Symphony Orchestra, Pablo Casals and Leopold Stokowski, conductors, with Isaac Stern, violinist, Rudolf Serkin, pianist, Alexander Murray, flutist, Maureen Forrester, contralto, and the Rutgers University Choir, Carnegie Hall, 8:30; Jerome Rose, pianist, Town Hall, 8:30; Caecelian Symphony, Arthur Bloom, conductor, with Howard Lebow, pianist, High School of Fashion Industries, 8:30.

Also, Jack Ossewaarde, organist, St. Bartholomew's Church, 12:10 P.M.; John Upham, organist, St. Paul's Chapel, Broadway and Fulton Street, 12:30; Richard Syracuse, pianist, Kosciuszko Foundation, 5 East 65th Street, 1:45; Walter Baker, organist, Christ Chapel, Riverside Church, 7; Wallace M. Coursen, organist, St. Paul's Chapel, Columbia University, 12:05; Vernon de Tar, organist, Chapel of the Good Shepherd, General Theological Seminary, 8:30; Queens College Faculty String Quartet, Queens College Theater, Flushing, 1.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

OCT 18 1964

Operas and Concerts for the Week

Whitestone

FIRST OF THE SEASON—Erich Leinsdorf will lead the Boston Symphony in three concerts in the New York area this week, the first on Wednesday night.

New York Post
D. 317,237 SUN. 250.207

OCT 22 1964

Words and Music

By Harriett Johnson

Bostonians Open With 'Bishop'

Gian-Carlo Menotti has given a 13th century Italian Bishop a 20th century questioning mind. Menotti's cantata, "The Death of the Bishop of Brindisi," based on a chronicle of a Children's Crusade from Germany had its local premiere last night in Philharmonic Hall by the Boston Symphony Orchestra, Erich Leinsdorf conducting. The work concluded the program, which opened the Bostonians' 79th season here.

Menotti's Bishop is haunted by the fact that, though he tried to prevent the children's leaving Brindisi, at the same time he "blessed them to their doom." Like the Biblical Job, he cries out for answers, and receives only the yawning chasm of doubt. As the brilliant, profound-thinking nun, Sister Jacqueline, of Webster College, (Missouri) puts it in this week's Life magazine . . . "...there is no such thing as being absolutely sure."

In the text, Menotti's own, we share the agony of the delirious Bishop on his deathbed. During his guilt-ridden hallucinations, as the helpless children cry out, and the townspeople curse him, he is comforted by a nun. The work takes 30 minutes.

Abjure's Complexity

Menotti's musical style abjure's complexity and austerity, and, altogether, is most convincing when its simplicity is at its most naive, as when the children sing a folk-like tune to the words ". . . I shall free the Holy Land."

When he depicts a storm by obvious, fast chromatics up and down, and drum pummeling, with little else as spurt to the imagination, he is less successful. His jagged melodic line for the Bishop is well contrasted by the unruffled peace of the nun's music. His choral writing, is, as would be expected, skillful, but can't compare in musical inspiration to his choruses in "The Saint of Bleecker Street," an opera on the theme of faith vs skepticism, produced ten years ago on Broadway.

But though the score reaches neither heights of exaltation nor beauty, nor sears with its tragedy, it is moving in its search and struggle. The music is more compassionate than powerful.

Mendelssohn's Third Symphony, the "Scottish," which preceded the cantata, demonstrated the orchestra's splendid

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New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

OCT 22 1964

Menotti Score At Philharmonic

A powerful new score by Gian-Carlo Menotti, pulsing with mystic fervor and drama, was performed by Erich Leinsdorf and the Boston Symphony at Philharmonic Hall last night.

The work was a cantata based on the tragic Children's Crusade of the Middle Ages, entitled "The Death of the Bishop of Brindisi." Menotti's combined grip of opera and concert idiom is on every page.

The cantata is the flashback of a dying bishop who had failed to stop the young Crusaders in their wild journey from which few returned. Text and music mirror the terror and guilt, the appalling toll and the aimless frenzy.

Louis Biancolli

The performance was masterly in every way. Leinsdorf was always in complete charge, and the music was given the blazing vividness of a large mural or tapestry, with the added illusion of motion.

In tone, diction, and feeling, George London was excellent as the Bishop, and so was Lili Chookasian as the Nun who listens and tries to console. The robust voices of the townspeople were those of the New England Conservatory Chorus.

The by-turns brave, fearful, combined glee clubs of haunted voices of the junior Crusaders were those of the Catholic Memorial and St. Joseph's High Schools. Menotti has one more masterpiece to his credit.

Also on the bill—the first by the Bostonians this season in New York—were Brahms' "Academic Festival Overture" and Mendelssohn's "Scottish Symphony," which I missed because of the Monteux Memorial at Carnegie Hall.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

DEC 1964

BOSTON SYMPHONY

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The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

T 22 1964

Music: New Choral Work by Menotti

'Bishop of Brindisi' at Philharmonic Hall

By HAROLD C. SCHONBERG

A recent score by Gian Carlo Menotti, "The Death of the Bishop of Brindisi," received its first New York performance last night at Philharmonic Hall. Erich Leinsdorf and the Boston Symphony did the honors.

"The Death of the Bishop of Brindisi" is a choral work for soprano and baritone solo. Concerning itself as it does with the famous early 13th-century Children's Crusade, the score naturally uses a children's chorus. Some modern composers, Menotti and Britten among them, seem to have fallen in love with the pure, sexless, quivering sound of pre-adolescent voices.

As usual, Menotti has written his own text. It is something along the lines of Robert Browning. Here the Bishop, on his deathbed, asks some eternal questions involving his faith. Why had he sent the children off to death? Why had God mocked him? The chorus answers: "Nothing is purposeless, nothing. Then why should God have given you in life a questioning mind if not to [and] you in death the blinding answer?"

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The score is typical Menotti — craftsmanlike, well orchestrated, highly conservative, and undistinguished in its musical ideas. Basically it is good background music. There is storm music, and religious music, and in general the music illustrates the text. The melodic content, though, is far from striking. What this bland, slick score lacks is nourishment.

The performance sounded fine. George London sang in a dignified manner, and Lili Chookasian was in fine voice. Utterly delightful was the singing of the children's chorus, a group made up of youngsters from Catholic Memorial and St. Joseph's High Schools in Boston. Not only was their diction exemplary, but the sweet sounds they produced were firmly on pitch. That is more than could be said of the adult singers of the New England Conservatory. Their diction was mushy.

For the symphonic part of the program, there were Brahms's "Academic Festival" Overture and Mendelssohn's "Scotch" Symphony. The Brahms went along in a peppy manner. But one wondered, when the Mendelssohn had finished, whether or not the performance had primarily been a collection of details rather than a unified conception.

Mr. Leinsdorf can be fussy, and he was very fussy about his Mendelssohn last night. He lavished great care on detail. The choirs were balanced thus and so; and every inner voice, every line, assumed its proper place. That was fine, but the symphony ended up with an overworked feeling that lacked life—as though a skillful anatomist had laid bare every nerve, blood vessel and muscle in a corpse.

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As is his custom, Mr. Leinsdorf took the first-movement repeat, something very few conductors do. He also had a few slightly unorthodox ideas about tempo. The first allegro, the one that leads into the "assai animato," was paced decidedly slower than is customary, and there was little of the agitated feeling that the composer wanted. The playing itself, throughout the symphony, was of typical Boston Symphony—burnish, but one would have welcomed more sweep and less concern with minutiae.

Whitestone

Erich Leinsdorf, at left, and Gian Carlo Menotti as they studied score of "The Death of the Bishop of Brindisi."

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Lili Chookasian, soprano; George London, bass; members of the chorus of Catholic Memorial and St. Joseph High Schools Glee Clubs; New England Conservatory Chorus.

Academic Festival Overture.......Brahms
Symphony No. 3 ....Mendelssohn
The Death of the Bishop of Brindisi
(1st N. Y. performance) ......Menotti

NEW YORK
Journal American
D. 506,746 SUN 640,586

OCT 22 1964

AT PHILHARMONIC HALL

A Menotti First Here

By MILES KASTENDIECK

OPENING ITS 79th season here, the Boston Symphony gave the first New York performance of Menotti's "The Death of the Bishop of Brindisi" in Philharmonic Hall

Erich Leinsdorf prefaced this ~~with Brahms~~' "Academic Festival" and Mendelssohn's Symphony No. 3.

The orchestra sounded truly Bostonian in the best Apley tradition; that is, very well-bred and well-tailored. Indeed the texture of sound in the first movement of the Mendelssohn had the quality of a chamber music ensemble.

This did not always release the music in the full spirit of the "Scottish" symphony.

There is more Scotch "snap" to the scherzo, for instance, than this performance revealed. For that matter, there is more pomp to the academic Brahms than Mr. Leinsdorf brought forth.

Thus these works emerged in tame interpretations, however beautiful the orchestral sounds.

I had heard the Menotti in Tanglewood last Summer, admiring the score for its sensitive communication of the children's plight which plagued the bishop on his deathbed. It ranks among Menotti's better works.

George London sang the Bishop, Lili Chookasian, the nun, along with the children from the Catholic Memorial and St. Joseph's High Schools glee clubs and the New England Conservatory chorus.

NEW YORK
Herald Tribune
D. 282,005 SUN. 363,384

OCT 22 1964

LEINSDORF: MENOTTI'S 'DEATH OF BISHOP OF BRINDISI'

PHILHARMONIC HALL

Boston Symphony Orchestra, conducted by Erich Leinsdorf. Soloists: Lili Chookasian, contralto; George London, bass; New England Conservatory Chorus. The following program:
Academic Festival Overture, Op. 80 ... Brahms
Symphony No. 3, Op. 56 .. Mendelssohn
"The Death of the Bishop of Brindisi" .... Menotti

By William Bender

A year ago, Erich Leinsdorf and the Boston Symphony began their season in New York with the first local performance of Benjamin Britten's "War Requiem," and a triumphant occasion it was. Last night they took up the season with another New York premiere—Gian Carlo Menotti's dramatic cantata, "The Death of the Bishop of Brindisi," which tells the story of a 13th century cleric on his deathbed who is tortured with the thought that he might have prevented loss of lives during the Children's Crusades.

It is always a pleasure to welcome Mr. Leinsdorf and his musicians back, needless to say, but this sort of welcome programming puts us even more in their debt. It is a fine thing that new works by our major composers should be offered initially in such high style.

As it turned out, the new score is first-rate Menotti but not great music. It is, as one would expect, expertly fashioned, assimilative in style, and prone to the kind of things Menotti usually is prone to—melodramatic orchestral events, literalism in characterization, and the more or less zig-zag melodic writing that too often fails to emphasize the proper words.

Its ultimate theme is one that recurs again and again in Menotti—the loss of faith, or the fear that faith has been swallowed up. We find it in such works as "The Consul" and "The Medium."

As we meet the dying Bishop of Brindisi, he is talking to the nun who is attending him. He cannot get out of his head the memory of the sounds of the children who, years before, came through Brindisi on their way to the Holy Land. The Bishop tried to stop them, but the children would not be dissuaded and the townspeople would not help him. In the end he gave them his blessing, a move that in his eyes implied sanction. On the sea journey two ships were lost, and many of the children who survived the trip aboard other ships were captured by pirates and sold for slaves.

It is not so much his choice that disturbs him, but that God failed him at the moment of decision. "If I must guide your flock, why did you leave me unguided?" asks the Bishop.

The cantata takes the form of a straight musical dialogue between the Bishop and the nun, sung superbly last night by baritone George London and mezzo Lili Chookasian. There are also Hollywood-type flashbacks, in which the children are heard crying, "Give us your ships, give us the sea," and in which the townspeople voice their faith in the children. And at the end there is a chorus of summation in which the Bishop is promised the answer in death. The excellent choruses were the Catholic Memorial and St. Joseph's High Schools Glee Clubs of Boston and the New England Conservatory Chorus.

The literalism in characterization referred to is the sort of thing that inevitably gives the Bishop an angular melodic line with string tremolo accompaniment, the nun a more straightforward type of melody (almost hymn-like) with, say, a harp accompaniment, and the children's chorus a pure, direct utterance that seemed a cross between sea chanties and songs for the young.

The use of melodrama is best illustrated by the wallopping of the gong and drums (it could have been right out of "Tosca") after the quiet end of the final chorus and leading to a final orchestral crescendo.

There was no denying the impressiveness of much of the choral writing, such as the Townspeople's "What burning vision," but throughout the work one waited for some emotion one could believe might have come from the soul of one of the characters. It never did.

In contrast to its conclusion, the concert began in a jolly mood—with a rousing reading of Brahms' "Academic Festival Overture" which found Mr. Leinsdorf in a surprisingly jocular mood. It was good also to hear the Mendelssohn "Scotch" Symphony, an old favorite that no one seems to have played here much since the days of Dimitri Mitropoulos. Mr. Leinsdorf's performance was full of treasurable details and short

on sparkle, but then Mr. Leinsdorf does not seem primarily interested in sparkle. He drew its architecture with clear lines, even

repeating the exposition of the first movement. Yet this lighthearted work really isn't the sort of thing that needs architecture. It was the sort of performance that left nothing to chance—and that profited little by inspiration of the moment as a result.

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NEW YORKER
NEW YORK, N.Y.
W 468,419

OCT 31 1964

GIAN CARLO MENOTTI's large cantata "The Death of the Bishop of Brindisi" concerns the deathbed hallucinations of that worthy, who, long before, blessed an army of infants embarking on the Children's Crusade and who, remembering the disasters that followed, holds himself accountable for their tragedy. It was given its New York première by the Boston Symphony last Wednesday night, and I sneaked out of the London Symphony concert early in order to hear it. It requires a bass (in this instance, George London) to sing the role of the Bishop, a soprano (Lili Chookasian) for the role of a nun who is trying to comfort him in his distress, a children's chorus (members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs), which represents the doomed children, and an adult chorus (the New England Conservatory Chorus), representing, first, the enraged townspeople of Brindisi crying for the Bishop's spiritual scalp, and, second, the judgment of Heaven, which absolves him of the crime that is on his conscience. Predictably, this composition turned out to be a deeply sincere and at times somewhat theatrical affair, touching in spots, thunderingly menacing and poetically evocative in others, and written throughout in the simple, communicative style that has made its composer a success with audiences. It poses a typical Menotti dilemma: Is the Bishop's guilt real or merely a figment of his imagination? And it solves this dilemma in a typically mystical manner. To me, it seems one of Menotti's strongest compositions—one in which words and music are beautifully written and beautifully blended, and also one in which simple melody and traditional harmony are, as in all his works, allowed to exert their full emotional appeal.

—WINTHROP SARGEANT

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,580

APR 14 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 45,001

APR 14 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,610

APR 14 1964

More Concerts Set

NEW YORK, (AP)—The Boston Symphony Orchestra will make four appearances at Carnegie Hall in an expanded concert schedule for the 1964-65 season, it was announced last night.

The expansion of the schedule will provide for 24 concerts next season. There were 14 concerts last season.

The Boston Symphony, the Philadelphia Orchestra and the London Symphony will give four concerts each.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

NOV 7 1964

GIAN-CARLO MENOTTI'S *The Death of the Bishop of Brindisi* was a welcome experience at the opening concert of the Boston Symphony's seasonal series in Philharmonic Hall. It shows the manifold gifts of this creator in harmoniously imaginative concord, molding words and music to the exposition of an incident of the historic Children's Crusade of the thirteenth century. In it Menotti has created a kind of choral drama in which the dying Bishop, troubled by memory of the blessing he had given to the journey and the dire results that followed in a storm at sea, relives his judgment in doubt and torment.

Menotti's boldest gambit is to employ the simplest of means to evoke a complex psychological study. He has availed himself of the creator's privilege in surrounding the Bishop with a Nun who is confessor for his sins as well as nurse to his ailment, a children's chorus that reenacts the circumstances of his guilt, and a chorus of townspeople who are only too willing to cast the first stone of second judgment on his action.

It is the very simplicity of means which Menotti has elected to use that performs the paradox of complicating his problem. They serve him well in depicting the faith of the crusading children and evoking the agony of the Bishop at the crisis of his faith; the instrumental-vocal texture is beautifully designed and artfully executed. Conviction begins to depart when he seeks to depict the storm and its tragic results, and it leaves altogether with the climax of the townspeople's denunciatory "Let him walk naked, a man among men" on a rather conventional discord. The need, it would seem, would be for Menotti to find a valid means of extending a musical language that has served him well but no longer yields the variety it once did.

Erich Leinsdorf's attentive direction was of positive value to the best portions of the work, in advancing its effect by artful coloration of its tonal texture. But he was, later on, limited by what there was in the score itself. Both George London as the Bishop and Lili Chookasian as the Nun were vocally in character, allowing for the disadvantage that the present arrangement of the hall's stage canopy imposes on a singing voice. On the second terrace, for example, they sounded as if they were a block away. The choral parts were brilliantly performed by the New England Conservatory Chorus and the children's chorus of the Catholic Memorial and St. Joseph's High School Glee Clubs of Boston.

Difference in the starting times of the two events provided an opportunity on the evening of the last London Symphony Concert for attention to a Metropolitan *Tosca* in which Leonie Rysanek in the title role and Robert Merrill as Scarpia ventured these parts for the first time here. The prognosis was more favorable for him than for her, due in part to a greater supply of suitable sound. At best, Miss Rysanek's production has a woolly, strident quality that bruises rather than caresses Puccini's vocal line, and her best this time was in the range from F up. Below, it was heavy and unlovely. A vivid figure on the stage (and, for once, a "bruna Floria"), Miss Rysanek did not dress this first act appealingly, though something more may be said of the characterization when it can be judged at full length.

In his part of this act, Merrill met every challenge impressively well and suggested a believable likeness of the Roman policeman. It was well plotted dramatically, and skilfully composed to make the most of his trim, if not too imposing, figure. Flaviano Labò was a competent Cavaradossi, Nello Santi's conducting only a shade more than routine.

—IRVING KOLODIN.

BROOKLYN 10-22-65

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
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BROOKLYN DAILY
Monday, October 19, 1964

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CAPITAL CITY NEWS BUREAU
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N.Y. JOURNAL AMERICAN
Thursday, October 1 , 1964

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

OCT 17 1964

NEW YORK
Journal American
D. 506,746 SUN. 640,586

OCT 15 1964

NEW YORK
AND
BROOKLYN DAILY
D. 76,558

OCT 19 1964

Boston Symphony At Bklyn Academy

With Erich Leinsdorf, its Music Director, on the podium, the Boston Symphony Orchestra will open its 77th consecutive Brooklyn season on Thursday evening, October 22nd, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

A fixture of Broklyn's cultural and social life before the turn of the century, the Boston orchestra has enhanced its own reputation and attracted new audiences in recent seasons thru its radio broadcasts, its best-selling RCA-Victor recordings and the vast throngs it has drawn in summer concerts at Tanglewood. The majority of musical connoisseurs frankly rate it as the finest orchestra in the United States and ranking among the best five in the entire world. Under the guidance of Leinsdorf, it has risen to new heights of glory and eminence.

Subscription tickets for the entire Boston Symphony Orchestra series still are available. Box office hours are 10 a.m. to 9 p.m.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER ®
SUN. 2,949,646

OCT 18 1964

Boston Symphony Coming Thursday

The Boston Symphony Orchestra, familiar to generations of Brooklyn music-lovers, will open its 77th concert series Thursday evening at the Brooklyn Academy of Music, 30 Lafayette Ave. Erich Leinsdorf will conduct Shostakovitch's Symphony No. 1, the third Symphony (Scottish) of Mendelssohn and Brahms's Academic Festival overture. Other concerts will be given Dec. 3, Jan. 21, Feb. 25 and April 1.

NY 10-23-65

NEW YORK
Herald Tribune
D. 282,005 SUN. 363,384

OCT 24 1964

Three works, conceived in youth by different composers widely separated by geography and time, formed the substance of last night's concert by the Boston Symphony, under Erich Leinsdorf's direction, at Philharmonic Hall. Shostakovitch's First Symphony, orchestral excerpts and the Song of the Wood-Dove from Schoenberg's "Gurre-Lieder" with Lili Chookasian as soloist, and a repeat from Wednesday of Mendelssohn's "Scottish" Symphony, provided interesting listening in their unusual juxtaposition of periods and styles.

As might be expected, Mr. Leinsdorf led his virtuoso orchestra through Shostakovitch's first largo and adroitly scored effort with exhilarating results. Moods, from bristling to songful, were uttered with an almost mechanical perfection, and if one hadn't known so already, the symphony spoke for itself in a new voice and with implications of revolutionary musical ideas to come.

In contrast, the lush romanticism of the "Gurre-Lieder" excerpts called forth the orchestra's richest sounds, matched by Miss Chookasian in her best voice in the passionate description of death and shattered love.

In conclusion, the Mendelssohn Symphony No. 3, was Scotch plaid of brilliant pattern, if heavier than usual material.

LOUIS SNYDER

22

NEW YORKER
NEW YORK, N.Y.
W. 468,419

OCT 31 1964 Burrelle's

GIAN CARLO MENOTTI's large cantata "The Death of the Bishop of Brindisi" concerns the deathbed hallucinations of that worthy, who, long before, blessed an army of infants embarking on the Children's Crusade and, remembering the disasters that followed, holds himself accountable for their tragedy. It was given its New York première by the Boston Symphony last Wednesday night, and I sneaked out of the London Symphony concert early in order to hear it. It requires a bass (in this instance, George London) to sing the role of the Bishop, a soprano (Lili Chookasian) for the role of a nun who is trying to comfort him in his distress, a children's chorus (members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs), which represents the doomed children, and an adult chorus (the New England Conservatory Chorus), representing, first, the enraged townspeople of Brindisi crying for the Bishop's spiritual scalp, and, second, the judgment of Heaven, which absolves him of the crime that is on his conscience. Predictably, this composition turned out to be a deeply sincere and at times somewhat theatrical affair, touching in spots, thunderingly menacing and poetically evocative in others, and written throughout in the simple, communicative style that has made its composer a success with audiences. It poses a typical Menotti dilemma: Is the Bishop's guilt real or merely a figment of his imagination? And it solves this dilemma in a typically mystical manner. To me, it seems one of Menotti's strongest compositions—one in which words and music are beautifully written and beautifully blended, and also one in which simple melody and traditional harmony are, as in all his works, allowed to exert their full emotional appeal.

—WINTHROP SARGEANT

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,580

APR 14 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Circ. 45,001

APR 14 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,610

APR 14 1964

More Concerts Set

NEW YORK, (AP)—The Boston Symphony Orchestra will make four appearances at Carnegie Hall in an expanded concert schedule for the 1964-65 season, it was announced last night.

The expansion of the schedule will provide for 24 concerts next season. There were 14 concerts last season.

The Boston Symphony, the Philadelphia Orchestra and the London Symphony will give four concerts each.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

NOV. 7 1964 Burrelle's

GIAN-CARLO MENOTTI'S *The Death of the Bishop of Brindisi* was a welcome experience at the opening concert of the Boston Symphony's seasonal series in Philharmonic Hall. It shows the manifold gifts of this creator in harmoniously imaginative concord, molding words and music to the exposition of an incident of the historic Children's Crusade of the thirteenth century. In it Menotti has created a kind of choral drama in which the dying Bishop, troubled by memory of the blessing he had given to the journey and the dire results that followed in a storm at sea, relives his judgment in doubt and torment.

Menotti's boldest gambit is to employ the simplest of means to evoke a complex psychological study. He has availed himself of the creator's privilege in surrounding the Bishop with a Nun who is confessor for his sins as well as nurse to his ailment, a children's chorus that reenacts the circumstances of his guilt, and a chorus of townspeople who are only too willing to cast the first stone of second judgment on his action.

It is the very simplicity of means which Menotti has elected to use that performs the paradox of complicating his problem. They serve him well in depicting the faith of the crusading children and evoking the agony of the Bishop at the crisis of his faith; the instrumental-vocal texture is beautifully designed and artfully executed. Conviction begins to depart when he seeks to depict the storm and its tragic results, and it leaves altogether with the climax of the townspeople's denunciatory "Let him walk naked, a man among men" on a rather conventional discord. The need, it would seem, would be for Menotti to find a valid means of extending a musical language that has served him well but no longer yields the variety it once did.

Erich Leinsdorf's attentive direction was of positive value to the best portions of the work, in advancing its effect by artful coloration of its tonal texture. But he was, later on, limited by what there was in the score itself. Both George London as the Bishop and Lili Chookasian as the Nun were vocally in character, allowing for the disadvantage that the present arrangement of the hall's stage canopy imposes on a singing voice. On the second terrace, for example, they sounded as if they were a block away. The choral parts were brilliantly performed by the New England Conservatory Chorus and the children's chorus of the Catholic Memorial and St. Joseph's High School Glee Clubs of Boston.

Difference in the starting times of the two events provided an opportunity on the evening of the last London Symphony Concert for attention to a Metropolitan *Tosca* in which Leonie Rysanek in the title role and Robert Merrill as Scarpia ventured these parts for the first time here. The prognosis was more favorable for him than for her, due in part to a greater supply of suitable sound. At best, Miss Rysanek's production has a woolly, strident quality that bruises rather than caresses Puccini's vocal line, and her best this time was in the range from F up. Below, it was heavy and unlovely. A vivid figure on the stage (and, for once, a "bruna Floria"), Miss Rysanek did not dress this first act appealingly, though something more may be said of the characterization when it can be judged at full length.

In his part of this act, Merrill met every challenge impressively well and suggested a believable likeness of the Roman policeman. It was well plotted dramatically, and skilfully composed to make the most of his trim, if not too imposing, figure. Flaviano Labò was a competent Cavaradossi, Nello Santi's conducting only a shade more than routine.

—IRVING KOLODIN

BROOKLYN 10-22-65

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
BROOKLYN DAILY
Monday, October 19, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
BROOKLYN KINGS COURIER
Saturday, October 17, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
BROOKLYN BAY NEWS
Saturday, October 17, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
N. Y. JOURNAL AMERICAN
Thursday, October 15, 1964

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

OCT 17 1964 Burrelle's

NEW YORK
Journal American
D. 506,746 SUN. 640,586

OCT 15 1964 Burrelle's

NEW YORK
AND
BROOKLYN DAILY
D. 76,558

OCT 19 1964 Burrelle's

Boston Symphony At Bklyn Academy

With Erich Leinsdorf, its Music Director, on the podium, the Boston Symphony Orchestra will open its 77th consecutive Brooklyn season on Thursday evening, October 22nd, at the Brooklyn Academy of Music, 30 Lafayette Avenue.

A fixture of Broklyn's cultural and social life before the turn of the century, the Boston orchestra has enhanced its own reputation and attracted new audiences in recent seasons thru its radio broadcasts, its best-selling RCA-Victor recordings and the vast throngs it has drawn to summer concerts at Tanglewood. The majority of musical connoisseurs frankly rate it as the finest orchestra in the United States and ranking among the best five in the entire world. Under the guidance of Leinsdorf, it has risen to new heights of glory and eminence.

Subscription tickets for the entire Boston Symphony Orchestra series still are available. Box office hours are 10 a.m. to 9 p.m.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,949,646

OCT 18 1964 Burrelle's

Boston Symphony Coming Thursday

The Boston Symphony Orchestra, familiar to generations of Brooklyn music-lovers, will open its 77th concert series Thursday evening at the Brooklyn Academy of Music, 30 Lafayette Ave. Erich Leinsdorf will conduct Shostakovitch's Symphony No. 1, the third Symphony (Scottish) of Mendelssohn and Brahms's Academic Festival overture. Other concerts will be given Dec. 3, Jan. 21, Feb. 25 and April 1.

NY 10-23-65

NEW YORK Herald Tribune
D. 282,005 SUN. 363,384

OCT 24 1964 Burrelle's

Three works, conceived in youth by different composers widely separated by geography and time, formed the substance of last night's concert by the Boston Symphony, under Erich Leinsdorf's direction, at Philharmonic Hall. Shostakovitch's First Symphony, orchestral excerpts and the Song of the Wood-Dove from Schoenberg's "Gurre-Lieder" with Lili Chookasian as soloist, and a repeat from Wednesday of Mendelssohn's "Scottish" Symphony, provided interesting listening in their unusual juxtaposition of periods and styles.

As might be expected, Mr. Leinsdorf led his virtuoso orchestra through Shostakovitch's first largo and adroitly scored effort with exhilarating results. Moods, from bristling to songful, were uttered with an almost mechanical perfection, and if one hadn't known so already, the symphony spoke for itself in a new voice and with implications of revolutionary musical ideas to come.

In contrast, the lush romanticism of the "Gurre-Lieder" excerpts called forth the orchestra's richest sounds, matched by Miss Chookasian in her best voice in the passionate description of death and shattered love.

In conclusion, the Mendelssohn Symphony No. 3, was Scotch plaid of brilliant pattern, if heavier than usual material.

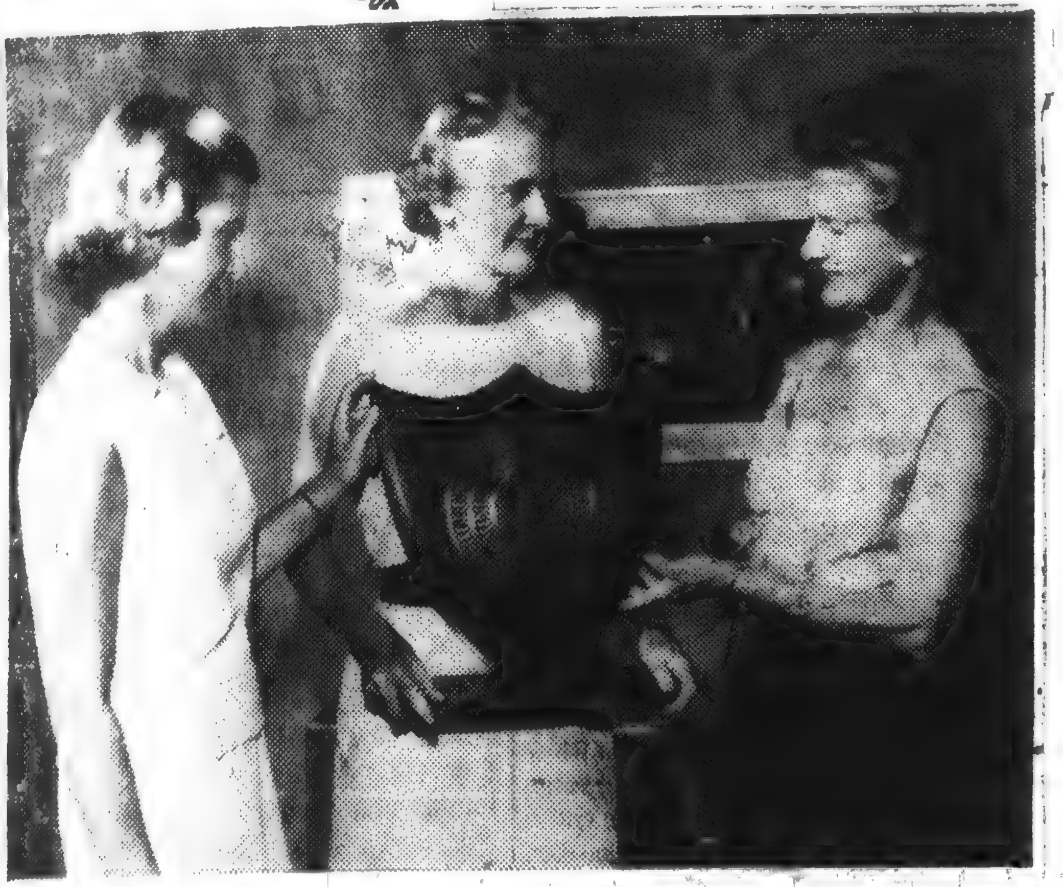
LOUIS SNYDER

NEWARK.

23

WESTFIELD, N. J.
LEADER
W. 6,700

OCT 2 2 1964



PLAN BENEFIT CONCERT—Mrs. Carl W. Peterson of Tuttle Pkwy., (right), chairman of benefit concert being planned by N. J. Wellesley Club, shows the Wellesley College Crest to her cochairmen, Mrs. William R. Vanderbilt, Summit, (left), Mrs. D. A. Kilburn, South Orange, president of the club. The concert by the Boston Symphony Orchestra will be given Saturday evening at the Mosque Theater. The women are wearing gowns by Hahne & Company.

Boston Symphony Plays Saturday For Benefit

The New Jersey Wellesley Club has selected for its 1964-65 benefit project a concert to be given Saturday evening by the Boston Symphony Orchestra under the leadership of Erich Leinsdorf. The date, will also mark the expected completion and grand opening of the Mosque Theatre, Newark, following $200,000's worth of redecorating and acoustical improvements under the direction of Symphony Hall, a recently formed organization of Newark's business, industrial and financial leaders. Proceeds from the concert will benefit the Wellesley College Development Fund.

Co-chairmen of the benefit committee are Mrs. Carl W. Peterson of 310 Tuttle Pkwy, Mrs. William R. Vanderbilt of Summit and Mrs. Don A. Kilburn of South Orange, president of the club and an ex-officio member of the committee. Ticket chairman is Mrs. Benjamin D. Sisson of Summit.

Regional chairmen for Westfield are Mrs. Norman Morash and Mrs. Walter S. Hayward Jr. They will be assisted by junior chairmen Mrs. James Huebner and Mrs. Kenneth L. Yates.

Plans for pre-concert dinner parties or for social gatherings after the program are being made by club officers who include Mrs. E. Alfred Herberich and Mrs. Richard R. Haig of Westfield. Other parties in Westfield will be given by Mrs. Walter S. Hayward Jr. and Mrs. Norman Morash.

ORANGE, N. J.
TRANSCRIPT
W. 4,000

OCT 2 2 1964

WEST ORANGE, N. J.
CHRONICLE
W. 5,300

OCT 2 2 1964

ERICH LEINSDORF will condust the Boston Symphony Orchestra which opens the 1964-65 classical concerts at the Mosque Theatre this Saturday evening. The Mosque is now under the management of Symphony Hall, Inc., a non-profit organization.

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 46,472

OCT 1 9 1964

Symphony Concert Set

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will perform for the New Jersey Wellesley Club's benefit Saturday evening in the Mosque Theater, Newark.

Mrs. Carl W. Peterson of Westfield, co-chairman, said the concert will aid the Wellesley College Development Fund. The event also will mark the grand opening of the theater after extensive renovation, under the direction of Symphony Hall, a recently formed organization of Newark business, industrial and financial leaders.

Among the area residents serving as regional chairmen are Mrs. Kenneth Yates of Plainfield, Mrs. John P. Munn 3rd of Fanwood, and Mrs. Norman Morash, Mrs. Walter S. Hayward Jr. and Mrs. James M. Huebner of Westfield.

State officers who will arrange pre-concert dinner parties or social gatherings after the program are Mrs. E. Alfred Herberich and Mrs. Richard R. Haig of Westfeld.

Mrs. William R. Vanderbilt of Summit is assisting Mrs. Peterson as co-chairman of the benefit committee.

Newark Evening News
NEWARK, N. J.
D. 278,945 SUN. 417,195

OCT 2 1 1964

Bostonians

Leinsdorf Concert to Show New Mosque

Works by Brahms, Shostakovitch and Beethoven will be featured when the Boston Symphony Orchestra opens the 1964-65 classical concert season at the refurbished Mosque Theater Saturday at 8:30 p.m. Erich Leinsdorf will conduct the orchestra, which will appear here under the auspices of Moe Septee and Felix G. Gerstman.

The concert will begin with the "Academic Festival" Overture by Brahms, followed by the Shostakovitch Symphony No. 1. Beethoven's "Pastorale" will conclude the program.

The concert will mark the opening night for Symphony Hall, Inc., the nonprofit organization that has leased the Mosque from the City of Newark.

DAILY RECORD
MORRISTOWN, N. J.
D. 23,634

OCT 5 1964

Mrs. Steven Fulda of Glenwild Road, Mrs. Henry van Dam of Rosemont Avenue, and Mrs. R. M. Braunstein of Green Avenue, are working on preparations for the concert to be sponsored by the Wellesley College Club Oct. 24, at the Mosque Theatre in Newark. Famed Conductor Erich Leinsdorf will direct the Boston Symphony Orchestra at this concert which will begin at 8:30 p.m. Other area residents working on concert plans are Mrs. Clinton Curtis of Morristown and Mrs. Benjamin D. Sisson of Summit.

GLEN RIDGE, N. J.
PAPER
W. 1,600

OCT 2 2 1964

WELLESLEY CLUB TO HEAR CONCERT

The New Jersey Wellesley Club will hold its annual benefit this Saturday at the Mosque Theater in Newark at 8:30 p.m. The Boston Symphony Orchestra under the direction of Erich Leinsdorf will present the following program: Brahms, Academic Festival Overture, Op. 80; Shostakovich, Symphony No. 1 in F. Op. 10; Beethoven's 6th Pastoral.

Ticket holders among the Alumnae from Glen Ridge are: Mrs. Donald Anderson, Mrs. Karl E. Clough, Mrs. Edward Prescott Hooper, Jr., Mrs. R. Milford Kime, Mrs. David H. Poverman, Mrs. Frederick G Rapp.

NEWARK, N. J.
JEWISH NEWS
W. 24,500

OCT 2 3 1964

ERICH LEINSDORF will conduct the Boston Symphony Orchestra for the opening of the 1964-65 classical concert season at the Mosque Theater tomorhow night. The Mosque is now under the management of Symphony Hall, Inc.

WEST ORANGE, N. J.
CHRONICLE
W. 5,300

OCT 8 1964

Wellesley Club To Sponsor Concert

The New Jersey Wellesley Club has selected for its 1964-1965 project a concert to be given by the Boston Symphony Orchestra under the leadership of Erich Leinsdorf. The date, Saturday evening, October 24 will also mark the expected completion and grand opening of the Mosque Theatre in Newark, following $200,000's worth of redecorating and acoustical improvements under the direction of Symphony Hall, a recently formed organization of Newark's business, professional, industrial and financial leaders. Proceeds from the concert will benefit the Wellesley College Development Fund.

Co-chairmen of the benefit committee are Mrs. Carl W. Peterson, Westfield, and Mrs. William R. Vanderbilt of Summit. Also assisting with arrangements is Mrs. Ralph Hjelm of East Orange.

ORANGE, N. J.
TRANSCRIPT
W. 4,000

OCT 8 1964

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The New Jersey Wellesley Club has selected for its 1964-1965 project a concert to be given by the Boston Symphony Orchestra under the leadership of Erich Leinsdorf. The date, Saturday evening, October 24 will also mark the expected completion and grand opening of the Mosque Theatre in Newark, following $200,000's worth of redecorating and acoustical improvements under the direction of Symphony Hall, a recently formed organization of Newark's business, professional, industrial and financial leaders. Proceeds from the concert will benefit the Wellesley College Development Fund.

Co-chairmen of the benefit committee are Mrs. Carl W. Peterson, Westfield, and Mrs. William R. Vanderbilt of Summit. Also assisting with arrangements is Mrs. Ralph Hjelm of East Orange.

Newark Evening News
NEWARK, N. J.
D. 278,945 SUN. 417,195

OCT 2 6 1964

A New Mosque

Bostonians In Concert

By ALAN BRANIGAN

The Boston Symphony Orchestra and a newly decorated Mosque Theater burst simultaneously upon a capacity audience Saturday night. The occasion was the first major concert given in the hall since it was bought by the City of Newark, and placed under the direction of Symphony Hall, Inc., a body of culture-minded citizens. It was an unqualified success on all counts.

The symphony has changed personnel considerably since days when it came here under the successive batons of Serge Koussevitzky and Charles Munch. Leadership also has changed hands and now the most treasured possession of the proper Bostonians is led by Erich Leinsdorf, a dapper, expressive dynamo of a man who always seems to be in complete control of the situation.

There are some other important changes. Joseph Silverstein, a phenomenal young violinist, is the new concertmaster and it would be hard to match his authority in orchestral matters and his silvery tone in the solos. As to the other important newcomer, Jules Eskin, first cellist, we'll have to wait until he has some important solos to do. Meanwhile, he was seen exerting responsible leadership in his section.

The program offered no rude shocks and, oddly enough in these days of double-whammy program numbers, no real explosions of sound. Most of the novelty was contained in the Symphony No. 1 of Dmitri Shostakovich, Russian composer of immense stature in modern music.

Wry in Humor

This work is a fine compendium of his early styles—now acrid and wryly humorous, now sentimental in almost a treacly fashion and eventually sturdy and marchlike in the mode that can only be called proletarian. It is a handsomely wrought work, especially in the scherzo's flying figures, and the orchestra whipped through it with the utmost suavity of tone and command of its strange idioms.

The program's opener was Brahms' "Academic Festival" Overture, an overly-familiar mixture of lively old German school songs. One could have wished for something more adventurous from the Romantic school.

A full scale examination of Leinsdorf's exquisite Beethoven technique was presented in the Symphony No. 6, the ineffable "Pastorale". Except for a section that sounded somewhat scrambled in the slow movement, titled "Scenes by the Brook," the lovely work with its sounds of nature proceeded with great majesty. One could marvel at the crisp flying staccatos of the violins, at the first flute's liquid passages, the nostalgic sound of the horns.

It was all quite beautiful, in fact, and a good match for the wonders that are emerging from the decorators' hands in fixing up the old auditorium.

Many of the chairs in the orchestra are reupholstered in gold, a great golden curtain has been put into place and the stage is framed in gray drapes at the sides and a tricky hanging at the rear. The huge chandelier was a charming sight, the red carpets were a big improvement. Altogether, it was a sight to make the heart rejoice and a sign of Newark's continuing progress.

Newark Star-Ledger
NEWARK, N. J.
D. 230,698 SUN. 377,132

OCT 2 6 1964

Conductor Erich Leindorf, right chats, with orchestra's personal manager, Rosario Mazzeo

Patrons take refreshments at intermission

Glittering Mosque greets its audience

Alex Bennett Kahn, who redesigned Mosque Theater, escorts Mrs. Moe Septee, wife of producer

A well-dressed capacity audience of music lovers from all parts of New Jersey, who turned out Saturday night to hear the Boston Symphony Orchestra open the new season at Newark's Mosque Theatre, got a treat for their eyes along with one for their ears.

Along with the music, they eijoyed the Mosque's new Venetian Red carpeting, its new glittering gold metallic stage curtain and decorator touches of off-white, gold and bronze in the lobby to enhance the 39-year-old theater's priceless gold leaf trim.

The improvements were the first in a planned program which will eventually find Symphony Hall, Inc., new lessees of the Mosque, spending a total of $750,000 to make the house a showplace of elegance.

Less than a month ago the city of Newark purchased the Mosque from private owners and leased it to Symphony Hall, a group of business and civic leaders.

The Boston Symphony, with Erich Leinsdorf conducting, ushered in the new regime.

The occasion brought some members of the audience out in formal dress.

Alex Bennett Khan, well known theatrical decorator hired to plan the Mosque's face lifting, hopes to have even more physical surprises ready for the audience which will arrive on Nov. 7 to hear Marian Anderson. Miss Anderson, who plans to retire from the concert stage next year, has selected Newark as one of the stops on her farewell tour.

With Saturday night's concert beginning at 8:30, workmen were busy up until 5 p.m.

STORRS

8

Newark Sunday News

OCT 2 5 1964

Newark News Photos

MUSIC TIME—Melvin Wallerstein, Newark attorney, and wife await curtain at Mosque concert.

New Glitter At Mosque

Boston Symphony and Decor on Display at Opening

By ALAN BRANIGAN

Music and interior decoration shared the attention of the huge audience which attended last night's concert of the Boston Symphony Orchestra at the Mosque Theater. The occasion offered concertgoers, many of them in evening clothes, their first view of improvements made in the 3,400 seat auditorium since it was taken over Oct. 5 by the City of Newark, with Symphony Hall, Inc., as the lessee.

Most prominent among many and startling renovations in the theater was the vast chandelier, on which 5,000 crystals twinkled minus the grime of decades which had formerly obscured their beauty. Competing for attention was a dazzling new metallic curtain in gold to replace the dingy drape of yore.

The decoration of the interior of the hall, still only partly completed, was done in a blending of gold, red and white. Much of the original gold leaf of the theater was still in place, but in a newly polished state.

Seats Re-Done

Hundreds of seats had been re-upholstered in gold as part of a long and much-needed job. The halls, lobbies and lounges saw similar improvement in painting and polishing.

The Boston orchestra, one of the world's outstanding musical organizations, was conducted by its musical director, Erich Leinsdorf. The program provided established classics, Brahms' "Academic Festival" Overture and Beethoven's Symphony No. 6, the "Pastorale," and a modern work from Russia Shostakovich's Symphony No. 1.

The concert marked the opening of the concert presentation season of Moe Septee and Felix G. Gerstman. Septee also is the newly appointed managing director of the Mosque.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

ARTFORD, CONN.
unday Courant
an. Circ. 168,428

OCT 18 1964

Boston Symphony Opens UConn Series Oct. 25

STORRS (Special) — The Boston Symphony Orchestra, which launched the University of Connecticut Concert Series nine years ago, returns to the Jorgensen Auditorium Oct. 25 at 3 p.m. to help launch the UofC's 10th season of musical events.

The 1964 appearance of the Boston Symphony marks the 10th successive season that the Bay State ensemble has been scheduled at the UofC. Erich Leinsdorf, conductor, is making his second appearance as music director. Leinsdorf has chosen to open with Brahms' "Academic Festival Overture," and conclude with Beethoven's "Sixth Symphony." In between, the orchestra will perform Shostakovich's "First Symphony."

In the University's 10th season of concerts will be: Pianist Rudolf Serkin, Dec. 3 at 8;15 p.m.; the Goldovsky Grand Opera, Jan. 14 at 8:15 p.m.; the Cleveland Orchestra, Feb. 14 at 3 p.m.; the Houston Symphony, March 10 at 8:15 p.m.; and Soprano Mildred Miller of the Metropolitan, April 8 at 8:15 p.m.

THE BRIDGEPORT POST
BRIDGEPORT, CONN.
D. 83,128 S. 76,612

OCT 2 5 1964

The Hartford Courant
HARTFORD, CONN.
D. 124,441 SUN. 168,428

OCT 1 8 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

OCT 1 4 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,868

OCT 2 4 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

OCT 1 9 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Windham County
Observer
PUTNAM, Conn.
Weekly Circ. 4,165

OCT 2 1 1964

Boston Symphony Concert Series

The Boston Symphony Orchestra, which launched the University of Connecticut Concert Series nine years ago, returns to the Jorgensen Auditorium, Storrs, Sunday, October 25, at 3 p.m., to help launch the U of C's tenth season of major musical events.

The 1964 appearance of the Boston Symphony marks the tenth successive season that the distinguished Bay State ensemble has been scheduled at the U of C. Erich Leinsdorf, conductor of the BSO, is making his second appearance as music director. Mr. Leinsdorf has chosen a rich program of the masters, opening with Brahms' "Academic Festival Overture" and concluding with Beethoven's "Sixth (or 'Pastoral') Symphony."

In between, the Boston Orchestra will perform Shostakoich's "First Symphony," considered by critics the most remarkable work composed by the Soviet musician. The symphony, composed when Shostakovich was but 19 years old, is said to have set the music world of the day afire. On its merits he was welcomed as a new Beethoven—"or at least a new Brahms."

When the Boston Symphony appears at the U of C Oct. 25, the audience will be seeing one of the busiest, if not the greatest, symphonies in the world. The BSO now claims to have the longest concert season of any privately-supported orchestra in the world.

During its eighty-second year (1962-63) it made 227 appearances, including its second transcontinental tour of the U. S. The BSO was the first orchestra to visit the Soviet Union and is the only orchestra to conduct its own summer festival on its own land and operate its own school of music.

NORWICH, CONN.
BULLETIN
D. 29,000 S. 24,600

SEP 2 7 1964

UConn Concert Series Opens With Boston Symphony

The University of Connecticut's 1964-65 schedule of events prom- a diverse program of music, ter and films.

The school's concert series will Oct. 25 with the Boston Symphony, Erich Leinsdorf conducting. Pianist Rudolf Serkin will Dec. 3. The Goldovsky Grand Opera will present Mozart's Don Giovanni on Jan. 14.

The Cleveland Orchestra, under the direction of George Szell, will perform Feb. 14. Edith Peinemann will be violin soloist. On March 10, Sir John Barbirolli will conduct the Houston symphony. Mezzo-soprano Mildred Miller of the Metropolitan Opera will conclude the series on April 8. All concerts will be in the Albert N. Jorgensen auditorium.

The chamber music series in von der Mehden Recital hall open Oct. 15 with the Societa Corelli, followed by The Festival Winds on Nov. 23. The Hungarian Quartet will play Dec. 14; the Pasquier Trio on Feb. 10. The concluding performance will be on March 22 by the Vegh Quartet.

The off-Broadway show, Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, will be presented Nov. 6 through 14 in the Harriet S. Jorgensen theatre. The film, Suddenly Last Summer, will be shown Nov. 15. Other presentations in the theater series are: The Merchant of Venice, Dec. 4-12; All The Way Home, March 12-20; Oedipus Rex, March 26-April 3; Henry V (film) April 4; and The Importance of Being Earnest, May 7-15.

Tickets for all events are available at the Jorgensen auditorium box office, Monday through Friday from 8:30 a.m. to 4:30 p.m.

FLORENCE, ALA.
TIMES
D. 11,700 S. 11,200

PAGE ONE
CERTIFIED

OCT 1 9 1964

Boston Symphony Here Sun. Ticket Sales Overwhelming

BY ALICE ROCKWELL

Ticket sales for the University Concert Series scheduled to open Sunday, October 25th with the Boston Symphony Orchestra, have been overwhelming. Mr. Michael Brotman, Auditorium Manager, has announced that on a subscription basis, over 2800 tickets have already been sold.

The Boston Symphony Orchestra, directed by Erich Leinsdorf, presently consists of 101 men and 3 women. It has the largest concert series of any privately supported orchestra in the world which consisted of 227 concerts in the 1962-63 season. Concerts have been given in Paris, The Hague, Berlin, London, and Vienna as well as Australia and Japan. In 1956, it was the first western orchestra to perform in Leningrad and Moscow.

With Aaron Copland serving as

Cont. to pg. 6, col. 1.

The program for the evening will include three selections, Brahms' Academic Festival Overture, Opus 80, Shostakovich's Symphony No. 1, Opus 10, and Beethoven's Symphony No. 6, "Pastoral". According to Mr. Brotman, tickets for the first balcony at $10 and a few floor seats at $7.50 are available on a subscription basis. There are also season tickets available in the student unreserved section. Single student tickets for this section will be on sale Thursday and Friday, Oct. 22nd and 23rd and on Sunday. The box office opens at 2 P.M.

STORRS

Newark Sunday News
NEWARK, N. J.
417

OCT 2 5 1964

Newark News Photos

MUSIC TIME—Melvin Wallerstein, Newark attorney, and wife await curtain at Mosque concert.

New Glitter At Mosque

Boston Symphony and Decor on Display at Opening

By ALAN BRANIGAN

Music and interior decoration shared the attention of the huge audience which attended last night's concert of the Boston Symphony Orchestra at the Mosque Theater. The occasion offered concertgoers, many of them in evening clothes, their first view of improvements made in the 3,400 seat auditorium since it was taken over Oct. 5 by the City of Newark, with Symphony Hall, Inc., as the lessee.

Most prominent among many and startling renovations in the theater was the vast chandelier, on which 5,000 crystals twinkled minus the grime of decades which had formerly obscured their beauty. Competing for attention was a dazzling new metallic curtain in gold to replace the dingy drape of yore.

The decoration of the interior of the hall, still only partly completed, was done in a blending of gold, red and white. Much of the original gold leaf of the theater was still in place, but in a newly polished state.

Seats Re-Done

Hundreds of seats had been re-upholstered in gold as part of a long and much-needed job. The halls, lobbies and lounges saw similar improvement in painting and polishing.

The Boston orchestra, one of the world's outstanding mu organizations, was con by its musical director Leinsdorf. The pro vided established Brahms' "Acade Overture and B phony No. 6 and a m Russia phony

The ope ti

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

ARTFORD, CONN.
unday Courant
in. Circ. 168,428

OCT 18 1964

Boston Symphony Opens UConn Series Oct. 25

STORRS (Special) — The Boston Symphony Orchestra, which launched the University of Connecticut Concert Series nine years ago, returns to the Jorgensen Auditorium Oct. 25 at 3 p.m. to help launch the UofC's 10th season of musical events.

The 1964 appearance of the Boston Symphony marks the 10th successive season that the Bay State ensemble has been scheduled at the UofC. Erich Leinsdorf, conductor, is making his second appearance as music director. Leinsdorf has chosen to open with Brahms' "Academic Festival Overture," and conclude with Beethoven's "Sixth Symphony." In between, the orchestra will perform Shostakovich's "First Symphony."

In the University's 10th season of concerts will be: Pianist Rudolf Serkin, Dec. 3 at 8:15 p.m.; the Goldovsky Grand Opera, Jan. 14 at 8:15 p.m.; the Cleveland Orchestra, Feb. 14 at 3 p.m.; the Houston Symphony, March 10 at 8:15 p.m.; and Soprano Mildred Miller of the Metropolitan, April 8 at 8:15 p.m.

THE BRIDGEPORT POST
BRIDGEPORT, CONN.
D. 83,128 S. 76,612

OCT 2 5 1964

The Hartford Courant
HARTFORD, CONN.
D. 124,441 SUN. 168,428

OCT 1 8 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

OCT 1 4 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,868

OCT 2 4 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

OCT 1 9 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Windham County
Observer
PUTNAM, Conn.
Weekly Circ. 4,165

OCT 2 1 1964

Boston Symphony Concert Series

The Boston Symphony Orchestra, which launched the University of Connecticut Concert Series nine years ago, returns to the Jorgensen Auditorium, Storrs, Sunday, October 25, at 3 p.m., to help launch the U of C's tenth season of major musical events.

The 1964 appearance of the Boston Symphony marks the tenth successive season that the distinguished Bay State ensemble has been scheduled at the U of C. Erich Leinsdorf, conductor of the BSO, is making his second appearance as music director. Mr. Leinsdorf has chosen a rich program of the masters, opening with Brahms' "Academic Festival Overture" and concluding with Beethoven's "Sixth (or 'Pastoral') Symphony."

In between, the Boston Orchestra will perform Shostakovich's "First Symphony," considered by critics the most remarkable work composed by the Soviet musician. The symphony, composed when Shostakovich was but 19 years old, is said to have set the music world of the day afire. On its merits he was welcomed as a new Beethoven—"or at least a new Brahms."

When the Boston Symphony appears at the U of C Oct. 25, the audience will be seeing one of the busiest, if not the greatest, symphonies in the world. The BSO now claims to have the longest concert season of any privately-supported orchestra in the world.

During its eighty-second year (1962-63) it made 227 appearances, including its second transcontinental tour of the U. S. The BSO was the first orchestra to visit the Soviet Union and is the only orchestra to conduct its own summer festival on its own land and operate its own school of music.

NORWICH, CONN.
BULLETIN
D. 29,000 S. 24,600

SEP 2 7 1964

UConn Concert Series Opens With Boston Symphony

The University of Connecticut's 1964-65 schedule of events promises a diverse program of music, theater and films.

The school's concert series will open Oct. 25 with the Boston Symphony, Erich Leinsdorf conducting. Pianist Rudolf Serkin will appear Dec. 3. The Goldovsky Grand Opera will present Mozart's Don Giovanni on Jan. 14.

The Cleveland Orchestra, under the direction of George Szell, will perform Feb. 14. Edith Peinemann will be violin soloist. On March 10, Sir John Barbirolli will conduct the Houston symphony. Mezzo-soprano Mildred Miller of the Metropolitan Opera will conclude the series on April 8. All concerts will be in the Albert N. Jorgensen auditorium.

The chamber music series in von der Mehden Recital hall open Oct. 15 with the Societa Corelli, followed by The Festival Winds on Nov. 23. The Hungarian Quartet will play Dec. 14; the Pasquier Trio on Feb. 10. The concluding performance will be on March 22 by the Vegh Quartet.

The off-Broadway show, Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, will be presented Nov. 6 through 14 in the Harriet S. Jorgensen theatre. The film, Suddenly Last Summer, will be shown Nov. 15. Other presentations in the theater series are: The Merchant of Venice, Dec. 4-12; All The Way Home, March 12-20; Oedipus Rex, March 26-April 3; Henry V (film) April 4; and The Importance of Being Earnest, May 7-15.

Tickets for all events are available at the Jorgensen auditorium box office, Monday through Friday from 8:30 a.m. to 4:30 p.m.

Symphony

Cont. from pg. 1 col. 5.

Chairman of the Faculty, the Orchestra owns and operates the Berkshire Music Center at Tanglewood, Lenox, Mass.

Each year the Berkshire Festival is held here for a period of eight weeks. The Music Center is in session concurrent with the Festival and concerts and lectures are offered to those enrolled in the Friends of Berkshire Music Center.

The open rehearsal policy of the Symphony has been a popular innovation. The final rehearsals of the five series in Boston are open to the public for a coin.

The program for the evening will include three selections, Brahms' Academic Festival Overture, Opus 80, Shostakovich's Symphony No. 1, Opus 10, and Beethoven's Symphony No. 6, "Pastoral". According to Mr. Brotman, tickets for the first balcony at $10 and a few floor seats at $7.50 are available on a subscription basis. There are also season tickets available in the student unreserved section. Single student tickets for this section will be on sale Thursday and Friday, Oct. 22nd and 23rd and on Sunday. The box office opens at 2 P.M.

70

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Day (e)
NEW LONDON, Conn.
Circ. 31,919

NOV 2 1964

—Yesterday's Concert—

Sir John Barbirolli Leads Boston Symphony

By WILLIAM MEREDITH

The Boston Symphony Orchestra, regularly the highlight of the Connecticut College Concert Series, opened the current season yesterday afternoon when Sir John Barbirolli conducted a program of his very special kind. This great orchestra seems if anything to have grown more brilliant under the recent guidance of Eric Leinsdorf, and the English conductor yesterday lived up to the reputation he has accumulated at home for fastidious interpretation of the big, untidy works of post-romanticism.

If the audience had misgivings about the program, these were lost in the experience of an afternoon of virtuoso conducting and playing.

As if to disarm his hearers, Barbirolli opened the program with one of Berlioz' showiest and most bewitching scores, the Roman Carnival Overture. He led it with a bright, nervous energy and the piece did what Berlioz records of an early performance of it in Vienna (so the program tells us), "it exploded like a mass of fireworks." It also set standards of musical organization which put the next two works at distinct disadvantage.

Reviewer, Audience Disagree

Frederick Delius is perhaps the dullest of all English composers — not a title that goes by default — and the best that one can say for The Walk to The Paradise Garden is that it is shorter and less pretentious than many of his works, though still not very short or very unpretentious. This reviewer must dutifully reports that the audience seemed to like it better than he did, but perhaps their applause was only for the gentle, lucid reading it received.

The first half of the program was concluded with Ralph Vaughan Williams' Symphony No. 6, a work of fierce, overblown energy, more successful than would seem possible for its repetitious, essentially unmusical content. Under Barbirolli's masterful control, the insistent rhythmic meaning of the work over-rode a banality that an inferior performance might expose. The percussion section is allowed to cool down during a long pianissimo Epilogue where Vaughan Williams' sense of musical structure is surer than elsewhere, a section that resolves the work with great eloquence. It is work one is glad to have heard and would not want to hear soon or often again.

The final work was Sibelius' Second Symphony. Ordinarily you would not use this, or any work of the effusive Finn, as a yardstick for elegance or economy, but following Vaughan Williams' piece this symphony seemed conspicuously logical and organic in its movement, as though Sibelius had mastered a secret of improvisation that his English contemporary didn't know.

Barbirolli's Gift

Sir John's logic and vigor were equal to the task. The symphony was given as brilliant a surface as it is ever likely to get. The third and final movements restored a quality of pure musical delight that had been absent since the Roman Carnival, making one realize that there had been a good deal of austere British uplift in the afternoon's work.

But the skillful, turbulent music heard at Palmer Auditorium demonstrated Barbirolli's gift for finding order in dissonance and the chaotic phrase. His program asserted his primary concern with these problems.

When he left the New York Philharmonic 21 years ago, at the age of 44, the rumor was that his prediliction for this kind of music was making him, and the orchestra that he had taken over from Toscanini, unpopular. If he plays yesterday's program in New York this season, Philharmonic audiences may feel they acted hastily when they let him go back to England all those years ago.

(William Meredith, an occasional music critic for The Day and other journals, is a poet who teaches at Connecticut College).

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Herald (e)
MANCHESTER, Conn.
Circ. 13,230

OCT 2 6 1964

Full House For Concert

By JOHN GRUBER

Not a seat was vacant in the huge Jorgenson Auditorium as the Boston Symphony opened the 1964-65 season of the UConn Concert Series. With the parking lots full many missed the opening selection after hunting parking space elsewhere and walking back to the hall. I was among them, but since I've heard Brahms' "Academic Festival Overture" times without number, I didn't mind too badly.

Actually, everything on the program was thoroughly well-known. The Shostakovitch Symphony No. 1 which followed next has been around for thirty-five years or more and receives frequent performances. As for Beethoven's Symphony No. 6, that's been around for about a century and a half, and everybody knows it, too.

Thus Mr. Leinsdorf, who conducted, had assembled a program in which we could expect no note of novelty, and to tell the truth there was none. There was, however, superlative playing by the orchestra, which is what people went to hear. There is no question that Mr. Leinsdorf has retored the group to its highest standards of performance, from which it had slipped a notch or two under his predecesser.

In short, it was a conservatively chosen program, perhaps suited to a Sunday afternoon, which it was, but hardly very exciting. Even Beethoven's thunderstorm is not exciting. True, he wrote in 1809 when nobody had heard the storms portrayed by Wagner, Rimsky-Korsakov, et al. But only a very few years later, Rossini quite surpassed him with the brief tempest in "Barber."

Yet Beethoven was supposed to be a great nature lover; and Rossini was a sybarite who never even got out of bed if he could avoid it, and wouldn't think of taking a walk in the country when city streets were available. Everybody seems to rave about Beethoven, but poor Rossini gets shunted off. (H wrote another storm in "William Tell" that is even bette known, too).

There is, of course, the littl expedition into ornitholog wherein Mr. Beethoven gets cuckoo, a nightingale and quail to sing in concert, bu the fact remains that the "Pastorale" Symphony of Beethoven is more than a little old fashioned. Mr. Leinsdorf managed to keep Beethoven's broo flowing along at reasonabl speed when some conductor chose a tempo that reminds on of a sluggish stream meandering through a swamp, so really have no complaint. I fact the performance was exemplary.

Beethoven's bedside book fo many years was the Lehr un Erbauungs Buch by Sturm an in it he underlined a passag which, in translation, reads a follows:

"Nature can be justly calle the school of the heart; i shows us beyond all doubt ou duty to God and our Neighbor I wish therefore to become disciple of this school, and offe my heart to it . . . I wish t arrive at the knowledge of God and in this knowledge I shal find a foretaste of celestia joys."

Apparently this is what nature meant to Beethoven, an his "Pastorale" Symphony says much the same thing in music Decidedly it is quite appropriate for a Sunday afternoon, an the audience loved it.

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Chronicle (e)
WILLIMANTIC, Conn.
Circ. 7,116

OCT 2 6 1964

Boston Symphony Opens UC Series

The Boston Symphony opened the season's series in the University of Connecticut Auditorium on Sunday afternoon. In the orchestra there were a number of new faces, particularly in the principal chair positions, along with, of course, the many familiar faces known so well to local attendants.

The program opened with the Brahms Academic Festival Overture, Opus 80, a most appropriate beginning for the new academic year. Although Brahms was first offered an honorary Doctorate by Cambridge University, it was not until two years later that a degree was conferred upon him by the University of Breslau.

Brahms wrote a postcard to his friend, Bernard Scholz, conductor at Breslau, asking that his friend express Brahms' appreciation to the authorities of the University. Scholz, however, was quick to point out that something more was expected of Brahms in the form of a new symphony or a "festive song." Finally Brahms bestirred himself to that end and the result was the composition of the Academic Festival Overture.

In its writter form, the Doctorate spoke of Brahms as a composer of "serious music." Aware of this, and undoubtedly with tongue in cheek, Brahms prepared a "potpourri" on student songs. The masterful command of structure on the part of the composer is seen in the manner in which he wove together the various student songs and ended with the full orchestra playing the famous Gaudeamus Igitur. The long robed and bearded professors at Breslau must have been quite shocked with the "doctor's thesis" of the serious musician, Herr Brahms.

Following the Overture, the orchestra performed the Shostakovich Symphony No. 1, Opus 10. This is a somewhat dry and sardonic work and yet, at the same time, quite a brilliant composition, particularly for a first symphony. This was very well done by Mr. Leinsdorf and the Boston musicians, especially the slow movement with its tonal colors.

The program concluded, following the intermission, with the major offering of the afternoon, Beethoven's Symphony No. 6 in F major, the "Pastoral." Beethoven did not attempt to depict a landscape in music as might have been attempted in a tone-poem by Liszt or Richard Strauss, but as the composer stated, it is "more an expression of feeling than tone painting."

The symphony was first performed in Vienna in 1808 and the movements were entitled: "Cheerful impressions awakened by arrival in the country; Scene by the brook; Merry gathering of country folk; Thunderstorm, tempest; and Shepherd's song, glad and grateful feelings after the storm."

The Boston Symphony is one of the greatest of orchestras and any concert is a pleasant experience to attend. However, even great orchestras are not always at their best and such was the case in both the Brahms Overture and the Beethoven Symphony. It took some time for the orchestra to find its stride in the Overture, but then all went well and continued well through the Shostakovich. In the Beethoven, however, the cheerful impressions were lacking and the gathering of the country folk was really not very "merry."

It was in the thunderstorm, however, where the lack of inspiration was particularly to be noticed. The "thunderstorm" was merely a rain shower passing by some distance away. An outstanding performance of this movement can be an overwhelming experience with the basses creating a whirlwind, the trombones bursting forth the power of the storm, and the thunder of the timpani doubling the fury. Such was not the case in this performance, and it is no pleasure to so report it. Negative critical comment is not easy to make, particularly of an organization of the stature of the Boston Symphony. Perhaps this isn't criticism — just disappointment.

The next musical program is in the Chamber Music Series wi.. the Festival Winds scheduled for Von der Mehden Hall on November 23.

SHOWTHROUGH

27

FRI.-SAT 5

ASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fifth Program

FTERNOON, OCTOBER 30, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 31, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

Overture, "The Roman Carnival," *Op.* 9

"The Walk to the Paradise Garden," Intermezzo
from "A Village Romeo and Juliet"

HAN WILLIAMS . . . . .Symphony No. 6

I. Allegro
II. Moderato
III. Scherzo: Allegro vivace
IV. Epilogue

INTERMISSION

SIBELIUS . . . . .Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

These concerts will end about 4:00 o'clock on Friday Afternoon;
10:30 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS

The Houston Post
D. 224,649 SUN. 250,301

OCT 25 1964

A Status Established: The Sound of Great Orchestral Position

By HUBERT ROUSSEL

AFTER Tuesday night's concert of the Houston Symphony Orchestra, Sir John Barbirolli will be leaving these scenes for about two weeks, which he will spend as guest conductor of the Boston Symphony Orchestra, one of the nation's oldest and most famous musical organizations. His next appearances here will be on Nov 16 and 17. While he is gone, the orchestra will be serving the Houston Grand Opera Association, which opens its season with productions of Puccini's "Madama Butterfly" on Nov 5 and 7, will play an Austin engagement with that organization, and give a number of student performances.

Roussel

All this is a pretty reflection of Houston's musical good health today. It is a pleasure to think of the operatic event, which will signal the 10th anniversary of our very able and successful producing company, a natural concomitant of the orchestra movement. And it is a deep gratification to consider the orchestra's present position and outlook.

NewEngland Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 93,580

OCT 31 1964

Barbirolli Is Cheered In Boston

By JOHN F. KYES
Gazette Music Critic

BOSTON — Symphony Hall rang with cheers yesterday afternoon for Sir John Barbirolli, making his third visit to Boston. The first was in 1941, when the pint-size conductor was leading the New York Philharmonic, as successor to Toscanini. The last time he guest conducted the Boston Symphony in 1959, I enjoyed watching his intuitive control of the players, his intense devotion to the music. Then as now, his body revealed the ravages of being worked far beyond normal limits.

Barbirolli is conducting here for two weeks while Erich Leinsdorf is deep in details of a Boston Symphony recording session for RCA.

Comes Here March 9

I was eager to see him again, because on March 9, 1965, he will bring to Worcester his beloved and distinguished Houston Symphony Orchestra as the third event in the Community Concerts series. Barbirolli returned to England in 1943, in war-times, to rebuild the Manchester Halle Orchestra. He still conducts a long season of concerts for them, and guest conducts on the continent. But in recent years he has taken on the Houston assignment and is working under a three-year contract.

He tells me that musical audiences are much the same in Houston, London, and Boston. They all love the same music, he claims. He remained smilingly silent when I asked him about the furore recently aroused by an interview reported in "Musical America," in which he said he would no longer program music "written today," but stick to "the best." He is no opponent of the 20th century, however, as he does a great deal of Elgar, Delius, Vaughan Williams, Sibelius and Shostakovich.

On the tour which will bring him to Worcester in March, he said some of the available items will be the Sibelius Fifth, the Elgar "Enigma Variations" and the Shostakovich First.

Ingenious Gestures

I enjoyed the Napoleonic leader yesterday in three roles: rehearsal master, chatting affably with the press, and conducting a splendid concert. His face glowed in all three tasks. The Boston players had little trouble. For minutes on end, his ingenious gestures, few shouted words and subtly imparted wishes kept things letter-perfect Pauses for repairs were few.

Barbirolli told with great pride of the work he has done in Finland, winning last season one of the nation's highest decorations. He will conduct the Helsinki City Symphony in part of its European tour next year, honoring the Sibelius 100th anniversary. He also conducts the Berlin Philharmonic several times each season.

Yesterday he brought to Boston fare not too often played here. The Vaughan Williams Sixth was a strong, sometimes stark portrayal of war thoughts set off against dreams of peace. Delius' "The Walk to the Paradise Garden" was repeated from 1959 by request. Sibelius' Second was the marvelous work which aroused the final furore. Never have I heard the Boston brasses, in fact the whole orchestra, do such sustained full-voiced playing for such a long and exciting climax.

NewEngland Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

OCT 31 1964

BOSTON (AP) — Sir John Barbirolli, conductor of the Houston, Tex., Symphony and the Halle Orchestra in Manchester, England, was guest conductor Friday at the Boston Symphony. When he wound up his program with the second symphony of Sibelius he came back on stage three times in response to applause.

NewEngland Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 27 1964

City Host To British Conductor

Music circles in Boston are playing host to a distinguished conductor, Sir John Barbirolli, who will take over the baton of the Boston Symphony Orchestra for the next two weeks. Appropriately, "Music of Britain" will be the topic at the Pre-Symphony Luncheon this Fuiday at the Midtown Motor Inn and John N. O. Curle, Her Majesty's consul general, will be guest of honor. Harry Ellis Dickson will trace the musical history of Great Britain, which is one of the longest in Europe.

Ivited to join Mr. and Mrs. Curle at the head table are Mrs. Endicott Peabody, Dr. and Mrs. Edward W. Eames, Mrs. Charles E. Bacon, Mr. and Mrs. George F. Bemis, Mr. and Mrs. F. Bemis, Mr. and Mrs. F. Murray Forbes, Mr. and Mrs. Martin K. Bovey, Mr. and Mrs. Ronald Anker-Simmons, Mrs and Mrs. Harold D. Hodgkinson, Mr. and Mrs. Diggory Venn and Andrew Rayburn.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

OCT 25 1964

Barbirolli to Conduct

Sir John Barbirolli, music director of the Houston Symphony, will be guest conductor of the Boston Symphony Orchestra for the next two weeks.

He will make his first appearance Friday afternoon at 2 and Saturday evening at 8:30, after an absence of five years, at the invitation of Erich Leinsdorf.

Leinsdorf will be engaged in a heavy schedule of recording with the orchestra in Symphony Hall, a schedule which falls unusually early in the season this year.

The concert will open with Berlioz' Overture, "The Roman Carnival," Op. 9, and will continue with "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" by Delius. Sir John will then conduct the Vaughan Williams' Symphony No. 6. After an intermission the program will conclude with the Symphony No. 2, in D major, Op. 43, by Sibelius.

For the past several years Sir John has been music director of the Houston Symphony Orchestra, and early this Fall he and the orchestra received high critical acclaim during a visit to New York city. He continues as conductor and music director of the Halle Orchestra, Manchester, Eng., which he built to world-wide prominence.

Barbirolli was born in London, and both his father and grandfather were musicians. In 1936 he succeeded Toscanini as conductor of the Philharmonic-Symphony in New York. Until his appearance in Symphony Hall in 1959 as guest conductor of the Boston Symphony Orchestra, his only previous appearance in the Hall was with the Philharmonic-Symphony in 1941.

SHOWTHROUGH

FRI.-SAT 5

27

FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

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Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,580

OCT 3 1 1964

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

OCT 3 1 1964

BOSTON (AP) — Sir John Barbirolli, conductor of the Houston, Tex., Symphony and the Halle Orchestra in Manchester, England, was guest conductor Friday at the Boston Symphony. When he wound up his program with the second symphony of Sibelius he came back on stage three times in response to applause.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 2 7 1964

City Host To British Conductor

Music circles in Boston are playing host to a distinguished conductor, Sir John Barbirolli, who will take over the baton of the Boston Symphony Orchestra for the next two weeks. Appropriately, "Music of Britain" will be the topic at the Pre-Symphony Luncheon this Fuiday at the Midtown Motor Inn and John N. O. Curle, Her Majesty's consul general, will be guest of honor. Harry Ellis Dickson will trace the musical history of Great Britain, which is one of the longest in Europe.

Ivited to join Mr. and Mrs. Curle at the head table are Mrs. Endicott Peabody, Dr. and Mrs. Edward W. Eames, Mrs. Charles E. Bacon, Mr. and Mrs. George F. Bemis, Mr. and Mrs. F. Bemis, Mr. and Mrs. F. Murray Forbes, Mr. and Mrs. Martin K. Bovey, Mr. and Mrs. Ronald Anker-Simmons, Mrs and Mrs. Harold D. Hodgkinson, Mr. and Mrs. Diggory Venn and Andrew Rayburn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

OCT 2 5 1964

Barbirolli to Conduct

Sir John Barbirolli, music director of the Houston Symphony, will be guest conductor of the Boston Symphony Orchestra for the next two weeks.

He will make his first appearance Friday afternoon at 2 and Saturday evening at 8:30, after an absence of five years, at the invitation of Erich Leinsdorf.

Leinsdorf will be engaged in a heavy schedule of recording with the orchestra in Symphony Hall, a schedule which falls unusually early in the season this year.

The concert will open with Berlioz' Overture, "The Roman Carnival," Op. 9, and will continue with "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" by Delius. Sir John will then conduct the Vaughan Williams' Symphony No. 6. After an intermission the program will conclude with the Symphony No. 2, in D major, Op. 43, by Sibelius.

For the past several years Sir John has been music director of the Houston Symphony Orchestra, and early this Fall he and the orchestra received high critical acclaim during a visit to New York city. He continues as conductor and music director of the Halle Orchestra, Manchester, Eng., which he built to world-wide prominence.

Barbirolli was born in London, and both his father and grandfather were musicians. In 1936 he succeeded Toscanini as conductor of the Philharmonic-Symphony in New York. Until his appearance in Symphony Hall in 1959 as guest conductor of the Boston Symphony Orchestra, his only previous appearance in the Hall was with the Philharmonic-Symphony in 1941.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
OCT 30 1964

Sir John Barbirolli will be guest conductor of the Boston Symphony Orchestra for its concerts of Oct. 30-31 and Nov. 6-7.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586
OCT 25 1964

Sir John Barbirolli Is Guest

Sir John Barbirolli, music director of the Houston Symphony, will be guest conductor of the Boston Symphony Orchestra for the next two weeks. He will make his first appearance next Friday afternoon and Saturday evening, after an absence of five years, at the invitation of Erich Leinsdorf.

Leinsdorf once again will be engaged in a heavy schedule of recording with the orchestra in Symphony Hall for RCA Victor, a schedule which falls unusually early in the season this year.

Sir John has chosen a program of Berlioz, Delius, Vaughan Williams and Sibelius. The concert will open with Berlioz' Overture, "The Roman Carnival," Op. 9, and will continue with "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" by Delius. Sir John will then conduct the orchestra in Vaughan Williams' Symphony No. 6. After an intermission the program will conclude with the Symphony No. 2, in D major, Op. 43, by Sibelius.

For the past several years Sir John has been music director of the Houston Symphony Orchestra, and early this fall he and the orchestra received high critical acclaim during a visit to New York City. He also holds positions of conductor and music director of the Halle Orchestra, Manchester, England, which he built to world-wide prominence.

He was born in London, and both his father and grandfather were professional orchestra musicians. His first training was as a violinist and cellist, but he also undertook his conducting activities at an early age, gained a considerable reputation as both a symphonic and operatic conductor, and in 193[illegible] succeeded Toscanini as conductor of the Philharmonic-Symphony in New York.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

OCT 31 1964

Barbirolli Guides BSO In Magnificent Music

Magnificent music was elicited from the Boston Symphony Orchestra by Sir John Barbirolli, yesterday's guest conductor. Spectacularly outstanding was Ralph Vaughan Williams' sixth symphony, unheard here in 15 years.

Curtain-raisers were two intermezzi: "Roman Carnival," by Hector Berlioz, from his "Benvenuto Cellini" flopera, and "The Walk to the Paradise Garden" from "A Village Romeo and Juliet" by Frederick Delius. The latter music-drama updated English village life in much the same way Leonard Bernstein's "West Side Story" transplanted Shakespeare's "star-crossed lovers" to the sidewalks of New York.

The Berlioz "overture" was heard in a superbly polished performance, drawing out all the excitement derivable from this much-played orchestral warhorse, but there was real music there, too. Sir John managed to combine the Bostonians' instrumental virtuosity and the composer's cascading sonorities with many subtleties of phrasing, projecting the delicious counter-melodies which are the historic hallmark of Berlioz's coloristic orchestration.

Delius, on the other hand, was no master of musical format. Indeed, many passages of his music would retain their charm were all traces of melodic line to be removed. Unfortunately his lush exoticism and harmonic subtleties too greatly resemble the tawdry effects of the late romantic composers who were so busily burying symphonic structure with regretful swansongs. For those who treasure every Delian measure, however, Sir John saw they got them in the essential high style.

TWO SYMPHONIES

Both symphonies performed yesterday were composed by shaggy giants, England's Vaughan Williams and Finland's Jan Sibelius. Here was great and comprehending music by two splendid symphonists who were uncompromisingly convinced that this Beethoven-bred form was not dead, not buried by the musical miniaturists.

The Englishman's massive creation, sixth of his nine symphonies, was nurtured by World War II; an editorial symphony, perhaps, a musician's commentary on unbridled hatred and senseless destruction. It is brilliantly scored: there are syncopated strings, hot-lick trumpetings, even a saxophone, mournfully jazzy.

Its American premiere 15 years ago with Leopold Stokowski conducting the New York Philharmonic evoked spine-tingling responses. Its impact yesterday was even more compelling.

The last movement, one long pianissimo, brought recollection of T. S. Eliot's lines: "This is the way the world ends; not with a bang but a whimper."

GRAND SIBELIUS

Sibelius' symphony, his second of seven after the interval gave earthier impressions, though this Nordic pastoral has its bleak moments, as well. The opening movement of Sibelius' second symphony differs from any preceding symphonic movement from any composer anywhere in that structural continuity and formalistic balances are not disclosed until the closing measures of this opening segment.

A skein of apparently loosely knit episodes does not become comprehensible until the symphonic development ends. Only then does the opening pattern become apparent.

Though the second movement is spacious and picturesque, there appears to have been little innovation there; however, the outburst of burnished brass is spectacular. The remaining two movements, though vigorous, are more conventional, harking back to the overtones of Tchaikovsky and Borodin noted in the Finnish giant's earlier works.

Readers are urged to tune in on broadcasts scheduled for tonight. They can trust their own ears better than they can depend on another's. Music reporters cannot put melodies into words any better than culinary writers can tell how a gourmet dinner tastes.

ROLFE BOSWELL

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Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 31 1964

SYMPHONY

Patrician Refinement, Taste In Barbirolli's Conducting

By ROBERT TAYLOR

Sir John Barbirolli, returning as guest after five years, offered a program at Symphony yesterday less imaginative than the one he chose for his debut in Boston, which included Walton's Partita and a Barbirolli transcription of airs from the Fitzwilliam Virginal Book. It afforded, however, the not inconsiderable delight of a distinguished conductor still in the prime of his powers.

Now with the Houston as well as the Hallo, Sir John brings a wealth of experience and sensitivity to his second engagement here. Not all the experience has been happy. He invokes the tumultuous New York Philharmonic years when he had the misfortune to succeed Toscanini. Critical fashion held then that a young man of talent had followed an old lion of genius; but this opinion has been tempered by the years on both counts.

Not Confined

Fortunately, Sir John has survived the U. S. decade when the virtuoso romantic 19th century conductor was considered the ultimate, still, of the art; and increasingly, his own qualities of patrician refinement and taste, of scrupulous orchestral control, sympathetic detachment and poise, have come to be appreciated. He is associated, of course, with English music; but the English style in conductors is cosmopolitan, and so he is not narrowly confined by school or prejudice.

The Symphony

The Boston Symphony Orchestra, Sir John Barbirolli conducting, presented the fifth program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Overture, "The Roman Carnival," Op. 9	Berlioz
"The Walk to the Paradise Garden" Intermezzo from "A Village Romeo and Juliet"	Delius
Symphony No. 6	Vaughan Williams
Symphony No. 2, in D Major, Op. 43	Sibelius

This was immediately indicated by a performance of "The Roman Carnival" overture that could only suggest Toscanini in its crackling energy and whiplash tempi. The score doesn't call for inhibition, and at the climax there were seemingly enough tambourines for a gypsy jamboree. Theatrical excitement alone did not account for Mr. Barbirolli's success here; he had very carefully prepared the English horn solo and the melting love song, modeling the rhythmic structure toward a proper emphasis upon the breathless saltarello.

I'm afraid I found the opulent harmonic intervals of "A Village Romeo and Juliet" soporific. Mr. Barbirolli did the same score five years ago; I did not like it then, and find no reason to alter my views of the Delius as derivative and saccharine Impressionism. Vaughan William's Sixth Symphony, though, the most impressive work of this program, proved a laudable revival, a powerful, personal statement remarkable in many ways, if long-winded and densely-textured until its Epilogue.

Reaction to War

Completed in the composer's 75th year, its pages suggest a symphonic corrolary to the final Verdi operas. The work evidently comprises a reaction to the war period, with tragic string lamentation, ominous and persistent rhythms, punctuations of a forlorn and introspective instrumental character flickering through the first three movements. The coloring is dark melancholy episodes abound; the voice of the mournful saxophone keens like a troubador in the shell of a ruined castle. The opening movements seem to me inordinately diffuse, sacrificing tension; but the scherzo's tantalizing melodies and the pianissimo Epilogue for strings senza vibrato constitute expression of the most profound order.

To control the strings as Mr. **Barbirolli did, represented a dazzling instance of orchestral discipline, and he gave us the heroic structure, meticulously assessing weight and phrase. I found the score in general both moving and protracted, combining eloquence with longeurs. In the phrase of Warren Smith's review some years ago: "Mr. Williams Sees It Through."**

The Sibelius Second for the second time in a year, coming on the heels of a fine performance by Mr. Leinsdorf, struck me as unnecessary. Mr. Barbirolli upset this foreboding completely, however, by producing a superb interpretation. The work is episodic, and many conductors tend to overstate the exposition, having little in reserve for the recapitulation. The inexorable, exact logic of the reading held a vigor and majesty that proved stunning. Mr. Barbirolli eschewed melodrama, but gave us a totally convincing and inspired architectural sweep, rousing in its clarity.

Next week he has scheduled his arrangement of a suite from Purcell's Dramatick Music, Haydn's "Oxford" Symphony in G Major, No. 92, and Elgar's Symphony No. 2, in E-flat, Op. 63.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

OCT 30 1964

Symphony Then

The fifth pair of Boston Symphony concerts in the season 50 years ago, 1914-15, began with "Aus Italien" by Richard Strauss and continued with two pieces by Dvorak for cello and orchestra, "Waldesruhe" and the Rondo, Opus 94. The soloist was Heinrich Warnke, the orchestra's principal cellist. The concert continued with Ravel's "Rapsodie Espagnole" and concluded with a work by Scheinpflug: "Overture to a Comedy of Shakespeare (with use of an old English melody of the 16th century) for full orchestra," Opus 15. Dr. Karl Muck conducted.

At the corresponding pair of concerts in the season 25 years ago, 1939-40, Beethoven's First and Brahms' Fourth Symphonies were played. Between them came the Concertino by Walter Piston with Jesus Maria Sanroma as piano soloist. Dr. Serge Koussevitzky conducted.

29

'The music I really love'

Barbirolli proves his point

By Harold Rogers

...e done my share of con- ...y music," said Sir Barbirolli in the July ... Musical America, ... I feel it's my duty ...n only the best in ...he music I really ...is no great or- ...l music being written ... At my time of life, ... I deserve the reward ...ing only things of

...n the September issue ...cal America came the ... from Elliott Carter, Roger Sessions, Henry Cowell, and Walter Piston, et al.

Said Mr. Sessions: "With due apologies to Shakespeare, I gather that age has withered Mr. Barbirolli, and custom staled his infinite variety."

Said Mr. Cowell: "Houston should have someone else who believes in the great music of this century."

Said Mr. Carter: "This old ham is beyond curing."

Today's composers are naturally going to fight back. They have offspring to protect. They have names to defend.

* * *

But I feel that it's better for a conductor to play well what he likes than to play badly what he dislikes. Sir John is evidently content to move within the framework in which he feels comfortable. He has taken an honest position. And no one can truly take issue with an honest position.

Sir John—who is the regular conductor of two orchestras, the Hallé and the Houston—has come to Boston for two weeks of guest appearances with the Boston Symphony. At his Symphony Hall concert Friday afternoon he proved his position. He conducted the composers he likes—Berlioz, Delius, Vaughan Williams, Sibelius.

And the results?

Music, pure music! How much better for a listener to revel in the pure music made by an artist who is temperamentally attuned to the composers of his choice! There are many conductors today who find themselves at home with contemporary scores. Let us then listen to modern music made by those who love the moderns. Thus we as listeners would stand a far better chance of reveling in the music of our day.

* * *

As for Sir John, let him pursue his conservative policies—if such policies permit him to achieve the glowing results he achieved Friday. "The Roman Carnival" Overture, for instance—what clarity and precision, what a glorious singing line! Immediately one was swept into the heart of the music.

And the delicious loveliness of "The Walk to the Paradise Garden" by Delius. As he caressed the music it came forth as shimmering poesy.

* * *

The Vaughan Williams Symphony No. 6 had its dull patches, yet by and large one was impressed by its vigor and power, its integrity and the sheer beauty of its Epilogue, played almost beyond the range of hearing.

The Sibelius Second, of course, is an impassioned work that always wins when a conductor knows how to maintain the tension and let it breathe when it needs to breathe. This Sir John indeed knows how to do. Ecstatic cheers followed.

Said one lady afterward: "It's the kind of a concert that just makes you want to go out and do something nice for somebody."

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Morning Globe
BOSTON, Mass.
Circ. 202,711

OCT 31 1964

Guest at Symphony

Barbirolli Discusses Composer-Conductors

By MARGO MILLER

Sir John Barbirolli has a special interest in the symphonies of Ralph Vaughan Williams. The Eighth was written for him and he helped the English composer with revisions of many of the others. No. 6 is having its first Boston performances during Barbirolli's two-week engagement as guest conductor of the Boston Symphony.

Friday morning the conductor, music director of the Houston and Halle Orchestras, put the finishing touches on the Vaughan Williams and during the orchestra's rehearsal intermission talked about composers and conductors.

Barbirolli, now 64 and marking his 50th year in music, wore a loose blue rehearsal shirt. Rationing out two borrowed cigarettes which he lit with his own gold lighter, he darted in conversation from anecdote to opinion, occasionally drumming ... long elegant fingers.

"Vaughan Williams was never satisfied. The alterations were on dynamics, doublings of instruments. He wanted to make sure the thematic material came through," said Barbirolli. "You know he was quite deaf. I used to say to him, V.W., you've got to trust me. If you score it so you can hear it, you'll ruin everything."

By Vaughan Williams' admission he was not much of a conductor. "He had a charming sense of humor," Barbirolli continued. "He would apologize to the orchestra. 'My friends, straight away I will tell you I have a shocking habit. When I want the music to go faster I beat slower.'"

Barbirolli, of whom the mos bulky object is his luxurian gray forelock, explained tha his friend was a large man, and like all large men urging or such a delicate business a tempos, was likely to expen energy vocally without muc of it reaching his baton.

"Conducting," Barbiroll maintains, "has nothing to d with knowledge of scores." H recalls a reluctant Manuel d Falla being dragged to re hearsal of his "Three-Cornere Hat." The famous dancer Di aghilev had him by one arm Barbirolli was watching fron his seat among the cellos. " can't do it," Falla protested and within 10 minutes ha handed the stick to someon else. "He had written thos rhythms—the cross accent stopped him every time—bu he couldn't beat them," recalle Barbirolli.

The hand, the eye, the ear for an ideal sound for each composer are what conductors must have. Barbirolli thinks further explanation pointless, indeed useless, when talking of an art. To musicians he speaks directly, wanting something at such and such a bar. Discipline is by indirect as an amused bassoon player was happy to relate.

It seemed that at a rehearsal earlier this week, the Boston second fiddles were tuning while Barbirolli was talking to the orchestra. "Gentlemen," the conductor said, "I don't have time to hear you all at this moment. Please apply for an audition after the rehearsal.

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Bulletin (m)
NORWICH, Conn.
Circ. 30,240

OCT 29 1964

Boston Symphony At Conn. College

NEW LONDON—Sunday afternoon at 3:30 o'clock, for the 24th time since the Connecticut College Concert Series began in 1939, the Boston Symphony orchestra will perform in Palmer auditorium.

Under its guest conductor, Sir John Barbirolli, the orchestra will perform two symphonies and two shorter selections.

The program will open with Berlioz' "Roman Carnival Overture," which will be followed by he Intermezzo from "A Village Romeo and Juliet" by Delius. The first half of the program will conclude with Vaughn-Williams' Symphony No. 6.

A performance of Symphony No. 2 in D major by Sibelius will ll the second half of the program.

30 TUES. 2. THURS 2. FRI-SAT 6

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Second Program

TUESDAY EVENING, NOVEMBER 3, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

BERLIOZ.................Overture, "The Roman Carnival," *Op.* 9

DELIUS............"The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"

VAUGHAN WILLIAMS...............................Symphony No. 6
- I. Allegro
- II. Moderato
- III. Scherzo: Allegro vivace
- IV. Epilogue

INTERMISSION

SIBELIUS.....................Symphony No. 2, in D major, *Op.* 43
- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 6, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

SIR JOHN BARBIROLLI, *Guest Conductor*

PURCELL Suite from the Dramatick Music of Henry Purcell (Arranged by Barbirolli)
- I. Andante maestoso — Allegro
- II. Tempo di minuetto
- III. Andantino
- IV. Allegretto giocoso
- V. Largo
- VI. Allegro

1 3

(First performance in Boston)

HAYDN ....Symphony in G major, "Oxford," No. 92
- I. Adagio; Allegro spiritoso
- II. Adagio
- III. Menuetto
- IV. Presto

28

INTERMISSION

ELGAR Symphony No. 2 in E-flat, *Op.* 63
- I. Allegro vivace e nobilmente
- II. Larghetto
- III. Rondo: Presto
- IV. Finale: Moderato e maestoso

52

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
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OCT 29 1964

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Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 31 1964

SIR JOHN BARBIROLLI, music director of the Houston Symphony and Halle Orchestra of England, is guest conductor with the Boston Symphony Orchestra tonight and next week.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

OCT 23 1964

ONLY SIR JOHN Barbirolli will have no competition when he conducts the Boston Symphony Orchestra here the afternoon of Nov. 6. That evening Liberace will be modeling his wardrobe at Symphony Hall, Josh White will be around the corner at Jordan Hall and Peter, Paul and Mary will be up the street at the Back Bay Theater. Barbirolli, incidentally, has programmed Sir Edward Elgar's Second Symphony which was written as a lament for Edward VII of England. Sir Edward was another quick-wit who outtwitted Bernard Shaw on as least one occasion. Shaw, who happened to be a music critic at the time, caught the premiere performance of Elgar's "Cockaigne Overture." "Why Cockaigne?" Shaw asked, obviously making a play on the word for the narcotic drug, cocaine. "Why not the Chloroform Overture?" "Ether," Sir Edward riposted swiftly. "will do."

Elgar also figured in an anecdote involving Edward VII's successor, George V. On the occasion of the latter's coronation in 1911, he bestowed the Order of Merit on Elgar. Several years later, during World War I, George heard that Elgar's country estate had been robbed of a case of scotch. "I didn't ake him a Hoarder of Merit for nothing," George said. George took a dram now and then himself.

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BALDWIN PIANO

RCA VICTOR RECORDS

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BALDWIN PIANO

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Circ. 202,711

OCT 29 1964

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OCT 23 1964

ONLY SIR JOHN Barbirolli will have no competition when he conducts the Boston Symphony Orchestra here the afternoon of Nov. 6. That evening Liberace will be modeling his wardrobe at Symphony Hall, Josh White will be around the corner at Jordan Hall and Peter, Paul and Mary will be up the street at the Back Bay Theater. Barbirolli, incidentally, has programmed Sir Edward Elgar's Second Symphony, which was written as a lament for Edward VII of England. Sir Edward was another quick-wit who outtwitted Bernard Shaw on as least one occasion. Shaw, who happened to be a music critic at the time, caught the premiere performance of Elgar's "Cockaigne Overture." "Why Cockaigne?" Shaw asked, obviously making a play on the word for the narcotic drug, cocaine. "Why not the Chloroform Overture?" "Ether," Sir Edward riposted swiftly. "will do."

Elgar also figured in an anecdote involving Edward VII's successor, George V. On the occasion of the latter's coronation in 1911, he bestowed the Order of Merit on Elgar. Several years later, during World War I, George heard that Elgar's country estate had been robbed of a case of scotch. "I didn't ake him a Hoarder of Merit for nothing," George said. George took a dram now and then himself.

Sunday Herald
BOSTON, Mass.
Circ. 281,586

…v. 1 1964

Symphony a Sell Out

Five Barbirolli Concerts Slated

Sir John Barbirolli will begin his second week as guest conductor of the Boston Symphony Orchestra ~~this week~~ conducting four concerts in Symphony Hall and one at the Connecticut College for Women in New London, Conn.

He will conduct concerts in Symphony Hall on Tuesday evening and Thursday evening. [illegible] final appearances will be [illegible] afternoon and Saturday evening. Sir John now holds permanent [illegible] as conductor of the Houston Symphony and the Hallé Orchestra of Manchester, England.

For the second concert of the Tuesday evening series and the second concert of the Thursday evening series Sir John's program will open with Berlioz's Overture, "The Roman Carnival," Op. 92, and continue with "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" by Delius, be followed by the Symphony No. 6 of Vaughan Williams. The program will conclude with Sibelius' Symphony No. 2 in D major, Op. 43.

At his final concerts next Friday afternoon and Saturday evening Sir John will begin his program with the first Boston performance of his arrangement for orchestra of a Suite from the Dramatick Music of Henry Purcell, followed by Haydn's Symphony in G major, "Oxford," Op. 92. The program will close with Elgar's Symphony No. 2 in E-flat, Op. 63.

MEANWHILE, Thomas D. Perry, Jr. orchestra manager, announced that the symphony has sold all available seats to seven different series in Symphony Hall including its open rehearsals, and its two series of five concerts each in Philharmonic Hall, New York. Approximately 22,700 individual subscribers will hear the orchestra regularly this year (17,417 in Boston 5,316 in New York).

Perry cited the continuing loyalty and support of the people of Boston and the orchestra's patrons in New York. "The people of Boston have always shown an extraordinary sense of pride in their orchestra, combined with the sense of obligation and duty toward its support. This, along with similar support from its New York patron, has enabled the Orchestra to maintain its standards of excellence through eighty-four years in Boston, and to present concerts in New York for seventy-nine consecutive years, the longest term for any visiting orchestra in the country."

THE MANAGER also pointed out that the Orchestra announced an eighth series this fall, three Wednesday evening concerts which will take place Nov. 25, Jan. 27, and April 14. A few good subscription seats are still available for the new "Wednesday series," and this offers the last opportunity to secure season tickets for any of the Orchestra's concerts in Symphony Hall. Applications may be obtained at the Subscription Office Symphony Hall, Boston 02115.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

…v 12 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

BARBIROLLI AT SYMPHONY

Sir John Barbirolli has completed his fortnight's stint in town, during which he once again demonstrated that few are the conductors who can produce so much from an …ra.

…t how he does it is hard for one to say who is not privy … rehearsal, but by concert time the results speak most … for themselves, and the listener is unmistakably …re that the sparks are not only present but have ignited … whole performance.

The program was decidedly of a British cast, incorporating … did the works of England's two foremost native musicians, …ell and Elgar. It commenced with Sir John's own arrange… from the operas and incidental stage music, called the … from the Dramatick Music of Henry Purcell and con…ed with Elgar's Second Symphony in E-Flat. In between … the work of a Viennese interloper, Josef Haydn, whose … perhaps in the interest of nationalistic consistency, was … "Oxford" Symphony, No. 92.

The Elgar symphony was the item of unusual interest. It … quite widely considered to be the composer's masterpiece … not played a tithe as often as the Enigma Variations. … weekend was only its third performance here at all and …st in almost thirty years. Completed in 1911, the Second …phony really harkens back to the late 19th century sym… tradition. It is a work that has to be taken on its own … which incorporates both spaciousness and structural … From its very size—it runs nearly an hour—one …ts the great climaxes of a Bruckner, the alluring …rations of a Mahler or the introspective organization …ns. Instead, one finds Elgar's own very special vocab… treatment, which actually is rather austere even …porting to be light-hearted. In the wrong hands this …phony which could easily bog down in sloughs of …m and elaborate exposition. With Sir John, however, … stood out as a very live and pulsating matter indeed, for its strength of line and clarity of detail.

… most exciting portion of the concert turned out to be …xford" Symphony, which followed up a truly silken … of the Purcell Suite. The strings were wondrously … and live, the control of dynamics was hairline and the …sk players in the orchestra comported themselves in the … of their phrases and the beveling of their entrances …shion that would have been outstanding in a performance … newly formed Chamber Players. Here was jewel-like …tral playing.

The audience plainly so thought, and likewise, I suspect … rigorous judges, the members of the orchestra.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 7 1964

At Symphony Hall

Barbirolli Conducts Music of England

By MICHAEL STEINBERG
Globe Music Critic

For his second week with the Boston Symphony, Sir John Barbirolli chose a program of music associated with England. First, there was a suite from the dramatic music of Henry Purcell arranged by Barbirolli, the symphony Haydn conducted at Oxford when he received an honorary doctorate there, and Symphony No. 2 in E-flat by Elgar.

Given Sir John's strengths and limitations, it meant that the concert began badly and ended well. The Purcell suite departs from the good intention of acquainting modern audiences with some vivid music, but the plan is frustrated by the stylistic ignorance and the tastelessness that characterizes both the arrangement and the performance.

Except for the fairly lively playing of the finale, Haydn's Oxford Symphony was given a performance that was drab, uninflected, unwitty, if not outright witless. It was the kind of performance that explained Haydn's 19th century reputation as a composer who had some charm but whose music was essentially rather trivial.

But after the deadly miseries of these excursions into what Sir John turned into dusty history, everything came grandly to life with the Elgar symphony. Completed early in 1911, it is really one of the last of the 19th century symphonies in the big, affirmative manner. Intended as a tribute to King Edward VII, it was dedicated eventually to his memory, and it is perhaps the most complete embodiment of that side of Elgar's art that is expressive of the spacious comforts and the grand illusions of the Edwardian era.

It is full of themes marked "nobilmente" and climaxes marked "grandioso." There are hugely sonorous passages for brass, lush multiple divisions of strings. The form is expansive with ample repetitions and elaborate sequences.

Elgar's musical language is a kind of amalgam of Brahms and Wagner, and many of the rhetorical gestures, the harmonies, even the sounds themselves, are reminiscent of those two masters. To draw on both Brahms and Wagner was not so common then, and I was surprised to be reminded occasionally of another and very different piece that acknowledges the same double ancestry, namely Schoenberg's "Gurrelieder."

Though all this is true, Elgar speaks with an individual and unmistakable voice. No one else could have written the opening measures, for example, and he manages to be original even when he is most obviously derivative. The really striking and personal passage in the finale is also one of those closest to their models.

And the Scherzo is a surprise altogether. Mercurial in mood, adventurous in its treatment of harmony, of rhythm at least in detail, and of orchestration, it reveals an unsuspected mood in the composer much as the trio in the Bruckner Ninth does in that work.

In general, the themes are not distinguished, and occasionally some of the crucial dramatic points misfire, for instance the lead back to the first movement's recapitulation. But when Elgar is not so concerned with the grand rhetoric, he composes some breathtakingly beautiful music. That is what happens in the scherzo, and it happens most beautifully in the first movement's quiet development, with those mysterious sequences in which the bass moves by tritones.

Not least, Elgar composed a successful finale, something that few authors of symphonies in that period managed. This one is nicely poised, free from strain, and it settles with perfect timing into lovely and tranquil coda.

There are conductors which emphasize a certain Brahmsian inhibition in Elgar's music, who give what might be described as a very English performance. Sir Adrian Boult, who led this piece at a Boston Symphony concert in 1935, is a distinguished example. Barbirolli's approach is different. He plays with emphasis on flexibility of pace, and on the brightness and richness as well as the magnificence of the scoring.

He brings out an element of sensuality that is a definite, if repressed, part of Elgar's music. The price for this is an occasional vulgarity, and clarity may be sacrificed for it. But the approach is effective, it is certainly legitimate, and on these terms Barbirolli's performance was a tremendous and beautiful achievement. Once again, Sir John was warmly greeted by the audience, and there was an almost ostentatious demonstration of enthusiasm from the orchestra.

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Jewish Advocate
BOSTON, Mass.
…eekly Circ. 35,304

NOV 5 1964

…erformances closing Dec. 2.

For Fifth Program

Sir John Barbirolli Conducts BSO

By ALLAN SLY

The most interesting feature of the BSO's fifth program, for a lot of people, was the guest conductor, ~~Sir John~~ Barbirolli, here for a two-week stay. Since he is established in Houston these days he is one of the neighbors and we hope to see him often. He brings an inner exaltation with him—the music glows. Some people may think this is his Italian and French parentage shining through; but those who know musical London will recognize also an English propensity to cause every element in the orchestra to sing eloquently.

This characteristic has been especially noticeable in modern times, as if something had caused a throwback to Tudor style, if not further. It has affected composers, performers and audiences, and may go part way to explain the polite distance maintained between England and the continent in matters musical. The distance is not always polite, as when Sir John recently admitted his low opinion of today's composers and one of them called him an old ham. It may be better not to get into this crossfire, but one would be the poorer who remained unacquainted with Sir John's vibrant and glowing personality or with the repertoire he articulates with such inevitability.

Here is one Boston listener who has waited many long years to hear Vaughan William's sixth symphony — live. When the BSO sang it for Sir John last week one discovered doors opening to a world of experience both new and old. It is new when musical utterances seem somehow typical of people rather than of their art; it is old, or familiar, to observe the dramatic interplay between the elements. By the time the symphony had run its course, one had somehow heard the voice of humanity and for me it continued during intermission, a persistent reverberation, as it were.

Many will reject this description and I admit it's not very precise, but neither was Vaughan Williams. He has been described as a vast, ungainly porpoise, wallowing in the sea of his ideas, and that's not very precise either. We have it from him that as a student he was told repeatedly that his compositions were "pure rot." And yet his compatriots have rallied to sing and play and dance his many-sided output with singular devotion throughout his long career and ever since his passing. As delivered by Sir John, his sixth symphony, for me, achieved heights of revelations, vistas of comprehension, depths of feelings and much joyous fulfillment.

The Sibelius second also glowed in its own irresistible way. While its idiom is not really native to us, by adoption and familiarity it has come so close that we have all but forgotten the distinction. Sir John paid the BSO the compliment of giving it plenty of elbow room, of letting it breathe freely, of finding itself, and it did. In the Vaughan Williams he had shortened the rein. In lengthening it during the Sibelius he almost overdid his old trick of turning to the violins and letting the cellos shift for themselves—but they managed.

We had started out merrily with the Berlioz Roman Carnival and then had had our private reflections during the Delius "Walk to the Paradise Garden" — exquisite, precious, tragic, like those far off days before Sarajevo, before, as Churchill once wrote, Europe was ruined. What he meant by Europe, of course, is where Delius begins. You cannot begin Delius from where we now are.

In fact, the subjective was predominant in this Barbirolli program, as it will be next week in the Elgar second. People readily sort themselves out as accessible, or inaccessible, to this sort of communication. The inaccessible find ways to be articulate about it, sometimes in print; the accessible don't bother; they just keep coming, like Sir John. (He also will present Purcell and Haydn.)

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SCIENCE MONITOR, SATURDAY, NOVEMBER 7, 1964

Sir John's heart; Sir Edward's score

By Harold Rogers

Until now it has been my rather limited opinion that Elgar wrote only one true masterpiece, the "Enigma" Variations. A limited opinion, perforce, because here in Boston we hear so little of Sir Edward's ample output. But we have wearied our way through "The Dream of Gerontius," and once we were nearly driven from the hall by the tedium of his E minor Concerto for Cello.

One could therefore be forgiven for approaching his Symphony No. 2 with a jaundiced ear. But approach it we did, and with wondrous surprise when Sir Barbirolli conducted it at his second weekend of concerts with the Boston Symphony. Sir Edward's Second Symphony may not be a true masterwork, but it is masterfully composed.

It is a conductor's symphony as much as it is a listener's symphony. In a sense it is like the Saint-Saëns Third and the Franck D minor. Pierre Monteux once told me that he knew the critics didn't care much for the Saint-Saëns Third, but that it was such a satisfying piece to conduct.

* * *

And this must be something of how Sir John must feel about Sir Edward's Second. It has everything in it a conductor could wish for. It's an exceedingly busy score; Sir Edward lays on the colors with a thick British impasto, thus keeping the whole gang working.

Every now and then it has a great sunburst of tonal glory that rises up majestically from a sea of seething sound. It has counter melodies in the cellos that grip you by the heart. It is filled with stately marches, as if Sir Edward were forever striding off to a coronation. Questions in one choir are given answers by another. Sequences weave their silken way through the orchestral fabric. The whole thing has a great lyrical sweep.

Of course it is not so much the music itself as the conductor's love for the music that puts it across. And it was obvious that Sir John has an impassioned love for this score. His heart rode the crest of its mighty waves. His players were with him every measure of the roaring way.

A conservative program? Yes, indeed—a program more conservative would be difficult to construct. Yet who can truly carp if this be the music Sir John loves?

He opened with his own arrangement of music from the dramatic works of Henry Purcell, fashioned into a six-part suite. Nearly everyone must have recognized the Largo—"When I am laid in earth," Dido's noted lament.

And sandwiched between the Purcell and the Elgar was Haydn's "Oxford" Symphony in G major, No. 92. Sir John set forth the Menuetto with a gladsome swing, the final skittering Presto with much élan.

His Purcell suite was a first performance for Boston. And the Elgar Second was last heard here in 1935. Conservative music, yes, but refreshing, invigorating, satisfying.

A good team they are—Sir John and Sir Edward. . . .

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Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 7 1964

Program

Symphony: Barbirolli British

Yesterday's Boston Symphony program, the second of Sir John Barbirolli's fortnight as guest conductor, may be summarized as stodgy Purcell, scintillating Haydn and hearts-of-oak Elgar.

It was a British program through, in its strengths and frailties, and if its finest contribution came as the result of foreign association, well, such is the case very often with nations. One is glad that Sir John selected the Oxford' Symphony, not so much for its university overtonts, however, as for the fact that it is a splendid work seldom repeated. The last Symphony performance was an inadequate reading over six years ago by Robert Shaw.

Theater Music

Taking the program in sequence, Sir John's arrangement of Purcell's theater music seem to me valid enough, since, with the single exception of "Dido and Aneas," all the composer's writing for the stage consisted of incidental passages. His relationships to dramatists were not those of composer to librettist, for the ballad opera of his day did not correspond to opera, the wedding of drama to musical techniques, as we understand the word today.

Hence, we feel none of the sense that a vital element is missing as in, say, Mr. Leinsdorf's compilations of a Wagnerian music-drama. Mr. Barbirolli employed an orchestra that would have astonished Purcell, happily so, but I'm afraid the magnification of string colorations resulted in a bloated emotional line, like a cameo enlarged to Cinerama dimensions.

The reading had a great deal of thrust and polyphonic vigor, especially in the robust anthems from King Arthur; when it came to the plangent and intense airs, despite fine solo work from Mr. Thorstenberg, the suite stayed on the surface. Dimitri Mitropoulos used to offer Purcell to advantage and, strangely enough, excelled among modern conductors in giving an emotional character to music for the masque.

Brilliant Score

The "Oxford" Symphony, contrastingly, was a joy, filled with dynamic variation and stury articulation. Tempi were on the slow side, the performance building a strong, clear curve. Although Sir John preferred terseness of phrase his conducting brought out the brilliance of the score and the pizzicati punctuations of the minuet illustrated his self-effacing way with it.

The temptation to make of this wonderfully witty and captivating work (the finale alone would justify repeated attention) which is flecked by matchless song, a virtuosic exhibit of urbanity must surely be keen.

Tht Barbirolli performance was rhythmically precise in its outer movements, the generally careful detail in no way restricting the clarity of accent. He let it flow, and flow it did, in this restrained, engaging account. I preferred tht clean directness of his approach to the score to an interpretation that might have imposed a broader scale, talic poignance and tumbling energy. This had sparkle, extreme honesty and the dramatic contrasts of understatement.

Elgar Symphony

I also liked his treatment of Elgar's Symphony No. 2, revived after a lapse of nearly 30 years. The musical idiom of Elgar offers no problems in a way, and one is reminded of the idealized portrait of the Edwardian age as the golden time of tradition. Nostalgia, though, is a simplistic emotion, and there are perplexities in the score, as many as in the seemingly bluff character of the playboy prince.

Elgar knew how to make an orchestra sound; his knowledge of the instrumental capacities was profound. Yet how does one account for the grotesque transformations that occur in the radio? The age was one in which the maintenance of form had become more important than the meaning that inspires form. One could pursue this point.

Next week finds Mr. Leinsdorf returning. He has scheduled the world premiere of Huggler's 'Sculptures," with Bethany

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Morning Globe
BOSTON, Mass.
Circ. 202,711

OCT 31 1964

At Symphony

Sir John Barbirolli Is Guest Conductor

By MICHAEL STEINBERG

Sir John Barbirolli, who started a two-week visit with the Boston Symphony on Friday afternoon, is a superbly effective conductor in the right repertory. He conducted this time a program made of things that are definitely Barbirolli specialties: the Berlioz "Roman Carnival" Overture, "The Walk to the Paradise Garden" by Delius, Vaughan Williams' Sixth Symphony, and the Second Sibelius.

Sir John is not subtle, but he is very much alive. Everything had captivating rhythmic vitality, and the more expansive melodies were phrased with operatic freedom and eloquence. That effect was particularly telling in the slow introduction of the Berlioz: I have rarely heard an orchestra come so close to seemingly speaking and singing syllables and words.

No bones are made about the desirability of turning a concert into a dramatic and emotional occasion. Sir John's gestures as he conducts, his rapport with his audience, all this is quite theatrical. It is a studied, deliberate and effective performance in an old-fashioned grand manner that is slowly passing from reality into history. But it all works. His involvement in what he is doing is intensively communicative, and that not only to the audience, because the orchestra was clearly playing with enthusiasm and enjoyment. And as I left the hall, Sir John was returning to the stage for his fourth round of loud bravos.

On the whole I got more pleasure from the performances than from the music. Those two symphonies are problematic. Vaughan Williams had some gripping ideas, and both the three-note ostinato that dominates the second movement, and the Epilogue with its nine minutes of sustained pianissimo, are effective as rhetoric.

On the other hand, many of the ideas are undistinguished, the rhythm is mechanical, the orchestration overloaded and monotonous. There is a lot of parody of cheap music, saxophone and all, but Vaughan Williams lacked the sharp observation the parodist needs. What he comes up with is often more like unsuccessful imitation. And near the end of the first movement there is a disconcerting moment when there seems to be parody in the manner of Bartok's "Interrupted Intermezzo": the sudden appearance of a broad melody, orchestrated in Telephone Hour style with great luscious dollops of harp tone, quite funny, but evidently meant to be serious after all.

There are, then, effective moments, but Vaughan Williams was really too amateurish to compose his ideas out properly. The Sibelius also has some attractive passages of unaffected lyricism, but in general the tone, both esthetic and moral, is that of a campaign speech. Seasonal perhaps, but as music preposterous, this bloated windbag of mannerisms.

But Barbirolli is much worth hearing. He returns next week with another specialty of his, the Second Symphony of Elgar.

FRI. - SAT 7.

33

CAMBRIDGE 2.

N • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Seventh Program

NOON, NOVEMBER 13, *at* 2:00 *o'clock*

RDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

........................."Sculptures," *Op.* 39

ngs)

BETHANY BEARDSLEE, Soprano
(First performance)

INTERMISSION

..................Symphony No. 6, in A minor

Allegro energico, ma non troppo
Scherzo (Wuchtig)
Andante
Finale (Allegro moderato)
(First performance at these concerts)

These concerts will end about 3:55 o'clock on Friday Afternoon;
10:25 o'clock on Saturday Evening.

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS

Second Program

TUESDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

MOZART...........Symphony No. 38, in D major, "Prague," K. 504
- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

BERGER ....Polyphc
(First performance in this series)

INTERMISSION

MENDELSSOHN....*Symphony No. 3, in A minor, "Scottish," *Op.* 56
- I. Andante con moto; Allegro un poco agitato
- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

1964

◆ ◆ ◆ Personals ◆ ◆ ◆

By CECILLE A. MARKELL

THE BOSTON SYMPHONY ORCHESTRA will perform "Polyphony for Orchestra" by **ARTHUR BERGER**, Walter W. Naumberg Professor of Music at Brandeis University, on Tuesday, Nov. 10. The performance, under the direction of Erich Leinsdorf, will be televised on WGBH-TV, beginning at 8:30 p.m.

"Polyphony," a one-movement work for orchestra, was composed in 1955 under a Louisville Orchestra commission in connection with a Rockefeller Foundation grant. Prof. Berger has had other compositions performed by the Boston Symphony under the direction of Charles Much.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 8 1964

Programs at Symphony

The world premiere of "Sculptures," a work for orchestra with soprano soloist by John Huggler, will take place at the Boston Symphony concerts on Friday and Saturday. Erich Leinsdorf will conduct.

Huggler is spending a year as composer?in?residence with the orchestra under a pilot program of the Rockefeller Foundation. Under the provisions of the grant, the composer is attending orchestra rehearsals and concerts and is consulting with individual players to gain an acquaintance with rehearsal and performance practices.

The concerts, Friday afternoon at 2 and Saturday at 8:30, will begin with "Sculptures." Bethany Beardslee will be the soprano soloist. Also on the program is Mahler's Symphny No. 6.

The week-end program will receive its final rehearsal Thursday evening at 7:30 at the second open rehearsal of the season. The open rehearsal series is sold out, and proceeds go to the orchestra's pension fund.

The second concert of the "Cambridge" series will take place Tuesday evening at 8:30 and will be telecast as usual by WGBH-TV, Ch. 2 Leinsdorf will open the program with Mozart's Symphony No. 38, in D major, "Uhague," K. 504, and will continue with "Polyphony" by Arthur Berger. The concert will close with Mendelssohn's Symphony No. 3, in A minor, "Scottish," Op. 56.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,093
NOV 12 1964

Bethany Beardslee will be soprano soloist in the world première of John Huggler's 'Sculptures,' to be presented at the week-end concerts by the Boston Symphony under Erich Leinsdorf's direction.

FRI.-SAT 7.

SON • NINETEEN HUNDRED SIXTY-FOUR-SIXTY-FIVE

Seventh Program

NOON, NOVEMBER 13, *at* 2:00 *o'clock*

URDAY EVENING, NOVEMBER 14, *at* 8:30 *o'clock*

........................"Sculptures," *Op.* 39

ind Songs)

BETHANY BEARDSLEE, Soprano
(First performance)

INTERMISSION

MAHLER ....Symphony No. 6, in A minor

- I. Allegro energico, ma non troppo
- II. Scherzo (Wuchtig)
- III. Andante
- IV. Finale (Allegro moderato)

(First performance at these concerts)

These concerts will end about 3:55 o'clock on Friday Afternoon;
10:25 o'clock on Saturday Evening.

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS

CAMBRIDGE 2.

Second Program

TUESDAY EVENING, NOVEMBER 10, *at* 8:30 *o'clock*

MOZART..........Symphony No. 38, in D major, "Prague," K. 504

- I. Adagio; Allegro
- II. Andante
- III. Finale: Presto

BERGER ....Polyphc

(First performance in this series)

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- II. Vivace non troppo
- III. Adagio
- IV. Allegro vivacissimo; Allegro maestoso assai

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

NOV 5 1964

◆◆◆ Personals ◆◆◆

By CECILLE A. MARKELL

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 8 1964

Programs at Symphony

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The concerts, Friday afternoon at 2 and Saturday at 8:30, will begin with "Sculptures." Bethany Beardslee will be the soprano soloist. Also on the program is Mahler's Symphny No. 6.

The week-end program will receive its final rehearsal Thursday evening at 7:30 at the second open rehearsal of the season. The open rehearsal series is sold out, and proceeds go to the orchestra's pension fund.

The second concert of the "Cambridge" series will take place Tuesday evening at 8:30 and will be telecast as usual by WGBH-TV, Ch. 2 Leinsdorf will open the program with Mozart's Symphony No. 38, in D major, "Uhague," K. 504, and will continue with "Polyphony" by Arthur Berger. The concert will close with Mendelssohn's Symphony No. 3, in A minor, "Scottish," Op. 56.

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Christian Science
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BOSTON, Mass.
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NOV 12 1964

Bethany Beardslee will be soprano soloist in the world première of John Huggler's 'Sculptures,' to be presented at the week-end concerts by the Boston Symphony under Erich Leinsdorf's direction.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 8 1964

The Boston Sunda

'Sculptures' to Premiere This Week

B.S.O.'s First Composer Quiet About Own Works

By MARGO MILLER

MILLER

Though John Huggler says "a citizen of the music world should cherish his own voice," the Boston Symphony's first composer in residence makes little noise about his compositions.

"Sculptures," a 15-minute work for orchestra with soprano, will have its first performances this week in Symphony Hall.

Huggler arrived in Boston in late September with "Sculptures," begun in 1960, completed and ready for rehearsal with Erich Leinsdorf, soloist Bethany Beardslee and the orchestra. The rest of the year he will listen to the orchestra as a repository of sound to draw on for future use.

This musical credit is the investment of the Rockefeller Foundation. The foundation awarded the Boston Symphony a grant and gave Huggler a chance to take a vacation from writing chamber music.

Clarinetist

Huggler (rhymes with bugler) is no stranger to orchestras. A musicologist by schooling, at Eastman and the University of Chicago, he played E-flat clarinet for four years in the Oklahoma City Orchestra, though he has yet to write a concerto for his instrument.

There are five Huggler symphonies which the composer has withdrawn from performance.

His other works include eight string quartets, three string quintets and a brass quintet, violin and viola concertos, a cantata on a verse of Yeats, and a piece called "Ecce Homo," which Huggler says fixes on the drama of the Crucifixion rather than its theological meaning.

Huggler talks a good deal about "meaningful poetic symbols." The text for the fourth movement of "Sculptures" is Robinson Jeffers' poem, "Rock and Hawk."

Not Program

Not to be taken as program music, "Sculptures" is concerned with durability, substance and longevity. The poem is the extra-musical idea which serves as a funnel for the musical idea.

What interests Huggler at the moment are the primary colors of orchestral instruments. He likes, for example, the idea of four horns massed to get a horn sound.

The opening movement of "Sculptures" has a brass section of 16 pieces, four horns and four trombones flanked by two brass quartets of three trumpets and a trombone. The second movement adds flutes and strings, the third, clarinets, the fourth, voice, and the last is a "solution for orchestra."

How this scheme says durability may be revealed in the concerts Friday, Saturday and Sunday. Huggler confesses his "total failure in words to articulate what (he's) trying to do."

He's more talkative about the sociology of music. "Sculptures," he says, "celebrates the vision of the lone artist" in its dedication to Carl Ruggles and as a work in memoriam Wallingford Riegger, two American composers who wrote music against considerable odds — years of indifference by the public and performers.

Selection Is Mystery

How Huggler was selected by the Rockefeller Foundation is still a mystery to him. There was no open competition for this first Rockefeller grant to an American orchestra.

Huggler was notified b ya telephone call to Ithaca, N.Y., where he was a graduate assistant in the Cornell music department the year following his 1962 Guggenheim Fellowship in Rome. Nor does he know his next address.

Huggler's schedule at Symphony Hall is his own. He attends the orchestra's first rehearsal each week. He talks to the players with no spespecific end in mind. "I don't bring in what I wrote the night before and get an opinion."

Nor does the Rockefeller Foundation expect a score right away. Huggler says the grant is a vote of confidence that something will come out of his year and that it will be in his own voice.

A foundation like Chicagoan Paul Fromm's has, in Huggler's opinion, a special interest in extending the Viennese tradition of Webern and Schoenberg.

Huggler's decision to become a composer came after studying the music of Bartok with Otto Gambosi at the University of Chicago.

"It's very unfashionable to like Bartok these days. Bartok's a zero, people say, but what a zero!" says Huggler.

Cardsharp

Alain Delon looks over the action, in "Joy House," suspense film co-starring Jane Fonda, at the Paramount.

Globe 11/13/64

An Introductory Note On the Mahler Sixth

By MICHAEL STEINBERG
Globe Music Critic

For a major work 60 years old, by a composer now well established, the Mahler Sixth is an amazing rarity. To most of the public in his own day, Mahler was a man whose compositions were tolerated because he was the greatest conductor of his time.

He once said, "My time will yet come." It has, and to a degree that would have seemed dreamlike and improbable even 20 years ago. Still, of the central group of the three purely instrumental symphonies, Nos. 5, 6, and 7, only the Fifth has yet entered the repertory.

In two respects No. 6 is "normal" in ways that at the same time make it not quite typical of Mahler: it uses instruments only (in common with five others of the 10), and its plan is one of four movemnets in a fairly conventional order.

In its early performances, Mahler used the subtitle, "Tragic." As always, he changed his mind later, and preferred to have the music speak in its own language alone. Alma Mahler, the composer's widow, says that "no work of his flowed so directly from the heart as this one. We both wept much then."

Some of its quasi-programmatic detail is more or less private in nature. For example, the attempt, as Mahler said, "to capture" Alma in the first movement's soaringly vigorous second theme. Mrs. Mahler says further that the scherzo portrays "the arhythmic playing" of two small children toddling through the sand. If so, given the mood in which that movement ends, it is an appalling tragic vision, related to the "Songs of the Death of Children" which Mahler was completing at the time.

As aways, Mahler used a vocabulary derived from the most [illegible] musical stock, the military idom in the first movement, popular dances in the second, and melody almost folklike and hauntingly familiar in the andante. But as always the most important thing is not that the vocabulary would not exist were it not for cliches, but the intensely personal, wholly unpredictable transformation of those cliches into the language so individual that it is instantly recognizable as Gustav Mahler's and his alone.

The evidence is in those opening marches; it is present perhaps most vividly in that "familiar" melody of the slow movement, that is at once given so strange a twist with the unexpected flattening of its seventh note.

All this leads to the finale, which is the largest portion of the work and its center of gravity. This rather special distribution of weight is a good thing for the listener to be aware of. The essence of the symphony is that finale with its hammerblows that fell the hero (Mahler's own words).

From his letters and remarks, we can learn that Mahler was especially concerned that the spiritual and psychological import of his music be understood. This is not just any symphony. Its world is a special one that expresses, among other things, Mahler's disillusionment with the kind of symphony that Elgar, for example, could still write seven years later.

Mahler wanted this music heard as a searingly direct expression of human tragedy, an idea of the use of music that is no longer very fashionable. But it is necessary to surrender to this assumption in order to understand anything at all, and in listening to realize also that a concert that includes Mahler's Sixth is one of the most special of events.

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BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586

NOV 8 1964

Composer-in-Residence

Symphony to Play Huggler's Music

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will ~~return to~~ the podium this week to conduct concerts on Tuesday, Friday-Saturday and next Sunday (Nov. 15), as well as an open rehearsal Thursday.

At the weekend concerts he will present the world premiere of a work for soprano and orchestra by John Huggler, who is currently spending a year as composer-in-residence with the Boston Symphony under a pilot program of the Rockefeller Foundation.

Under the provisions of the Rockefeller grant, Mr. Huggler is attending many of the orchestra's rehearsals and concerts and consulting with the individual players, in order to gain an intimate acquaintance with rehearsal and performance practices.

THE CONCERTS of Friday afternoon, Saturday evening and next Sunday afternoon will begin with Mr. Huggler's work "Sculptures," for Soprano and Orchestra, Op. 39, written in 1959-60. Bethany Beardslee will join Mr. Leinsdorf and the orchester as guest soloist. Mr. Huggler will assist in the preparation of the performance. After the intermission Mr. Leinsdorf will conduct the Symphony No. 6 of Gustav Mahler.

The weekend program will receive its final rehearsal Thursday evening at 7:30 at the second open rehearsal of the season. The open rehearsal series is sold out, and proceeds go to the orchestra's pension fund.

The second concert of the "Cambridge" series will take place Tuesday evening at 8:30 and will be telecast as usual by WGBH-TV, Channel 2. Mr. Leinsdorf will open the program with Mozart's Symphony No. 38, in D major, "Prague," K. 504, and will continue with "Polyphony" by Arthur Berger. The concert will close with Mendelsshon's Symphony No. 3, in A minor, "Scottish," Op. 56.

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Christian Science
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A dynamic Mahler Sixth

By Harold Rogers

[illegible] Sym- [illegible] at last [illegible] Shar- [illegible] Boston [illegible] concert [illegible] but [illegible] 70- [illegible] came [illegible] power [illegible] Leinsdorf's dy- [illegible].

[illegible] from mem- [illegible] Leinsdorf deline- [illegible] sheep of [illegible] dock" (to quote [illegible] Storey Smith) in [illegible] to remove a [illegible] the blackness. [illegible] winsome [illegible] Mahler's earlier [illegible] The impasto is [illegible] It is an extremely [illegible]. And yet all this [illegible] activity does not [illegible] those magnificent [illegible] melodies and coun- [illegible], Mahler's stock [illegible] It may be turbu- [illegible] turbing, filled with [illegible] late-romantic Sturm [illegible], yet serene pas- [illegible] repose occur just [illegible] enough to bring us a [illegible] of lyrical release.

* * *

Many conductors, of course, could not bring it off at all. In the hands of a lesser artist than Mr. Leinsdorf [illegible] forces could quick- [illegible] ate into chaos. Mr. Leinsdorf's ability to seek out [illegible] and to maintain it [illegible] much to the success of this performance.

Yet more than order is [illegible], and it was Mr. Leinsdorf's impassioned handling of these forces that made the music speak in strong emotional terms. If there were [illegible] attention [illegible] fault may [illegible] as much in the [illegible] the conductor.

[illegible] work on this program [illegible] a world pre- [illegible] of John Huggler's "Sculptures," Op. 39.

Mr. Huggler is in Boston this season while on a Rockefeller grant as composer in residence for the Boston Symphony.

Composed in 1959-60, this shortish five-movement piece includes a setting for soprano of Robinson Jeffers' "Rock and Hawk," and the "bright power, dark peace," found in the verses, apparently give us the key to the mood of the entire work.

* * *

Perhaps Mr. Huggler's method may be loosely described as "a juxtaposition of sonorities," to use a term provided by George Smith from the early days of criticism in connection with contemporary scores. Sonorities there certainly were—mostly great massive brass ones, ringing in plangent tones. Though these vital statements may be fragmentary, yet an overriding poetic unity draws the disparate elements into a whole.

The entire piece has a grand spaciousness about it. At times the writing is linear, polyphonic. Scurrying figures appear in the strings. At other times there are long, sustained chords, expressive of natural forces in momentary suspension.

The setting of the Jeffers verses calls for wide-leaping intervals in true contemporary fashion, and no less of an artist than Bethany Beardslee could have successfully brought it off.

Miss Beardslee has built her reputation on her ability to sing modern scores. Whether it is the sprechstimme of Schoenberg's "Pierrot Lunaire" or an obbligato to some horrendous concoction for tape recorder, you name it and she can sing it. If she has to leap a 13th to a high B flat, she'll be there.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 14 1964

Symphony

Huggler Clashes, Mahler Inadequate

By ROBERT TAYLOR

What might Mahler have thought about yesterday's bizarre BSO programming? It was disturbingly reminiscent of circumstances arising at the premiere of the Sixth Symphony, in Essen when after the dress rehearsa Strauss burst upon a distraught composer in the green room, calling: "I say, Mahler, tomorrow you must conduct a funeral overture, or some such thing, before the Sixth Symphony—the mayor here just died! That's the custom here—why, what's the matter with you? What seems to be the trouble? Oh well."

If there is anything designed to place an unfamiliar masterpiece in a poor light—or conversely, a new and abstract score by a young analytical composer—it consists in precisely the sort of juxtaposition that occurred yesterday. The works cancel each other out; the need for congenial contrast and balance is severely felt.

Only Experimental

I forbear, not being a mind-reader, to speculate upon the reactions of John Huggler at discovering the first performance of his subjective "Sculptures" beside the soaring Mahler. "Sculptures" strikes me as the sort of work a young composer-in-residence should produce, though not necessarily for the edification of the public: a perfectly respectable exploration of orchestral dynamic, of interesting forms and textures, a necessary part of the individual's development, but representing only the experimental working materials of his talent.

Alongside the Mahler, alas, it suggests a Constructivist assemblage of steel and aluminum next to a Michelangelo. One does not imply that Mr. Huggler should fabricate bogus Michelangelos as a 20th Century man, but he is simply overwhelmed. The incompleteness of his statement is experienced, because his absorption with technical problems for their own sake becomes an end not leading to a greater sensibility.

They lead, instead, back to themselves. What movement, stability, color and contrast might be attained by a certain emphasis or assymetry? Mr. Huggler uses an unusual combination to discover his answers, offstage strings, augmented brass and a reduced body of woodwinds; but it seems to me that while his experimentation is valid and involves a lively musical intellect, the various contemporary devices don't add up to anything. Bethany Beardslee, the soprano, sang the section devoted to a setting of "Rock and Hawk," a lovely poem by Robinson Jeffers, and met the fearsome challenges of the high line, song-speech and a musically ungrateful text (imagine singing the word 'disinterestedness'!) with praiseworthy elegance, and the composer was on hand for a stage bow.

Yesterday marked the initial Boston hearing of the Mahler Sixth, and my advance enthusiasm at encountering the grand work live for the first time was considerably dampened by an inadequate performance. Mr. Leinsdorf observed the sequence of the movements as restored by Mahler (reservations about the thematic likeness of the opening and the scherzo impelled the composer to shuffle the order before returning to his original aims), and thus differed in his procedure from the only prior American performance by Mitropoulos. Unfortunately, the first movement needed more rehearsal.

Between the false horn entrances and the scrambling of the strings it was exceedingly difficult to make coherent sense of the opening segment. The scherzo was also treated indecisively, the movement calling for a more angular, stabbing pattern. The adagio presented few problems, as the orchestra took hold, and the most formidable movement of all, the heroic 30-minute allegro energico with its sonata-like reintroduction of themes in reverse order, rute birch brush, reiterated cowbells and "hammer-blows", acquired a spacious sonority and monumental inflection.

Plainly, Mr. Leinsdorf's approach, as in his previous Mahler, is concerned less with impassioned phrase than with articulation. The tragic intensity derives from the objective accent on architecture. It is an impressive way to offer a score in which major and minor contend before the triumph of darkness; and it seems to me to project enormous power because of its disciplined control and understatement rather than theatrical identification. There is nothing exaggerated here and the symphony gains from it, but there must be a more forcefully delineated response within the orchestra proper. Despite its defects the offering is one I would a thousand times rather hear than Elgar's worthy but convention-burdened language of last week.

Next week Van Cliburn will be the soloist in the A Major and E-flat Major Piano concerti of Lizst; and Mr. Leinsdorf has scheduled the Kodaly variations of a Hungarian folk song, "The Peacock," and Schuller's "Seven Studies on Themes of Paul Klee."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the seventh program of the 84th season yesterday. Bethany Beardslee, soprano, was the soloist. The program will be repeated tonight at 8:30.
"Sculptures," Op. 39 . . . . Huggler
Symphony No. 6, in A Minor . . . . Mahler

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

NOV 19 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO FEATURES MAHLER'S SIXTH

Usually items of more than passing interest coming to Symphony are well publicized far in advance whether through feature articles, program notes, radio commentary, word of mouth oh what not. People, for example, had worked up all sorts of anticipation for the forthcoming performances of Britten's "War Requiem" and Bernstein's "Kaddish" Symphony last year. Yet, what is by all odds one of the most significant occurrences of Erich Leinsdorf's tenure here to date, the mounting of Gustav Mahler's Sixth Symphony, took place with little more forewarning than if the piece in question were Brahms' Third.

The only previous renditions of the Sixth Symphony in this country were by the New York Philharmonic in 1947 and 1955 under Dmitri Mitropoulos. Moreover, the piece is rarely played even in Europe. Few indeed are those either here or abroad who can claim familiarity or even nodding acquaintance with it. Yet Mahler himself, as his correspondence with Bruno Walter reveals, regarded this Symphony as one of his greatest achievements. It is a truism that if, in due course, a work of art has failed to make its way in the public domain, the failure can be accounted for in its basic inferiority. True quality, that is, will out in the gamut of time. But a truism is not an eternal verity, and the Sixth Symphony can only be put down as one of those exceptions that prove the rule.

The bases of its obscurity are not difficult to divine. For one thing it is nearly an hour and a quarter long. For another the scoring is stupendous, necessitating the trouble and expense of recruiting more than a dozen extra orchestral players. For a third, the post-World War II Mahler revival had only minimal effect because the orchestral parts were destroyed in the bombing of Leipzig and scores to copy from were almost non-existent. Finally, and most important, although the first three movements are traditional in structure, standard in length and readily accessible to a listener, the last movement really requires a listener to come out and meet it for every measure of its hour and a half duration — a circumstance with which few conductors and audienes are willing to grapple. Had Mahler taken a cue from Beethoven and substituted a short finale for the last movement, just as Beethoven substituted the allegro for the Grand Fugue in his B flat Quartet, Opus 130, the chances are that the Sixth would long since have assumed a regular place in the concert repertory.

And so Mr. Leinsdorf demonstrated considerable imagination and daring in braving the judgment of history as well as an unprepared Boston audience in reviving the work. He also demonstrated stupendous diligence, for he conducted the score from memory.

The results proved an experience that audience and performer alike will not soon forget. As I say, the first three movements are immediately appealing. They are filled with the elements that make Mahler what he is, but here one is encountering a particular evocation of them for the first time: the marvelous military marches and bird calls; the unexpected and very moving theme clusters; the sardonic twists and savage parodies; scoring that here is eerie and there lace-like in its delicacy. The slow movement is a particularly astonishing example of Mahler's penchant for setting out a melody as vulgar as the most obvious dance hall serenade, reworking it through the instrumental sections over and over, with each reworking undergoing a new and subtle harmonic treatment, until there is a transfiguration of shattering impact. One recalls the lander-like trio of the Scherzo, so joyously reminiscient of the slow movement of his Second Symphony, that suddenly emerges and reemerges from its dark and menacing surroundings.

It is the gigantic last movement that is the poser. Many of Mahler's last movements strive toward the apocalyptic, but this one really achieves it. The form is impossible to discern on a single listening, though I suspect that greater familiarity will reveal it to be a sonata with an extended development, employing both themes from its earlier movements and introducing new material. This is troubled music but somehow uncannily compelling. The audience, perforce strangers to the work, seemed to me unusually attentive and involved, and particularly moved by the quiet close and the final great chord. This is obviously a movement that will not make full sense for many, many hearings to come.

Mr. Leinsdorf has twice previously here revealed a deep affinity for Mahler's music in his readings of the First and Fifth Symphonies. So too with the Sixth. What stands out most saliently is his capacity to maintain the integrity and shape of the main lines without being overwhelmed by the incredible mass of detail. The inner voices, even in the first performance, could be clearly apprehended through the greatest climaxes. I am reliably informed, moreover, that with each successive performance of the Symphony on Saturday, Sunday and Tuesday, the readings became more so, which is as it should be.

The program opened with the first performance of John Huggler's "Sculptures", Opus 39. This was the initial presentation under the Resident Composer program recently instituted at the BSO under a Rockfeller grant. Though unfortunately I arrived too late to hear the piece, I cannot but feel that it was a disservice to the composer and to the Rockfeller program to couple this first performance with something so gigantic as the M[illegible]. The same thing happened two years ago when Leon Kirchner's Piano Concerto was paired with Bruckner's Ninth Symphony. If contemporary music is going

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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 14 1964

At Symphony Hall

BSO Plays Mahler; It's Overwhelming

By MICHAEL STEINBERG

The Mahler Sixth, which Erich Leinsdorf conducted on Friday afternoon's Boston Symphony concert, is a masterpiece of tremendous stature, and to hear it again in concert was an even more overwhelming experience than many weeks of preparatory study had led me to anticipate.

For one thing, and this is in part the measure of the success of the performance, it seemed now impossible to understand why it has been played so rarely. Actually three other orchestras will be taking it up this season, but its American premier took place only in 1947 when Mitropoulos did it in New York, and it's been done since only in 1955, again by Mitropoulos.

The Sixth is curiously proportioned in that its finale is about one third of the whole work in length, and even more than that in importance. It is not, however, especially long as Mahler's symphonies go, running about 72 minutes in Leinsdorf's well-paced reading. What seemed most striking was that within its length it was remarkably concise, more so in many respects than the more popular Fifth, and the movement that takes the greatest risks, the finale, is formally the most successful of all.

Both the first and last movement are essentially marches, and one difference between the Sixth and Mahler's others is that it tends to be more aggressively loud. Even so, the orchestral writing is a miracle of inventiveness, as indeed on every level the work represents imagination and composition of powerful originality.

Hardly anything surpasses the mystery of those harmonically veiled passages in the first and last movements, in which strange successions of chords are crowded and blurred by the tonal mist of distant cowbells.

And there is real terror in those nightmare evocations in the finale, for instance at the very beginning, when violins outline their anguished melodies against other such successions of muted and unpredictable harmonies. The very end, with its final frightening explosion, is the most drastically tragic of Mahler's farewells.

The performance was convincing and powerful. It was not as good as it presumably will be with repetition. Not all of the remarkable timbral values were completely realized yet. There was not enough made of those miraculous low harp parts, and the deep bells were not audible enough.

On the other hand, the cowbells made an effect of magic and mystery that was exactly right, and the two hammer blows in the last movement were terrific in their impact and in the exactness of their realization of what Mahler wanted. Most of the orchestral playing made a very good effect, and there was some marvelous high trumpet playing.

Leinsdorf's interpretation was painstaking, judicious, and energetic. He blunted a few of Mahler's points by occasionally making the playing blander than the piece. For example, a sudden tempo shift might be prepared by a slight acceleration. Often Mahler specified that the transition be made suddenly or gradually, and it is curious conductors seem reluctant to achieve the one, or how difficult they find the other. Also, in common with most Mahler performances, the violence of the dynamic fifths was a little underplayed. Still, the admirable and effective things in the performance were of dominant importance, and the occasion was one for deep gratitude to Leinsdorf for the preparation and realization of a difficult and very necessary task.

The Mahler made such an impact that it almost blotted out the recollection of the impression made by the opening work, "Sculptures," by John Huggler, composed in residence to the Boston Symphony Orchestra. It is probable, however, that even with less overpowering competition, "Sculptures" might not have been too impressive. It is a series of five short movements, of which the fourth is a setting of "Rock and Hawk" by Robinson Jeffers.

The choice of poem as well as the double dedication to Carl Ruggles and Wallingford Riegger, suggested that the composer had intended an effect of rough, rocklike strength. The harmonic idiom consists typically of consonant triands with a dissonant note added, something that can make a good effect, as in the opening brass chord, but which turns out not to be a language rich is resources and possibilities, at least not as used by Huggler. There are some effective moments in the piece, for example the good pacing of the disintegration at the end of the third movement. On the whole, the impression was that of a string of sound effects, and of a piece that was essentially thin and unsubstantial. The shrilly monotonous setting of the Jeffers poem was effectively sung by the soprano Bethany Beardslee.

SUNDAY 2. TUES 3. FRI. SAT 8 37

• NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

cond Program

RNOON, NOVEMBER 15, *at* 3:00 *o'clock*

H ...."Sculptures," *Op.* 39

BETHANY BEARDSLEE, Soprano
(First performance in this series)

INTERMISSION

MAHLER ....Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

(First performance in this series)

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

TUESDAY EVENING, NOVEMBER 17, *at* 8:30 *o'clock*

SCHUMANN..................Overture to Byron's Manfred, *Op.* 115

INTERMISSION

MAHLER................................Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

(First performance in this series)

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 21, *at* 8:30 *o'clock*

Ko Variations on a Hungarian Folk Song, "The Peacock"

In roduction: Moderato
n brio
nissimo
te (appassionato)
o calmato
te appassionato
mato
o
vivo

IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance at these concerts).

Li ....Piano Concerto in A major, No. 2

INTERMISSION

S ....Seven Studies on Themes of Paul Klee

ntike Harmonien (Antique Harmonies)
bstraktes Terzett (Abstract Trio)
leiner Blauer Teufel (Little Blue Devil)
ie Zwitschermaschine (The Twittering Machine)
rabische Stadt (Arabian Town)
in Unheimlicher Moment (An Eerie Moment)
astorale

...... Piano Concerto in E-flat major, No. 1

SOLOIST
VAN CLIBURN
Mr. CLIBURN plays the Steinway Piano

concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

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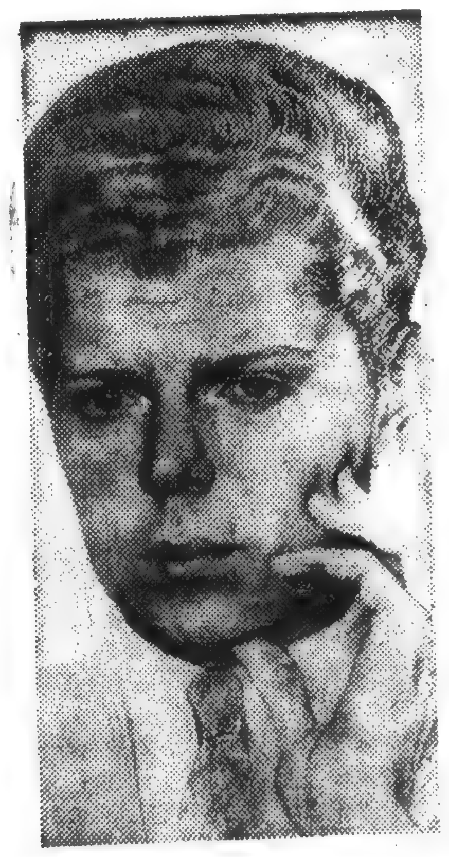
NOV 14 1964

VAN CLIBURN, distinguished young American pianist, who will be soloist with Erich Leinsdorf and the Boston Symphony Orchestra at the Symphony Hall concerts on Friday afternoon and Saturday evening, Nov. 20 and 21, performing the First and Second Piano Concerti by Franz Liszt.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02166 - 742-4200

OSTON, MASS.
orning Globe
orn. Circ. 202,711

NOV 1



Piano Soloist

Van Cliburn, sketched above by Boris Chaliapin, will play both Liszt Concertos with the Boston Symphony Friday and Saturday under Erich Leinsdorf's direction.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 15 1964

C Sharp

James Pappoutsakis will play the "Arabian Village" off-stage solo when the Boston symphony repeats Gunther Schuller's "Seven Studies on Themes of Paul Klee" at the Friday-Saturday concerts.

SUNDAY 2. TUES 3. FRI. SAT 8

EIG N • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

econd Program

ERNOON, NOVEMBER 15, *at* 3:00 *o'clock*

HUGGLER .... "Sculptures," *Op.* 39

I. II

III Songs)

IV.* V

BETHANY BEARDSLEE, Soprano

(First performance in this series)

INTERMISSION

MAHLER .... Symphony No. 6, in A minor

I. Allegro energico, ma non troppo

II. Scherzo (Wuchtig)

III. Andante

IV. Finale (Allegro moderato)

(First performance in this series)

* The fourth movement is a setting for Soprano and Orchestra of Robinson Jeffers' Poem, "Rock and Hawk."

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

TUESDAY EVENING, NOVEMBER 17, *at* 8:30 *o'clock*

SCHUMANN .... Overture to Byron's Manfred, *Op.* 115

INTERMISSION

MAHLER .... Symphony No. 6, in A minor

I. Allegro energico, ma non troppo

II. Scherzo (Wuchtig)

III. Andante

IV. Finale (Allegro moderato)

(First performance in this series)

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 20, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 21, *at* 8:30 *o'clock*

Kod .... Variations on a Hungarian Folk Song, "The Peacock"

Introduction: Moderato
Con brio
Pianissimo
Forte (appassionato)
Poco calmato
Forte appassionato
Calmato
Vivo
Più vivo

IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance at these concerts)

Li .... Piano Concerto in A major, No. 2

INTERMISSION

Sc .... Seven Studies on Themes of Paul Klee

ntike Harmonien (Antique Harmonies)
bstraktes Terzett (Abstract Trio)
leiner Blauer Teufel (Little Blue Devil)
ie Zwitschermaschine (The Twittering Machine)
rabische Stadt (Arabian Town)
in Unheimlicher Moment (An Eerie Moment)
astorale

.... Piano Concerto in E-flat major, No. 1

SOLOIST

VAN CLIBURN

Mr. CLIBURN plays the Steinway Piano

ese concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

WIN PIANO RCA VICTOR RECORDS

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Herald (m)
BOSTON, Mass.
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NOV 14 1964

VAN CLIBURN, distinguished young American pianist, who will be soloist with Erich Leinsdorf and the Boston Symphony Orchestra at the Symphony Hall concerts on Friday afternoon and Saturday evening, Nov. 20 and 21, performing the First and Second Piano Concerti by Franz Liszt.

NEW ENGLAND NEWSCLIP
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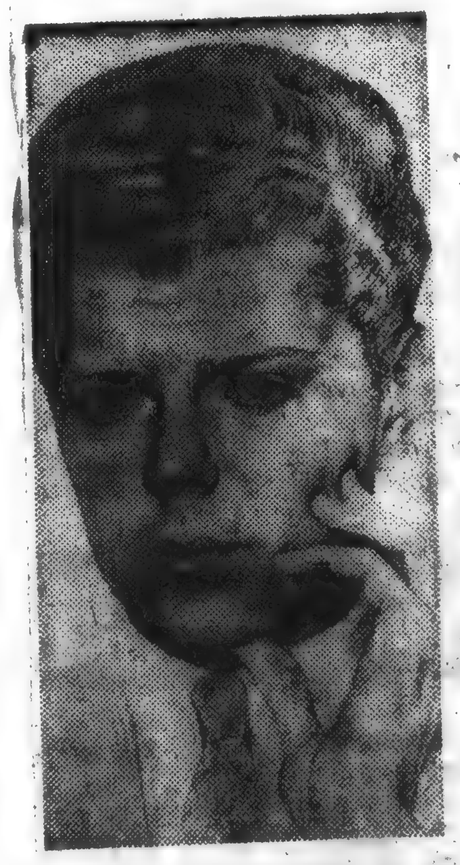
BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 1



Piano Soloist

Van Cliburn, sketched above by Boris Chaliapin, will play both Liszt Concertos with the Boston Symphony Friday and Saturday under Erich Leinsdorf's direction.

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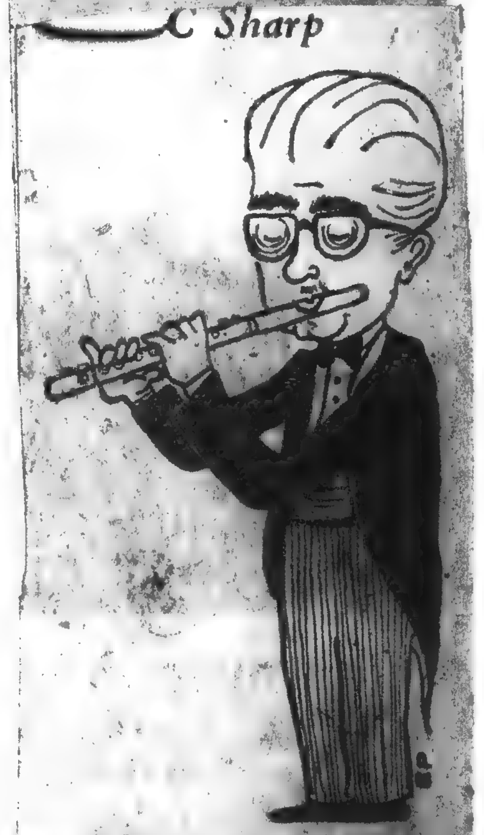
Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 15 1964

C Sharp



James Pappoutsakis will play the "Arabian Village" off-stage solo when the Boston symphony repeats Gunther Schuller's "Seven Studies on Themes of Paul Klee" at the Friday-Saturday concerts.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,093

NOV 20 1964

Symphony soloist

Van Cliburn will be soloist in the First and Second Piano Concertos of Liszt with the Boston Symphony on Friday afternoon and Saturday night at Symphony Hall.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

NOV 14 1964

SYMPHONY SOLOIST: Pianist Van Cliburn will perform two works by Franz Liszt Friday at 2 p.m. and Saturday at 8:30 with the Boston Symphony Orchestra. Erich Leinsdorf will conduct the Symphony Hall program.

Record – American
Nov 21 - 1965

Cliburn, BSO In Concerti By Liszt

Van Cliburn performed both Liszt piano concerti with the Boston Symphony Orchestra yesterday, playing with superb tone and magnificent aplomb. This young Texan is a virtuoso in the grand manner with a great bravura style. Erich Leinsdorf, himself a pianist, guided his Bostonians with steady control, maintaining deft balances between keyboard and orchestra.

The soloist presented the two Liszt works in chronological order of composition, rather than according to publication numbers, a valid approach both musically and historically. Thus he played the so-called second concerto (A major) before the interval. In one movement only, as is the succeeding one, it has been well described as a symphonic poem for piano and orchestra, or "The Life and Adventures of a Melody." Van Cliburn's tremendous power and remarkable resources of technical facility and good taste were of greater interest than the music it contains — indeed, Harold C. Schonberg once pointed to its "rolling pomposity" in a Musical Digest article.

Contrary to popular, Hollywood-twisted beliefs, Liszt played his own piano works with a delicacy and subtlety exactly the opposite of the general misconception of the great Hungarian pianist as a general speed-merchant and grand-piano bruiser.

'TRIANGLE CONCERTO'

Van Cliburn kept facile, superficial display to the minimum even in smashing chords and sweeping arpeggios. Emphasis on musicianship was manifest also in the concluding "Triangle Concerto," so-called because of the prominence of that tinkly orchestral gadget in Liszt's score. The composer himself was wont to sing the resounding opening theme to the words "Das versteht ihr alle nicht" ("This is a mystery to you all"), but Cliburn managed to make this musical riddle Lisztenable.

Curtain-raiser was Zoltan Kodaly's "Variations on a Hungarian Folksong, 'the Peacock'" (Felszallot at Pava), dating from 1938. The folklorish work is laid out in a manner which is, broadly speaking, that of the classical and romantic variation cycles. The introduction first presents the "Fly, Peacock, Fly" theme in the lower strings and principal oboe, followed by a sequence of 16 variations, culminating in a broadly laid-out finale, all being presented without interruption. Certain resemblances to some Sibelian tone-poems are attributable to the common ethnic origin of the Magyars and the Finns. Yesterday's first Boston hearing confirmed that Kodaly is quite as gifted an orchestrator as Sibelius was.

ROLFE BOSWELL

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Herald
Morn. Circ. 176,483

NOV 21 1964

Lyric Style

Symphony: Liszt Presented

By ROBERT TAYLOR

It is the popular misconception that Liszt's fustian mannerisms say everything about the composer. Van Cliburn refuted that notion yesterday by playing the A major and E-flat major Concertos, not as they are usually done in the style of the theater of the absurd, but as lyricism of a high order.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf ~~conducting, presented~~ the eighth program of the 84th season yesterday in Symphony Hall. Van Cliburn, piano, was the soloist.

Variations on a Hungarian folk song, "The Peacock"	Kodaly
Piano Concerto in A major, No. 2	Liszt
Seven Studies on Themes of Paul Klee	Schuller
Piano Concerto in E-flat major, No. 1	Liszt

The only other occasion on which these scores were presented together in modern times at Symphony occurred in March, 1961, when Byron Janis was the soloist; and Mr. Janis revived the A major then for the first time in the series since November, 1923, when Mitya Nikisch, son of the conductor, Arthur Nikisch, performed it. Although I find that I liked Mr. Janis's technical resource, in retrospect his slam-bang, steely-fingered approach seems comparatively exaggerated beside the Cliburn version.

For the problems of Liszt's scores are musical rather than technical. The difficult passages linger with the performer, and once part of his repertoire can be recalled easily. In fact, as soon as a musician has assimilated the mechanical issues, formidable as these may be, he is hard put not to show off; and nine times out of ten, the pitfalls of a Liszt concerto concern skittish tempos and rubato regardless of Shaw's evaluation of the composer "of whom even hostile critics can say no worse that he has failed only by aiming too high."

I was most taken with Mr. Cliburn's treatment of the A major, which succeeds for the identical reason that his Brahms fails—the work requires a pensive but clear cantabile outline rather than forceful phrasing. The elaborate passagework was delicately articulated; there was enough octave brilliance to prevent sogginess; and in the dialogue with the solo 'cello the refined utterance of phrase expressed grace. Liszt's exploitation of the emotional upper harmonicas of the cellist's A string was nobly offered by Jules Eskin.

Obvious Glissandi

The marziale with its obvious glissandi proved the weak point in the performance: it usually is in a tasteful interpretation. Here Liszt succumbed to showmanship, but Mr. Cliburn did not, and in an effort to sustain his attack, slowed somewhat. This enabled him to finish without vulgarizing the piece, but the effect was tapered instead of grandiose.

The integration of soloist and orchestra imposed a few adjustments; the problems were more strenuous in the E-flat major. Mr. Leinsdorf handled them admirably, I thought, and in this work only the trombone entries proved a trifle conspicuous. Once again Mr. Cliburn achieved his total command over the inner sections, especially the quasi adagio, which received a wonderfully legato treatment. The tonal coloration and control of touch combined limpid fluency with sufficient vigor; the curving of phrase never inflated a sensational arabesque; while the fastidious and steady playing carried through [illegible] burn to an evocative poetic climax. This kind of plastic understatement, lyric rather than brilliant, represents Liszt with more power than abandoned zeal.

Seven Klee Studies

What is one to make of the swift reappearance of Schuller's Seven Klee Studies, done in April and at Tanglewood this summer? (A recording commitment suggests itself.) I didn't enjoy it very much in April, I loved it even less in November. As before, it struck me as a bogus 'contemporary' score, varnishing narrative tone painting of the Rimsky school with an overlay of Webern. The orchestra (Mr. Moleux isolated among the horns) twittered, tweedled, plunked and boomed, and poor Kleo, a painter of robust invention who preferred small scale, was translated into terms of coy superficiality.

The Kodaly Variations were also of minor consequence, but this score, heard for the first time in the series, has the advantage of bright, open scoring, Magyar folk sources, melodic felicity and a conservative yet cheerfully organized musical language. The 26 Variations reveal imagination, directness and simplicity; and if the idiom is that of the 19th century it makes no pretences to being anything more, and is the better for it.

Next week Mr. Leinsdorf has scheduled three first Boston performances: Haydn's Symphony No. 21, in A, the Dvorak Symphony No. 3, in E-flat major, Op. 10, and Shostakovitch's Concerto for Violin, Op. 99, Leonid Kogan soloist.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
NOV 21 1964

Van Cliburn Playing With BSO Nov. 20, 21

BOSTON — Pianist Van Cliburn will appear with the Boston Symphony Orchestra Friday afternoon, Nov. 20 and Saturday evening, Nov. 21, it has been announced by Erich Leinsdorf, music director. Cliburn will play two Liszt concertos, the second on Friday and the first on Saturday.

ENGLAND NEWSCLIP
Boston 02106 - 742-4200
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NOV 21 1964

At Symphony

Cliburn Plays Liszt; Schuller 'Klee' Repeated

By MICHAEL STEINBERG

Erich Leinsdorf conducted, Van Cliburn was the piano [illegible] in the curiously put together program which the Boston Symphony Orchestra played on Friday afternoon. The music was Kodaly's "Peacock" Variations, Gunther Schuller's "Seven Studies on Themes of Paul Klee," and both Liszt piano concertos.

It was a program that lacked focus and, in a certain sense, variety as well. All the music was flashy, and with the exception of the Liszt A major Concerto, none of it was much more than that. In any case, putting both the Liszt Concertos on the same program is not a good idea, and I suppose it was to have been a sacrifice upon the altar of the Radio Corporation of America.

One thinks of the two works as being very different, of the A major as being more poetic and less brash, but when they are served up in such close proximity, it becomes obvious how much they repeat one another's tricks, especially in piano writing. Having heard one, one does not terribly want to do the other right away; even the pianistic brilliance of the E flat was dimmed by the reecnt memory of the brilliance of the A major. This seemed to get across to the audience. Something certainly seemed wrong: not that Cliburn's reception was anything other than friendly, but considering that Van Cliburn had just been playing Liszt, the applause was not much.

Cliburn himself seemed a little constrained during most of his afternoon's work. In the A major Concerto, which he played first, one was certainly aware of his uniquely handsome tone and of the taste and musicality that inform his playing and that put him so many miles ahead of all the Brownings and Janises. On the other hand, he was technically not really at ease, and there was little evidence of his temperament that seemed so inflammatory at one time, and which Liszt's music needs so badly.

In the slow movement and the finale of the E flat Concerto, the lyric cantilena of the one and the declamatory recitatives of the other, did Cliburn give us the kind of playing that makes him not merely less vulgar than most of his contemporaries, but one of the really splendid players of our time. There was a little covering of the piano in the tutti, but other than that, and with the exception of the rhythmically unclear triangle solo in the E flat Concerto, the orchestral contribution was very good.

Schuller's Klee Studies were played at Symphony as recently as last April. The performance was much better this time, doubtless in part because the orchestra had played the music under the composer's direction at Tanglewood, though even this time the interpretation had not the flair of Schuller's own. Also, the audience responded much more this time than seven months ago, again, doubtless in part because the performance itself was more persuasive. Those are perhaps justifications for the surprisingly early repeat, but if education by repetition is Leinsdorf's aim, then it must be said that there are many works, very many indeed, that stand in more urgent need of his attention. Schuller's music, clever though it is, revealed few compelling reasons for anyone's need to know it that well.

The Kodaly "Peacock" is at any given moment very pretty, but being an assembly of only the most obvious and predictable variation procedures, it is also quite monotonous. The performance was as professional and as uninteresting as the music itself.

It was a notably good afternoon for orchestral playing, and the program provided quite a few occasions for distiguished solo work. Among them were the piccolo-flute duet in the Kodaly, beautifully played by Mr. Madsen and especially by Mrs. Dwyer; Mr. Ghitalla's trumpet solo in Schuller's "Little Blue Devil" and a little later the offstage flute solo in "Arabian Town" as played by Mr. Pappoutsakis; and Mr. Eskin's cello solo in the Liszt E flat.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 15 1964

Cliburn at Symphony

Van Cliburn will play both Piano Concertos of Franz Liszt at Boston Symphony concerts Friday afternoon at 2 and Saturday evening at 8:30. Erich Leinsdorf, music director of the orchestra, will conduct.

The program will include Gunther Schuller's "Seven Studies on Themes of Paul Klee," a work which entered the orchestra's repertoire last season.

A work new to the orchestra's concerts will be the Kodaly Variations on a Hungarian Folk Song, "The Peacock." It will open the programs. The Second Liszt Concerto will follow. After intermission will come the Schuller and the First Liszt Concerto.

This afternoon at 3 Leinsdorf will open the second program of the Sunday Afternoon Series with the new work by John Huggler, "Sculptures," Op. 39, with Bethany Beardslee as soprano soloist. Huggler is spending the year as composer-in-residence with the Boston Symphony Orchestra under a Rockefeller Foundation project. His work received its world premiere on Friday afternoon. Leinsdorf will conclude the Sunday concert with the first performance in this series of the Mahler Symphony No. 6.

The third program of the Tuesday Evening Series will take place this Tuesday at 8:30. Leinsdorf will conduct an orchestral program of Schumann's Overture to Byron's Manfred, Op. 115, and the first performance in this series of Mahler's Symphony No. 6.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 21 1964

A 'twofer' by Cliburn

Lisztian oratory

By Harold Rogers

In the theater world whenever two tickets are sold for the price of one, the transaction is called a "twofer." Something like this is happening at the Boston Symphony concerts this weekend. Van Cliburn is here to give us two concertos by Liszt in one concert.

And the "twofer" on this occasion are the Concerto in A major, No. 2 (which is really No. 1 in order of composition) and the Concerto in E-flat major, No. 1 (which is really No. 2). Erich Leinsdorf properly programed them in chronological order, placing the No. 2 before the intermission, and the No. 1 as the finale.

As for the No. 2, it amounts to considerable Lisztian oratory with doubtful syntax. Its form is somewhat amorphous; it has elements of being a pastiche; the piano at times is relegated to an obbligato role. Some of Mr. Cliburn's attacks were foggy; one knew not whether to blame him or the composer. Let's blame the Abbé Liszt.

⁂

The No. 1, of course, is the perennial favorite, and there are many obvious reasons why. The syntax is clear as crystal. No problems of form are encountered; the themes are instantly appealing; the piano is always the center of attention. A soloist could wish little more by way of trappings for launching himself in the public ear.

But Mr. Cliburn chose not to take the obvious way—the razzle-dazzle of scintillating elocution. His approach is artistic; at times he spoke quietly, fervently; again grandly, airily. And the clean, crisp accelerated run and arabesque were also there to be enjoyed.

⁂

Mr. Leinsdorf has been doing some appealing things with his programs thus far this season. On this occasion he opened with the first performance at these concerts of Zoltán Kodály's Variations on a Hungarian Folk Song, "The Peacock."

It's a richly wrought score. Mr. Leinsdorf dug deeply into its emotional content and brought forth some eloquent passages for the cellos, to be balanced with equally winsome answers from the fiddles. The piece as a whole is thoroughly entertaining, its theme somewhat reminiscent of an American Negro spiritual.

And entertainment is the stock in trade of Gunther Schuller's Seven Studies of Themes by Paul Klee, held over by Mr. Leinsdorf as a repeat from last season's repertoire. (The orchestra is probably working it up for a recording session, an honor the work definitely deserves).

Again we were titillated by "The Twittering Machine" (which runs down in the middle and then suddenly leaps again into action), by the "Little Blue Devil" that plays his jazzy pranks on a concertino of a combo, by the undulations of Little Egypt in "Arabian Town," and by things that go bump in the night in "An Eerie Moment."

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Sunday Herald
Sun. Circ. 231,586

NOV 15 1964

Symphony This Week

Orchestra's Guest Is Van Cliburn

Enrich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Van Cliburn, pianist, to be quest artist of Friday and Saturday. Cliburn will be heard in performances of the Liszt Piano Concerto No. 2 and the Liszt Piano Concerto No. 1 This will be Cliburn's third engagement with the orchestra in Boston.

Leinsdorf will open the weekend program with Kodaly's Variations on a Hungarian Folk Song, "The Peacock," which has not been performed previously by the orchestra. Cliburn will then join the orchestra for the second Liszt Concerto. After the intermission Leinsdorf will conduct Gunther Schuller's "Seven Studies on Themes of Paul Klee." The concert will conclude with Mr. Cliburn's performance of the first Liszt Concerto.

THIS AFTERNOON at 3 o'clock Leinsdorf will open the second program of the Sunday afternoon series with the new work by John Huggler, "Sculptures," Op. 39, with Bethany Beardslee as soprano soloist.

This work received its world premiere on Friday afternoon. Leinsdorf will conclude the Sunday concert with the first performance in this series of the Mahler Symphony No. 6.

The third program of the Tuesday evening series will take place this Tuesday. Leinsdorf will conduct an orchestral program of Schumann's Overture to Byron's Manfred, Op. 115, and the first performance in this series of Mahler's Symphony No. 6.

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NOV 14 1964

VAN CLIBURN BSO SOLOIST FRI. AND SAT.

Pianist Van Cliburn, at the nvitation of Erich Leinsdorf, music director of the Boston Symphony Orchestra, is to be guest artist at the orchestra's concerts Friday at 2 p.m. and next Saturday at 8:30. He will be heard in performances of the Liszt Piano Concerto No. 2 and the Liszt Piano Concerto No. 1 in his third appearance with the orchestra in Boston.

Mr. Leinsdorf will open the second program of the Sunday Afternoon Series tomorrow at 3 o'clock with the new work by John Huggler, "Sculptures," Op. 39, with Bethany Beardslee as soprano soloist. Mr. Huggler is spending the year as composer-in-residence with the Boston Symphony Orchestra under a Rockefeller Foundation project. This work received its world premiere on Friday afternoon. Mr. Leinsdorf will conclude the Sunday concert with the first performance in this series of the Mahler Symphony No. 6.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

2 6 1964

Van Cliburn Soloist With BSO

By ALLAN SLY

Last week's B.S.O. program, the season's eighth, bridged America and Central Europe, this century and the last. Mr. Leinsdorf pulled things together tautly and every moment counted. The Koday Peacock variations, never played here before, showed the wide range of Hungarian wit—evidently aimed topically for the composer's compatriots, but not shutting us out from enjoying its inventiveness, its ingenious orchestration, its high spirits, sustained throughout a lengthy and complex, if episodic, work. Mr. Leinsdorf conducted from memory.

Van Cliburn then addressed himself to the Liszt A major concerto, riding the solo part with aplomb and matching Mr. Leinsdorf's disposition to hold its banalities in check. To be sure a juicier reading can be conceived, but it probably would not be good for us today and would only lose face for the mid-nineteenth century and Liszt's avoidance, or failure to achieve, commitment to any detectable national school or style.

It is Van Cliburn's inescapable lot, at least for the present, to remind his hearers of the all-American type, and he carries this destiny with distinction and grace. Liszt benefited.

Mr. Leinsdorf's program continued its fine focus and concentration with another traversal of Gunther Schuller's Paul Klee studies. The audience reaction on Saturday was one of puzzlement and possibly of reservation. But for me this unique tour de force remains utterly captivating. Neither Schuller nor Klee seem to need literary assistance, yet I vaguely recall a phrase of Mathew Arnold's — something about the still, sad music of humanity—that might apply.

Mr. Van Cliburn's other Liszt concerto (the E Flat) gave no suggestion of redundancy—it was fresh and totally beguiling, and in its way, highly entertaining—as indeed had been the whole evening.

The next program — Haydn No. 21, Dvorak No. 3 and the Shostakovitch violin concerto (Leonid Kogan) — consists entirely of first Boston performances, and the following one keeps this up for three out of four works. Mr. Leinsdorf's planning, like his performances, shows strength brought to a high degee of effectiveness. It is bracing to the audience, as it is to the orchestra, and for this observer, very improving.

PROVIDENCE 2

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Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

NOV 2 3 1964

Music Yesterday

Boston Symphony, Spanish Guitarist in Programs

By RUTH TRIPP

Erich Leinsdorf and the Boston Symphony Orchestra preached a convincing gospel of beauty and harmony yesterday at Veterans Memorial Auditorium at the second of the Sunday afternoon concerts. The program of music by Schumann, Kodaly and Mendelssohn was a reassuring demonstration of how perfection of control can keep music of the romantic school on a high intellectual plane without undue sentimentality, yet bring all of its intimate content to each listener with special enjoyment.

The musicians played magnificently. Every graceful phrase of Schumann's Overture to "Manfred" was set forth with artistry. This seldom played work made a fine opening choice. The strings never sounded better. The muted brass was excellent and this was truly Schumann at his best.

The Kodaly Variations on a Hungarian Folk Song, "The Peacock" was a delightful surprise. Usually his name on a program means the old favorite, his "Hary Janos" Suite. These variations were as colorful as the iridescence of the bird they portrayed. The strong rhythmic skeleton of the Magyar folk song was durable framework for the sixteen sections. Several opportunities came for solo work of distinction. The whole piece was a beautiful mosaic. Leinsdorf's expert direction made many images for his listeners. It might have been a travel poster, or a colorful pageant. Its return to the basic song theme, however, kept it at all times a work directly related to people. Its pulse was strong.

The "Scotch" Symphony by Mendelssohn was the final offering on the program. This composer was my first love among the romantic composers. I was twelve when I had my first Peters Edition of the "Lieder ohne Worte." I went through the whole forty-nine of them with a zeal which has stamped the Mendelssohn idiom indelibly in my musical heritage. The contour of his pure melodies, the balance of his symphonic form and the color of his orchestration stood out with brilliance in this interpretation.

Leinsdorf made of the beautiful Adagio something which fitted admirably into this sad day of remembrance and more than one listener noted the devotion and simplicity of the interpretation which spoke eloquently of the sorrow the country still feels when John Fitzgerald Kennedy's name is mentioned. There was no mention of the occasion on the program. The music spoke louder than any printed words might have done. This is the way with great music played by great musicians.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

NOV 2 2 1964

MUSIC

TODAY

A CONCERT by Narciso Yepes, Spanish guitarist, will be presented at 3 p.m. in Edwards Hall at the University of Rhode Island. It is open to the public without charge.

Yepes, who invented his own instrument, a 10-string guitar, will play Sanz's *Spanish Suite*, Bacarisse's *Suite for Guitar*, Bach's *Chaconne in D Minor* and Turina's *Fandanguillo* among others. His program is being sponsored by the URI Arts Council.

THE BOSTON Symphony Orchestra's second Providence concert of the season will be held at 3:30 p.m. at Veterans Memorial Auditorium.

Erich Leinsdorf, music director, will conduct a program which includes Schumann's *Overture to Byron's Manfred, Op. 115*, Kodaly's *Variations on a Hungarian Folk Song, "The Peacock"* and Mendelssohn's *Symphony No. 3 in A Minor, Op. 56*. The latter, it is said, was inspired during a visit to Scotland by the composer. But the question seems still unanswered as to just what Scottish material exists in the symphony.

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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,292

NOV 2 3 1964

Boston Symphony Well Received

The Boston Symphony Orchestra directed by Erich Leinsdorf again filled the Veterans Memorial Auditorium with an enthusiastic Sunday - afternoon audience for the second concert of its current series yesterday.

Opening with Schumann's "Overture to Byron's 'Manfred' ", the orchestra conveyed all the color and expressiveness of the moods of the poem that Leinsdorf requested. Then, as though to deny the audience the quiet contentment, almost lassitude, that Schumann's lyrical sorcery induced, the orchestra played with brilliance and fire, and contrasting somberness and pathos, the sixteen "Variations of a Hungarian Folksong (The Peacock)" by Kodaly.

The major work came after intermission, Mendelssohn's "Symphony No. 3 in A-Minor (Scottish)" Here was the descriptive grandeur of the hills and firths and islands of Scotland in the opening movement; the dances and ballads in the second; the adagio of the third movement with its ceremonious beat and pace, almost like a

marche funebre was never a dirge. In Leinsdorf's interpretation with its measured dignity, it was a proud and glorious procession at the burial of a great hero. The finale was in two parts: allegro vivacissimo wherein you could almost hear the clash of claymores and the twang of bowstrings and the allegro maestoso assai was reverent and jubilant as though it were an ode to victory.

C. H. L.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 2 9 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 2 9 1964

Boston Symphony On Second Tour

The Boston Symphony will be out of town this week on its second tour of the season. The orchestra will give concerts in Washington Monday and Tuesday, in New York's Philharmonic Hall on Wednesday and Friday, in Brooklyn's Academy of Music on Thursday and in Carnegie Hall Saturday.

Erich Leinsdorf will conduct all but the Brooklyn concert, which will be under the direction of Richard Burgin. Guest soloists on the tour will be Bethany Beardslee, soprano; Van Cliburn, pianist; and Leonid Kogan, violinist.

The newly-formed Boston Symphony Camber Players will make their New York debut Monday, Dec. 7, in the Hunter College Playhouse. They will repeat the program heard here in Sanders Theater

The orchestra will give its next concert in Symphony Hall on Dec. 8, the fourth program of the Tuesday Evening Series. Leinsdorf will conduct. The next Friday afternoon and Saturday evening concerts will take place Dec. 11 and 12, with Leontyne Price, soprano, as guest soloist.

WEDNESDAY I · FRI-SAT. 9·

41

• NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

First Program

EVENING, NOVEMBER 25, *at* 8:30 *o'clock*

...ations on a Hungarian Folk Song, "The Peacock"

...tion: Moderato
...io
...simo
... appassionato)
...almato
... appassionato
...nato
...
...vivo

IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

SCHUL... Seven Studies on Themes of Paul Klee

I ...ntike Harmonien (Antique Harmonies)
II Abstraktes Terzett (Abstract Trio)
III Kleiner Blauer Teufel (Little Blue Devil)
IV Die Zwitschermaschine (The Twittering Machine)
V. Arabische Stadt (Arabian Town)
VI Ein Unheimlicher Moment (An Eerie Moment)
VII Pastorale

INTERMISSION

MENDELSSOHN *Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

BALDWIN PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Ninth Program

FRIDAY AFTERNOON, NOVEMBER 27, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 28, *at* 8:30 *o'clock*

HAYDN .... Symphony No. 21, in A major

I. Adagio
II. Presto
III. Menuetto
IV. Finale: Allegro molto

(First performance in Boston)

DVOŘÁK .... Symphony No. 3, in E-flat major (*Op.* 10)

I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH .... Concerto for Violin and Orchestra, *Op.* 99

I. Nocturne
II. Scherzo
III. Passacaglia
IV. Burlesque

(First performance in Boston)

SOLOIST

LEONID KOGAN

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:25 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

LOWEL SUN

Saturday-Nov. 21, 1964

INITIAL PROGRAM of the new Wednesday evening series will take place next Wednesday evening in Symphony hall. Dr. Leinsdorf will conduct a program consisting of Kodaly's Variations on a Hungarian Folk Song, "The Peacock"; Gunther Schuller's "Seven Studies on Themes of Paul Klee", and concluding the program will be the Symphony No. 3 by Mendelssohn.

Tomorrow afternoon the orchestra will present the second event of the Providence, R. I., series. The concert will be held in the Veteran's Memorial Auditorium. The renowned Hungarian composer, Zoltan Kadoly, will be composer-in-residence at Dartmouth College Hopkins Center next summer. Mario di Bonaventura, director of music at the Hopkins Center, said that Mr. Kodaly will present a series of lectures and supervise four concerts of his music during the third of Dartmouth's "Congregation of the Arts."

...W ENGLAND NEWSCLIP
..., Boston 02105 - 742-4200

...OSTON, MASS.
...unday Globe
... Circ. 482,105

...OV 22 1964

Violinist at Symphony

Leonid Kogan, noted Russian violinist, has been invited by Erich Leinsdorf to be guest artist at the Boston Symphony Orchestra's Friday afternoon at 2 and Sa[illegible] evening [illegible]:30 concerts in Symphony Hall. Kogan made his United States debut with the orchestra in 1958, and his only subsequent appearance with the orchestra in 1960. Leinsdorf will present a program of three works, all of which will be performed for the first time in Boston.

The Friday-Saturday concerts will open with Haydn's Symphony No. 21, in A major, and will continue with the Symphony No. 3, in E-flat major, Op. 10, of Dvorak. After the intermission Kogan will join the orchestra in a performance of the Shostakovitch Violin Concerto, Op. 99.

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This afternoon Leinsdorf and the orchestra will present their second concert of the season in Providence, at the Veterans Memorial Auditorium.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 25 1964

Soloist

The Russian virtuoso Leonid Kogan will be heard in the first Boston performances of the Shostakovitch Concerto Friday and Saturday with the Boston Symphony under Erich Leinsdorf's direction.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 22 1964

The Symphony's Week

Russian Violinist Orchestra's Guest

Leonid Kogan, noted Russian violinist, has been invited by Erich Leinsdorf to be guest artist at the Boston Symphony Orchestra's Friday afternoon and Saturday evening concerts in Symphony Hall.

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LEONID KOGAN

This afternoon, Leinsdorf and the orchestra will present their second concert of the season in Providence at the Veterans Memorial Auditorium.

WEDNESDAY I. FRI-SAT. 9.

4.

EIC SON • NINETEEN HUNDRED SIXTY-FOUR-~~SIXTY-FIVE~~

First Program

Y EVENING, NOVEMBER 25, at 8:30 o'clock

KODÁL riations on a Hungarian Folk Song, "The Peacock"

duction: Moderato
n brio
ianissimo
Forte (appassionato)
IV Poco calmato
V Forte appassionato
VI Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

SCHULLER .... Seven Studies on Themes of Paul Klee ?

I. Antike Harmonien (Antique Harmonies)
II. Abstraktes Terzett (Abstract Trio)
III. Kleiner Blauer Teufel (Little Blue Devil)
IV. Die Zwitschermaschine (The Twittering Machine)
V. Arabische Stadt (Arabian Town)
VI. Ein Unheimlicher Moment (An Eerie Moment)
VII. Pastorale

INTERMISSION

MENDELSSOHN .... *Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

BALDWIN PIANO

*RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR-SIXTY-FIVE

Ninth Program

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I. Adagio
II. Presto
III. Menuetto
IV. Finale: Allegro molto

(First performance in Boston)

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I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in Boston)

INTERMISSION

SHOSTAKOVITCH .... Concerto for Violin and Orchestra, *Op.* 99

I. Nocturne
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IV. Burlesque

(First performance in Boston)

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BALDWIN PIANO

RCA VICTOR RECORDS

LOWEL SUN

Saturday-Nov. 21, 1964

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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Globe
Sun. Circ. 482,105

NOV 22 1964

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This afternoon Leinsdorf and the orchestra will present their second concert of the season in Providence at the Veterans Memorial Auditorium.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 25 1964

Soloist

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New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 22 1964

The Symphony's Week

Russian Violinist Orchestra's Guest

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LEONID KOGAN

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Morning Globe
BOSTON, Mass.
Circ. 202,711

NOV 28 1964

At Symphony

Three Local Premieres Played by Leinsdorf

By MICHAEL STEINBERG

At the Boston Symphony concert on Friday afternoon, Erich Leinsdorf introduced three works to the Boston public, Haydn's Symphony No. 21 in A major, Dvorak's Symphony No. 3 in E flat, Opus 10, and the Shostakovich Violin Concerto, in which Leonid Kogan was the excellent soloist.

The Haydn Symphony was written in 1764, which makes it about 30 years older than the London symphonies we most commonly hear. The distribution of movements is one Haydn used in a few symphonies of the 60's: a slow movement first, followed by a ripid movement, a menuet, and a quick finale. Symphony No. 21 is an engaging piece, and the Adagio, with its harmonic changes and expressive suspensions, is very moving.

The performance was at its best in the crisply played Presto and Allegro. The Adagio was under-articulated in the upper parts, and the bass was not phrased at all. It was a little slow besides, as was the Menuet.

Leinsdorf conducted from the harpsichord, with deplorable effect. He plays when he should not (there should be no chords from the keyboard when there are no bass notes in the orchestra); at other times he becomes distracted by conducting so that the figured bass is missing for bars at a time. The registration is too light, which means the instrument cannot do its job of filling out texture and harmoney because what it does is not sufficiently audible. In the Menuet Trio, the choice both of figuration and of registration was in bad taste. Leinsdorf is, of course, right in using a harpsichord in early Haydn. It is needed. It has a function, but Leinsdorf's pseudo-learned exhibitionism is not it.

Dvorak's E flat Symphony is also unusual in its layout. There are only three movements, of which the first is singularly lovely and successful. The other two, a solemn cortege and a bright finale, are full of attractive things, but both are over-extended. Dvorak's later, and more familiar, music is inclined to be Brahmsian, but this Symphony is full of early Wagner and of reminiscences even of Berlioz. It comes surprisingly close to the Liszt-influenced Smetana side of the Czech school. One understands Dvorak's original rejection of the piece as something a little jejune, but also his delight on rediscovering the good things in it as the end of his life. It was a welcome revival.

Leinsdorf subjected the score to some editorial revision. He made considerable cuts in the finale. I regret the loss of the E major episode, and in general it may be that Dvorak's unhibited rambling would have been no less agreeable than the gratuitous repeats that were taken in the Haydn. There were also some slight changes of orchestration, and a rather vulgar recomposition of the final four bars. In general the performance was effective, though a little rough.

The Shostakovich Violin Concerto starts promisingly with a Nocturne whose simple melodic writing can at worst be acused of a certain shapelessness. But what follows, a routine version of one of those grimacing sour-cute Shostakovich scherzos, a pompously pretentious Passacaglia, and a Burlesque that would be shockingly cheap even from Kabalevsky, all this represents the composer at his frim worst. Fluency joined to complete lack of self-criticism is not an endearing combination.

Kogan inclines towards elegance more than to drama, and he can play with a variety of touch, color, and mood, that adds up to something considerably more interesting than the relentless throbbing espressivo that is rapidly turning into the sole resource of most of our violinists. He dealt with the Shostakovich in a relaxed casual sort of way, that is in striking contrast to the high-powered job Oistrakh does on the piece in his recordings.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 3 1964

MUSIC IN REVIEW

By GERALD A. BERLIN

VIOLINIST KOGAN WITH BSO

The program during the week that was consisted of three first Boston performances: Haydn's Symphony No. 21 in A major; Dvorak's Symphony No. 3 in E flat major, Opus 10; and Shostakovitch's Violin Concerto.

The soloist in the Shostakovitch Concerto was the Soviet violinist, Leonid Kogan. In 1958 and in 1960, when he performed the Brahms and the Beethoven Concertos, Mr. Kogan had little trouble in convincing a good many of us that the violinists are few indeed who can touch him. If anything he has improved. His tone is absolutely pure in all registers, his control over dynamics is hairline. His bowing is impeccable and the phrasing he draws from it highly expressive and of the utmost declicacy of texture. Beneath a great deal of outward restraint he conceals stupendous virtuosity.

What a pity, than, to squander so awesome an inventory on such a vehicle. I thought this four-movement concerto to be pretty boring, even by late Shostakovitch standards, when I heard David Oistrakh do it on a New York Philharmonic broadcast seven years ago. Now at first hand it sounds even more bombastic and shallow, full of broad melodies that do not sustain in the first and slow movements, and of rhythmic figures that degenerate into something perilously close to horse music in the other two. There is, though, an extended cadenza attached to the Scherzo that is a corker and what magnificent treatment it got from the soloist.

Of the other two pieces, the advent of the Third Dvorak Symphony was, in a much reduced way, reminiscent of the revelations of the Mahler Sixth Symphony of a fortnight ago. This early work may be uneven and in the last of its three movements overlarded with a great deal of the pompier, but it has a certain freshness, robustness, melodic inventiveness, instrumental sparkle and sturdiness of form that defy whatever explanation there may be to account for its obscurity to date. Mr. Leinsdorf's reading was technically sound, though not possessed of the warmth and vivacity that so fragrant a score clearly merits.

The other resurrection on the program, the Haydn Symphony 21, unlike the Dvorak, has constituted no particular disservice to the listening public by its absence from the repertory. When he composed this Symphony, Haydn had been in the Esterhazy establishment only a short while and was obviously still absorbed in emulating Mannheim models, whose wooden correctness this work certainly recaptures. Only in a stray bar here and there does the master-to-come reveal himself but too fleetingly to provide very much by way of a tangible reward. The rendition, all told, was rather a more expert presentation of the sort of thing that the late Erwin Bodkey delighted in his day. For all that, for one time, I found it more absorbing than I might have found in yet another performance of the Symphony No. 88, the "Surprise, or "Military", or "Drum Roll" Symphonies, or what-have-you.

This week the orchestra is on tour. When it returns, Mr. Leinsdorf will conduct a series of Strauss numbers with Leontyne Price as soloist, together with Schuman's Rhenish Symphony.

NewEnglandNewsclipAgency,Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 28 1964

Three Boston premières

Leonid Kogan soloist

By Harold Rogers

Erich Leinsdorf has given us three Boston premières for the weekend Boston Symphony concerts—another example of his imaginative programing. In this instance it was two-thirds successful.

The one-third that failed was the Dvořák Symphony No. 3 in E-flat major, Op. 10. Composed when he was 31—a period obviously eclectic for Dvořák—the work abounds in echoes from Wagner and Berlioz. The Adagio is bombastic. The final Allgro Vivace at times sounds like a mild ride of the Valkyries, at others like the Meistersingers cavorting in a Roman carnival.

⁂

Mr. Leinsdorf sent word to the press that he was cutting the final movement owing to its eccessive length. His decision was a benediction. One wonders not so much why he chose to perform it—the work did have a certain novelty value—but why he expended so much effort to commit it to memory. It would have been no less dull had he conducted it from the score.

But the other two works—Haydn's Symphony No. 21 in A major, and Shostakovitch's Violin Concerto—more than made up for the fiasco. For the Haydn, Mr. Leinsdorf officiated in a dual capacity—as conductor and as clavecinist. Though we heard an occasional tinkle from the harpsichord, it was visually pleasant to see the conductor seated center stage, his hands neatly striking the soundless keys or setting the time like butterfly wings.

And the Haydn itself is a little gem. Perhaps there are a few dozen others like it that Mr. Leinsdorf can honor with a first Boston performance.

⁂

Leonid Kogan, the noted Soviet violinist, came forward as soloist for Shostakovitch's only Concerto for Violin, Op. 99. Composed in 1955, its four movements carry titles that tell the listeners exactly what he is going to hear — Nocturne, Scherzo, Passacaglia, and Burlesque. One need only translate Shostakovitch's familiar style into these forms, and he will be able to guess almost exactly what the result will be.

Of course the work abounds with colorful writing, not only for the violin but for the orchestra. And the composer has been careful to display the solo instrument at its best—either through the singing style or through brilliant double-stopping.

⁂

But the piece indeed took an original turn when the Passacaglia ended with a cadenza—a magnificent tour de force — which led directly into the final Burlesque. Mr. Kogan again displayed the accuracy, the vibrant tone, the skillful bowing for which he is noted. And for his superlative musicianship he was rewarded with a cheering response that called him again and again to stage center to accept the applause.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 28 1964

Boston Symphony: Three Firsts for

By ROBERT TAYLOR

Haydn's Symphony No. 21, in A, was cause for belated thanksgiving at yesterday's concert of The Boston Symphony Orchestra; Dvorak's semi-delectable Symphony No. 3, in E-flat major, inspired modified rejoicing; and Shostakovitch's Violin Concerto, with the excellent Leonid Kogan as soloist, proved there is a certain tang even to warmed-over turkey.

Three first Boston performances; each score held aspects of interest, although the Haydn was the sole unqualified triumph, and the program declined chronologically from the baroque to the modern. One can be grateful to Mr. Leinsdorf, since these are facets of the composers involved, facets of importance, facets that merit inspection.

Sparkling Score

When Haydn composed his Symphony No. 21 he was then 35, his first symphony only five years behind him. The A major belongs to his early Esterhazy period when Stamitz and C.P.E. Bach formed his major influences; already, however, the individual voice has sounded, and it is heard in this case in various ways: the so-called "church-sonata" order with its opening adagio has a virility quite unorthodox; there is a Rossini-ian gusto to the accelerandi of the presto and finale, and while it is true there is very little development in a later sense, the score sparkles and the writing for winds is brilliantly executed.

With Mr. Leinsdorf playing e harpsichord continuo and nducting from the bench, the nall court orchestra offered an resistible treatment. The dimensions of performance here iited the music entirely, the ring doublings reinforcing the oes, and the balance preserv-g a light and crisp accent. The sonority was the sonority of Haydn's time and place and superbly scaled to the conditions of Symphony Hall. Every moment was unalloyed delight.

Dvorak Work

The Dovorak Symphony has three movements and, published posthumously, assumes its rightful place in the sequence of the nine, with the orchestral emendations of Simrock edited into the present shape — which is faithful to Dvorak's last revision—by Frantisek Bartos. I think it demonstrates the traditional view is correct: Dvorak was a minor master, transcending himself on certain occasions, but, on the whole rather undistinguished and superficial.

The opening movement of the E-flat major is admirable, combining a waltz-like lyricism, melodic dignity and character and amplitude of scale into tender and passionate statement. From this point the symphony disintegrates into a flurry of late 19th century mannerisms, and while the Rhine music at the close of the adagio has a reminiscent touch of Wagner, the long movement alternating obvious contrasts, is [illegible] Dvorak, wafted on the shallows of sentiment.

Mr. Leinsdorf made cuts in the finale, judiciously so, as he might have in the middle movement, but again, this section despite its folkish rhythms and persistent triangle, is merely professorial high spirits, reminding one of lamentable figure cut by an academic when he indulges in the dances of the people. To [illegible] Dvorak is best when he is [illegible] least "Bohemian," and most himself; cultivating a slender [illegible] vein as in the opening.

Mr. Leinsdorf gave us a [illegible]ciously-phrased performance, and in the Shostakovitch concerto [illegible] served a good balance between soloist and tutti, which Shostakovitch tries to abet by omitting trumpets and trombones while hampering the conductor in almost every other dynamic respect. The concerto suffers from the similarity of its scherzo [illegible] burlesque, and nocturne and passacaglia. The angular scherzo represents Shostakovitch at satirical and acrid best, and the extended cadenza and high harmonics of the quieter passages are not without charm.

After returning from tour, on Dec. 11-12, Mr. Leinsdorf has scheduled Schumann's Symphony No. 3, in E-flat major, "Rhenish," Op. 97; the Awakening Scene from "The Egyptian Helen," Prelude and Waltz Sequence from "Rosenkavalier," Interlude and Final Scene from "Salome," by Strauss. Leontyne Price, soprano, will be the soloist.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the ninth program of the 84th season yesterday in Symphony Hall. Leonid Kogan, violin, was the soloist.

Symphony No. 21, in A major . . Haydn
Symphony No. 3, in E-flat major (Op. 10) . . . Dvorak
Concerto for Violin and Orchestra, Op. 99 . . . Shostakovich

WASHINGTON.

The Washington Post
WASHINGTON, D.C.
D. 422,706 SUN. 511,457

DEC 1 1964

ALEXANDRIA, VA.
GAZETTE
D. 13,800

DATELINE...*Social Side*

BOSTON SYMPHONY ORCHESTRA

Erich Leinsdorf will direct the Boston Symphony Orchestra in concert tonight at 8:30 in Constitution Hall.

WASHINGTON, D.C.
COURIER
W. 8,170

NOV 2[illegible] 1964

Boston Symphony Orchestra Scheduled To Perform Here

The Boston Symphony Orchestra, under the baton of its distinguished music director and conductor, Erich Leinsdorf, will perform its only Washington concerts Monday and Tuesday, Nov. 30 and Dec. 1 at 8:30 p.m. in Constitution Hall. The concerts are on the National Symphony's subscription series.

The Monday program will include Mahler's Symphony No. 6 and Haydn's Symphony No. 21. On Tuesday, the Boston Orchestra will perform Mozart's "Prague" Symphony, Dvorak's Symphony No. 3 and "Sculptures" by Huggler. Soprano Bethany Beardslee will perform as soloist for the Huggler work. Miss Beardslee has studied at Michigan State University and at the Juilliard School of Music. She has performed with the New York Pro Musica, the Boston Symphony and the Alexander Schneider Chamber Orchestra. Last season she was awarded the Ford Foundation Grant for Concert Soloists.

Erich Leinsdorf was named Music Director of the Boston Symphony at the beginning of the 1962-63 season, during which he also conducted two performances on the National Symphony series in Washington. Born in Vienna, Mr. Leinsdorf at 22 became assistant to Bruno Walter at the Salzburg Festival.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 200,516 S. 160,166

NOV 27 1964

Boston Symphony, Erich Leinsdorf conducting Mahler Symphony No. 6 and Haydn Symphony No. 21 at Constitution Hall Monday at 8:30 p.m. On Tuesday at 8:30 p.m., Mozart "Prague" Symphony, Huggler's Sculptures, and Dvorak's Symphony No. 3.

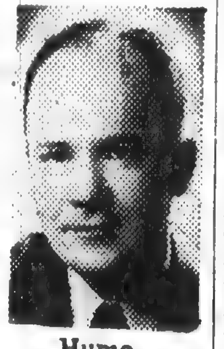
The Washington Post
WASHINGTON, D.C.
D. 422,706 SUN. 511,457

DEC 2 1964

Postlude

Unfamiliar Works Feature Boston Symphony Offering

By Paul Hume



Hume

Having fascinated his Monday night audience in Constitution Hall with a program of two unfamiliar works, Erich Leinsdorf conducted the Boston Symphony there last night and again proved his wide-ranging mastery of both new and familiar music.

The evening's greatest work was uncontestably the Prague Symphony of Mozart. Its opening movement is one of the finest of Mozart's achievements in its solemn beginning and the increasing virtuosity with which its material is handled. Hindsight makes it easy to recall "The Marriage of Figaro," which preceded it, and the "Don Giovanni" soon to follow.

Leinsdorf, who has long performed all of the Mozart symphonies, and who should be encouraged to do the same for us with those of Haydn, used a perfectly balanced orchestra of chamber proportions. There was refinement of phrasing but a robust spirit in the virile rapid movements. The slow movement, which approaches the splendor of those of the great piano concertos, was one long song.

A new work by John Huggler, called Sculptures, followed. Scored for very large orchestra, it calls for soprano solo in its middle movement. This was sung by Bethany Beardslee whose ardent manner belied its many difficulties. The dominant influence in Huggler's work is the Schoenberg of the Five Orchestral Pieces and post-Pierrot Lunaire. His vocal line is declamatory rather than lyric, the text being Robinson Jeffers's Rock and Hawk.

In the main, Sculptures is a matter of immense planes of sonority which are often of extreme opposites in volume and color. Huggler explores with a keen ear, but the territory has often been traveled and we miss any sense of new discovery.

Huggler is this year enjoying a Rockefeller grant as composer-in-residence with the Boston Symphony. It is an unusual arrangement with no obligation to the orchestra to perform any of his music or to the composer to write anything. Sculptures was written before the term of the grant began. But the year can hardly fail to have signal significance for the 36-year-old composer.

Though it may seem strange, a symphony by Dvorak was the evening's other novelty. It was his third, in E Flat, written when the composer was in his early thirties. The music is strangely unidentifiable for long stretches, occupying itself with busy passages that have an old-fashioned rhetorical flavor but add up to little.

There are sudden stretches of beauty, chiefly inspired by Wagner. The one occurring in the D Flat Major march in the second movement is so reminiscent of Lohengrin that it would not have been surprising to see Elsa processing toward the Minister.

In his two evenings in Constitution Hall Erich Leinsdorf has brought Washington music it has seldom heard, even with the inclusion of the Prague Symphony which has not been a frequent visitor. His orchestra responded marvelously to his direct but eloquent commands. We are sorry the Bostonians visit us so infrequently.

The Evening Star
WASHINGTON, D. C.
D. 283,075 SUN. 339,766

DEC 1 1964

NEWS OF MUSIC

Program of Contrast Offered by Boston

By IRVING LOWENS
Music Critic of The Star

Boston Symphony Orchestra, Erich Leinsdorf, conductor. Program: Symphony No. 21 in A, Haydn; Symphony No. 6 in A minor (Tragic), Mahler.

For the first of two Constitution Hall concerts this week, Erich Leinsdorf and the Boston Symphony Orchestra offered Washingtonians a very remarkable program indeed, unfortunately, the Bostonians do not return again this season.

The names of the two composers whose music was played last night were familiar, but the pieces were not, and it would have been difficult to find two symphonies more sharply contrasted in almost every respect than the tiny Haydn A major and the gigantic Mahler A minor.

The 15-minute-long Haydn—an utter delight—was written before Mozart was nine years old, and before the form of the classical symphony (as we know it from the time of early Beethoven) had crystallized. Thus, there was the rather piquant touch of an opening in which the slow movement preceded the presto. The whole work had an insouciant brevity about it that proved most fetching.

The symphony is scored for strings with oboes and horns in pairs, and the conductor provided it with a neat but unobstrusive continuo at the harpsichord, skillfully leading the little orchestra from his seat at the keyboard. The total effect was one of ethereal grace and delicacy.

Than came the intermission — at approximately 8:55 p.m. — and after it the Mahler, which ran about five times the length of the Haydn, and used more than five times the number of instruments.

The Mahler Sixth is perhaps the least known and the most enigmatic of all the symphonies written by this composer. Mahler was, of course, the last of the great Viennese romantics; most of his work was conceived on the grandest scale. He used a vast canvas for his music, and it is quite a wrench for most of us to adjust to a scale of time-values in which an individual movement is almost as long as a full classical symphony.

Because of this, I think that listening to the Mahler was made even more difficult by the programming of the Haydn before it. FamiliarMahler might stand such treatment, but not the Sixth.

The work is touched now and then by typically Mahleresque emotional expansiveness and poignancy of melodic line, but for the most part the hypnotic dark moods were lacking. Instead, there was a sort of macabre, grandiose pomp. This was occasionally effective — especially when emphasized by exotic instrumentation — but only occasionally.

Leinsdorf did his best for the Sixth, and good as that was, it was not good enough. It left me cold, and I willingly confess myself a Mahler enthusiast.

I certainly would not want to subject myself to the burden shouldered by the intrepid music critic of the Boston Globe, Michael Steinberg, who is accompaning the BSO on tour. He will have heard the Mahler Sixth 11 times before he returns home. Steinberg volunteered for the assignment to see what would happen; I hope he survives in good health.

Tonight's subscribers get a completely different program — the Mozart Symphony No. 38, the Dvorak Symphony No. 3 in E flat (virtually never played), and a first performance of a work for soprano and orchestra called "Sculptures" by John Huggler, composer-in-residence with the Boston Symphony, thanks to a Rockefeller Foundation grant.

I should say that even if you are not a subscriber, you should have little difficulty in buying a choice single seat. Washington is one of the few places where the BSO plays to anything less than a full house, While yesterday's affair drew a bit better than the average NSO subscription concert, there was still plenty of room in Constitution Hall.

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THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 200,516 S. 160,166

DEC 1 1964

Leinsdorf Scores With Mahler

Erich Leinsdorf and the Boston Symphony not only gave a superb concert at Constitution Hall last night but set something of a record. The pre-intermission part of the program was the shortest within memory.

The opening Haydn Symphony No. 21 in A Major, with Mr. Leinsdorf conducting from the harpsichord, ran 19 minutes and the intermission which followed, 18 minutes.

But it could not have been programmed by any other way. The second work, Mahler's Symphony No. 6 ("Tragic") in Minor, took an hour and 17 minutes to unfold. And it was thoroly absorbing all the way.

Mr. Leinsdorf perceptively probed every facet of this richly romantic work, with its unusual percussive effects, and the Boston Symphony, as always, responded brilliantly.

The Mahler 6th has its banal moments but it has a serenely beautiful Andante movement and a powerfully dramatic finale which Mr. Leinsdorf and the orchestra set forth in unusually moving fashion.

A storm of applause from the relatively small audience followed.

The Boston Symphony returns to Constitution Hall tonight at 8:30 p.m. to perform the Mozart Symphony No. 38 ("Prague") in D Major, John Hugglers "Sculptures" with soprano Bethany Beardslee and the Dvorak Symphony No. 3.

MILTON BERLINER

The Evening Star
WASHINGTON, D. C.
D. 283,075 SUN. 339,766

DEC 2 1964

NEWS OF MUSIC

Boston Symphony Proves Persuasive

By JOHN HASKINS
Contributiing Critic

Boston Symphony Orchestra, Erich Leinsdorf, conductor. Soloist: Bethany Beardslee, soprano. At Constitution Hall. Program: Symphony No. 38 (Prague) in D. K. 504, Mozart; Sculptures, Op. 39, Huggler; Symphony No. 3 in E-Flat, Op. 10 Dvorak.

For its second performance of the week in Constitution Hall, its last of this season, the Boston Symphony Orchestra set out a program of something old and dependable, something new and a little on the iffy side, and something indifferent which is not frequently performed for obvious reasons.

The old dependable was Mozart, with orchestra reduced to some 35 strings and a corporal's guard of winds. Under Erich Leinsdorf's meticulous but exceedingly economical direction the "Prague" symphony never sounded better. There was a dryness in the strings, though they were immaculately clean in execution, and in the slow second movement they sounded like an octet, no mean feat in this age of large and pulpy sound. It was a performance beautifully paced.

The new work, premiered in Boston last month, was John Huggler's "Sculptures." It calls for a soprano soloist in the fourth of its five movements, and contains some interesting orchestral textures said to be inspired by the rocky coast of Maine, but it does not leave much of an impression after a single hearing or a re-reading of the program note. The composer is enjoying a year of residence with the Boston Symphony, and as though he were accustomed to such riches, his Straussian score calls for four flutes, six trumpets, six trombones, and so on.

Soprano soloist Bethany Beardslee is called upon in the fourth movement for the thankless task of projecting Huggler's setting of Rock and Hawk, a poem by Robinson Jeffers. The setting suffers the prevailing contemporary fault of being unkind, if not downright cruel, to the voice as well as the poem. Yet to one who suspects that Robinson Jeffers isn't even read anymore, much less set, there is some comfort in seeing this brief poem rendered in music.

The Dvorak symphony, a windy affair that we do not often hear these days, brought an expectedly different sound from the orchestra. Gone was the dry quality, almost astringent, the strings had shown in Mozart, but the aural edifice was built with the same meticulous care, and what could be done with the work Leinsdorf and his matchless instrument did.

Filing out of the hall one could reflect that it did not really matter what the Boston Symphony played, so persuasive is their performance, so dependably do they react to sensitive direction. It is almost worth moving to Boston to have an orchestra of this kind available on a regular basis, though they say the season there is over-subscribed. No wonder; Constitution Hall was filled twice this week to hear them.

45

TOUR # 2.

NEW YORK, WED. DEC 2ND

PROMENADE
NEW YORK, N.Y.
MONTHLY [illegible]

DE[illegible] 1964 Burrelles

[illegible] music director of the [illegible] conducts this month at Carnegie [illegible] Philharmonic Halls

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Variety
NEW YORK, N. Y.
Weekly [illegible] Amusements

[illegible] 2 1964

BOSTON SYMPH ON OUT-OF-TOWN TOUR

Boston, Dec. 1.

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Richard Burgin conducts the Brooklyn concert Thursday and Erich Leinsdorf conducts the remaining five. Guest soloists will be Bethany Beardslee, soprano; Van Cliburn, pianist; and Leonid Kogan, violinist.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

DEC 2 1964 Burrelles

MUSIC NOTES

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

DEC 4 1964 Burrelles

Music: Concert by Boston Symphony

Leinsdorf Conducts at Philharmonic Hall

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Bethany Beardslee, soprano. At Philharmonic Hall.
Sculptures for soprano and orchestra (first N. Y. performance)..John Huggler
Symphony No. 6.....................Mahler

By HAROLD C. SCHONBERG

THERE were only two works on Wednesday night's concert of the Boston Symphony, in Philharmonic Hall, but one of them went on forever. That was Mahler's Sixth Symphony. The other was a 12-minute work, John Huggler's "Sculptures," for which Bethany Beardslee was the soprano soloist.

Mr. Huggler, 36 years old and originally from Rochester, is resident composer of the Boston Symphony under a Rockefeller Foundation appointment. His "Sculptures," which received its first New York performance, is a work in several short movements that uses some modern textures but is basically tonal. It is one of those compromises that does not come off very well, being neither good traditional music nor good contemporary music.

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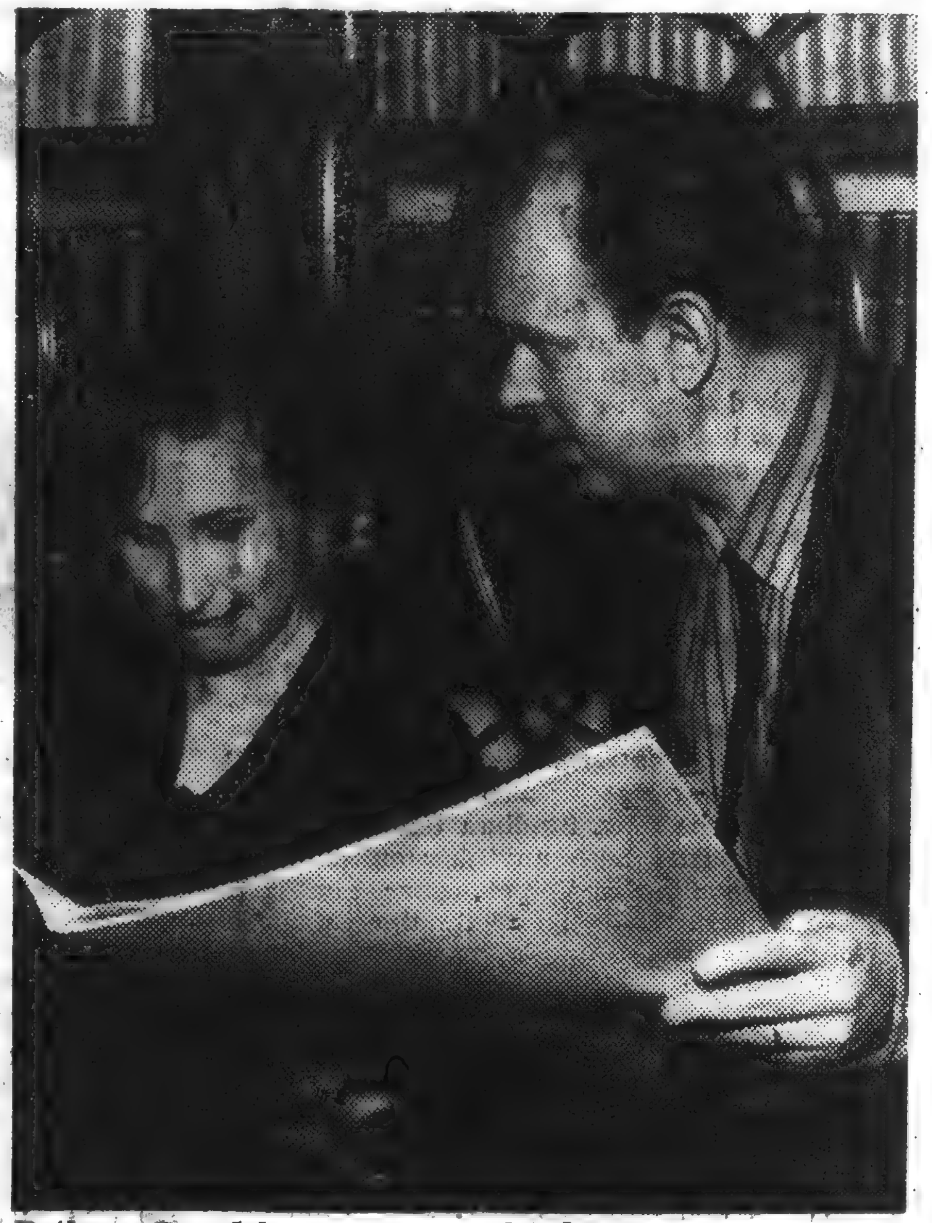

Bethany Beardslee, soprano, and John Huggler, composer

Some composers can make the best of both worlds, but Mr. Huggler is not one of them. The fourth movement, a setting of Robinson Jeffers's "Rock and Hawk," has a Schoenbergian vocal line, and Miss Beardslee, that eminent specialist in the idiom, was called in. She sang most beautifully and, one guesses, accurately. And Erich Leinsdorf appeared in full command of the score.

The Mahler Sixth Symphony, in A minor, is one of the least played of the composer's nine. Its last movement is supposed to be the jewel of the symphony, some kind of tragic utterance in which Fate goes around rapping. But it is hard to see how anybody can take this kind of fustian seriously today. The chief interest of this music is technical in nature. Mahler did use some clashing dissonances that must have disturbed the conservatives in 1906. And the orchestration, what with eight horns and all the trimmings, does create a mightily imposing racket.

But the movement is an orgy of everything wrong with the postromantic period and very little right. It is swollen, turgid, full of self-pitying yawps: Mahler at his uncontrolled worst. Compared to this, Tchaikovsky is lean and classic.

The previous movements do not have much more to offer. The march sections in the first movement look back to the First Symphony. Much the same sardonic quality is present. The scherzo is routine Mahler, though without the emotional vulgarity of the finale. In the slow movement Mahler writes one of those self-conscious examples of simplicity that makes one want to scream: the Poet, walking amid Nature and touched by Beauty.

But that is Mahler, the composer who could also write the ineffable vision of the finale of the Ninth Symphony, the adorable melodies of the Fourth, the prophesy of "Das Lied von der Erde." At his worst he was capable of what amounts to sheer musical neuroticism, all sound without substance. And so he came up with the Sixth Symphony.

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Mr. Leinsdorf, conducting without score, led a hard, driving performance. One could, and did, admire the way he went about organizing the music, with optimum results from his obedient players. But also typical of his work was the unrelaxed quality, plus rhythmic patterns that were all but metronomic. It would be most pleasant if Mr. Leinsdorf loosened up a bit.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY CIRC. N. AVAIL.

JAN 1965 Burrelles

Boston Symphony Orchestra

Erich Leinsdorf and the **Boston Symphony Orchestra** offered a controversial program at Philharmonic Hall, Dec. 2. Huggler's "Sculptures" (first N. Y. performance) is short (12 min.), fresh, crisp, mostly tonal with clear structure—a skilled professional job. The extremists won't be pleased with its moderation; however agreement can be expected about its soloist. The purity and loveliness of soprano **Bethany Beardslee's** singing was the highlight of the evening. The other

(Continued on page 22)

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Herald Tribune NEW YORK
D. 282,005 SUN. 363,384

DEC 3 1964 Burrelles

Erich Leinsdorf, conductor of the Boston Symphony, talks with Bethany Beardslee, soprano, and John Huggler, composer.

The Boston's Composer

PHILHARMONIC HALL

The Boston Symphony Orchestra, conductor; Erich Leinsdorf. Soloist: Bethany Beardlee, soprano. The following program:
"Sculptures" ....Huggler
Symphony No. 6 ....Mahler

By Alan Rich

Last spring the Rockefeller Foundation announced a plan to finance composers-in-residence with a number of symphony orchestras, presumably to compose music for the orchestra and to teach the players something about 20th Century techniques. John Huggler, a 36-year-old native of Rochester, was chosen for the Boston Symphony this season, and last night the orchestra began its Philharmonic Hall concert with one of Mr. Huggler's works, "Sculptures," which was finished just before he took the post.

Mr. Huggler took his bow at the end of the piece wearing faded corduroy slacks and desert boots, which might be a testimonial to the new spirit in Boston, except that there wasn't very much new about the work itself. It is a 15-minute chunk of everybody's twelve-tone music these days, full of points made for coloristic purposes, attractive blocks of shifting harmony, a song for soprano in one movement that alternates long repetitions of one disjunct interval with passages on a monotone. Terribly old hat it was, and rather black tie; Mr. Huggler was wearing the wrong costume.

If, however, the stylish and alert playing by the orchestra and its conductor Erich Leinsdorf is Mr. Huggler's doing, the Rockefeller project already makes sense. Certainly some of our orchestras need help in understanding some of today's intense and coloristic writing, although Mr. Leinsdorf himself has shown in the past that he is a man of broad sympathies. The soloist, the young soprano Bethany Beardslee, certainly needed no help;; she is, and has long been, a fiend in this kind of music, and she sang her short but difficult solo extremely well.

The remainder of the program consisted of Mahler's Sixth Symphony, one of the least-played of the series and one of the hardest to unravel. Mahler's "middle" symphonies (Nos. 5, 6 and 7) come out of a particularly tortured and neurotic phase of his style. He himself regarded them as autobiographical to some extent, although he kept changing his mind on this point.

Despite many passages of extreme, almost painful beauty—the long slow movement, for example, which has a melodic power that seems strangely slavic at times—this is not a completely successful work. Seldom in his works does Mahler give one the impression that he could have said what was on his mind in less time, but the Sixth is one work that seems unseemly protracted for its length. Overwritten, overscored and overemotional, it falters mightily at crucial points.

The performance under Leinsdorf was an extremely fine argument for the work's considerable merit. The conductor, who led from memory, worked himself and the orchestra into a powerful frenzy which was, at the same time, masterfully controlled. There was no wasted emotion, but rather a taut, spirited reading that kept a remarkably straight path through the dense underbrush. The sounds made by the orchestra were bright and miraculously balanced.

Let us hope the performance is being recorded; it would fill a gap in the catalogues. The Sixth is not one of Mahler's masterpieces, but any work by so important a composer is worth our attention, and it has been well worth Mr. Leinsdorf's while to revive it for us.

TOUR # 2.

NEW YORK, WED. DEC 2nd

PROMENADE
NEW YORK, N.Y.
MONTHLY 140,300

DEC 1964

Erich Leinsdorf, music director of the Boston Symphony, conducts this month at Carnegie *and* Philharmonic Halls

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Variety
NEW YORK, N. Y.
Weekly Amusements

DEC 2 1964

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New York Herald Tribune
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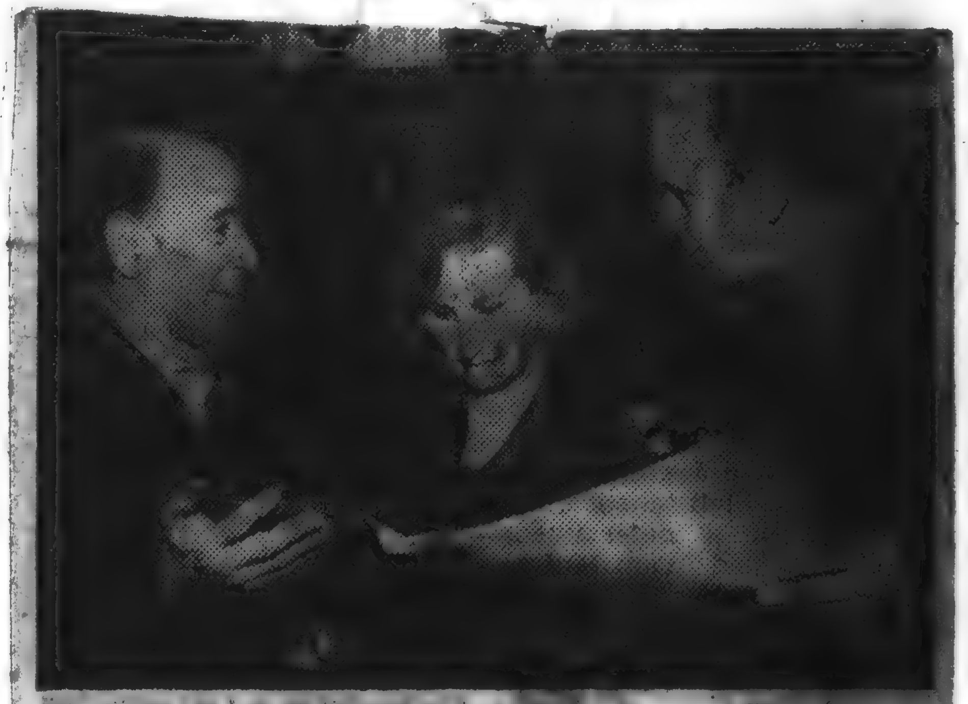
DEC 3 1964



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The remainder of the program consisted of Mahler's Sixth Symphony, one of the least-played of the series and one of the hardest to unravel. Mahler's "middle" symphonies (Nos. 5, 6 and 7) come out of a particularly tortured and neurotic phase of his style. He himself regarded them as autobiographical to some extent, although he kept changing his mind on this point.

Despite many passages of extreme, almost painful beauty—the long slow movement, for example, which has a melodic power that seems strangely slavic at times—this is not a completely successful work. Seldom in his works does Mahler give one the impression that he could have said what was on his mind in less time, but the Sixth is one work that seems unseemly protracted for its length. Overwritten, overscored and overemotional, it falters mightily at crucial points.

The performance under Leinsdorf was an extremely fine argument for the work's considerable merit. The conductor, who led from memory, worked himself and the orchestra into a powerful frenzy which was, at the same time, masterfully controlled. There was no wasted emotion, but rather a taut, spirited reading that kept a remarkably straight path through the dense underbrush. The sounds made by the orchestra were bright and miraculously balanced.

Let us hope the performance is being recorded; it would fill a gap in the catalogues. The Sixth is not one of Mahler's masterpieces, but any work by so important a composer is worth our attention, and it has been well worth Mr. Leinsdorf's while to revive it for us.

1 Wo

New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

DEC 3 1964

Music

Leinsdorf Conducts A Thrilling Mahler

By LOUIS BIANCOLLI
Of the World-Telegram Staff

Another Mahler triumph awaited Erich Leinsdorf and the Boston Symphony in Philharmonic Hall last night. This time the arena was the problematic Sixth.

Louis Biancolli

For Mahlerites and Brucknerites this is scarcely a winter of discontent. Performances have been of a high order and they have been frequent. Some of the symphonies, like the Sixth, are being heard twice.

The Sixth will probably be the last of Mahler's symphonies to sink in properly. This is because of the strange and ambivalent first two movements. The remaining two stand among the greatest.

There Mahler gives us an Adagio the only word for which is saintly, and an Allegro that in ghostly mystery and contrapuntal impact is an overpowering experience.

Leinsdorf was master of all he surveyed last night, and there was much to survey—the hurtling rhythmic power of the first section, the blithe colloquy of woodwinds in the Adagio, the flood-force of the Finale.

The orchestra gave him every cooperation. Individual solos were the work of first-class artists. "Virtuosi di Boston" might be a good name for these players. The sweep and breadth were all Leinsdorf asked.

Such fine masters of their instruments were they that they made every bar of a rather static novelty by John Huggler sound like a bar of gold. That it wasn't quite that was not their fault.

The Rochester-born composer is now resident composer of the Boston Symphony, on a Rockefeller grant. His score, called "Sculptures," is a study in resonances and intensifications. Texture is important here.

A sort of switch is pulled and impulses run through the orchestra like current, widening and thinning out. Surfaces gleam and sputter and then flatten out. Beneath is a complex plan of change and renewal.

In the fourth of the five "Sculptures," Bethany Beardslee gave a partly sung and partly chanted reading, all very skillful, of Robinson Jeffers' poem, "Rock and Hawk." The end was quite good—like deceptively arrested sound.

But the news was Mahler's Sixth, a rare enough visitor in this part of the world. The time will come when Mahler will no longer be news. He will be a classic.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

DEC 3 1964

★

ANY PERFORMANCE of the 60-year-old Mahler Symphony No. 6 is still news these days. Erich Leinsdorf made it the feature of the Boston Symphony's second visit to Philharmonic Hall last night.

While he presented it with notable clarity, he let his brasses and sometimes his woodwinds play too loud. More significantly he proceeded too efficiently to let the music flow freely.

Thus the turbulence of Mahler's inner world did not culminate with the tragic impact expected in so romantic an outpouring.

Toward the end of the adagio the strings began to glow, but however lovely their tone, it did not sound lovingly unfolded. Yet Mahler remains one of the most subjective of composers and needs such treatment.

I had to miss the first N. Y. performance of John Huggler's "sculptures" dedicated to Carl Ruggles and in memory of Wallingford Riegger, because of conflicting engagements.

BROOKLYN. THUR. DEC 3rd

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN HEIGHTS PRESS
Thursday, November 26, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, November 29, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEW YORK NEWS
Monday, November 23, 1964

BROOKLYN, N.Y.
CANARSIE DIGEST
W. 15,325

NOV 30 1964

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

NOV 28 1964

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

NOV 28 1964

NEW YORK
Journal American
D. 506,746 SUN. 640,586

DEC 2 1964

BROOKLYN, N. Y.
RECORD
BAY RIDGE RECORD
W. 12,100

NOV 27 1964

BOSTON SYMPHONY AT ACADEMY

The Boston Symphony Orchestra will make its second appearance of the 1964-65 season at the Brooklyn Academy of Music on Thursday evening December 3rd, at 8:30 p.m. This "aristocrat of orchestras," now performing for the 77th consecutive season in Brooklyn, will be conducted by Richard Burgin, one of the most respected and enterprising maestros on the American music scene.

Although Mr. Burgin is appearing by invitation of Erich Leinsdorf, Music Director of the Bostonians, he could hardly be called a "guest" He was a youthful member of the Orchestra before Leinsdorf was a teenager. In fact, Leinsdorf probably had not even heard of the Boston Symphony Orchestra at the time that Burgin already was its distinguished concertmaster.

In his student days, Burgin was a pupil of two-legendary pedagogues of the violin, Joseph Joachim and Leopold Auer. Joachim had been a close associate of Mendelssohn, Schumann and Brahms, while Auer, of course, was the teacher of Heifetz, Elman, Zimbalist, Milstein and numerous other virtuosi trained in pre-Revolutionary Russia. Burgin's Boston career spans that of four conductors: Pierre Monteux, who brought him to Boston as concertmaster; Serge Koussevitzky, who appointed him Associate Conductor, Charles Munch and Leindorf. The long service with a single orchestra is unique and a mark of the esteem in which he is held.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEW YORK POST
Thursday, December 3, 1964

Music Tonight

Boston Symphony Orchestra, Erich Len Leinsdorf conducting, Bethany Beardslee, soprano; works by Dvorak, Huggler, Kodaly, Wagner, Brooklyn Academy of Music, 8:30.

r. Dec 3rd

NEW YORK, ~~FRI.~~ DEC 4th

47

The New York Times
NEW YORK, N. Y.
D 603,574 - SUN. 1,283,785

DEC 5 1964

CLIBURN SOLOIST WITH LEINSDORF

Pianist Plays Liszt Works in Boston Symphony Concert

By RAYMOND ERICSON

Erich Leinsdorf put together one of his artful programs for the Boston Symphony Orchestra's appearance in Philharmonic Hall last night. Van Cliburn was the soloist in the two Liszt piano concertos, playing No. 2 in A (actually the first in order of composition) at the end of the first half of the program and No. 1 in E flat at the end of the second half.

Before each concerto came a work that depended for its effect on a skillful use of orchestral color, and yet the works differed from each other to a great degree. The first was Kodály's Variations on a Hungarian Folk Song, "The Peacock."

This looks backward in compositional terms; it is richly scored, harmonically plush—and conventional. It just barely avoids the banal at points, but the work has sufficient integrity to win out as a handsome, colorful, atmospheric composition.

The other work was Gunther Schuller's "Seven Studies on Themes of Paul Klee. The composition, completed in 1959, is only 20 years older than the "Peacock" Variations; yet its musical language is up-to-date, even avant-garde. But as a clever evocation of and commentary on some Klee paintings, it makes remarkable use of the orchestral instruments and melodic and rhythmic ideas as well. These gained it as much favor last night as the Kodály piece met with.

Mr. Schuller's work is beginning to find its way into the repertory of more than just the major orchestras, and for all he knows, he may have created for the future another "Pictures at an Exhibition," with possibilities for similar popularity.

Mr. Cliburn's performances of the Liszt concertos had considerable grandeur and beauty. The pianist makes so much light of the technical difficulties involved, that the way he rolls out octave passages or littering cadenzas is not so much exciting as olympian. For this reason the more brilliant E flat Concerto found the pianist making a better impression.

The A flat Concerto is less obvious in its inspiration and more lyrical, and demands more intimacy of approach than the pianist seemed willing to give it. Still, the playing glistened tonally, had a natural flow and the aforementioned technical ease, which lifted his performances out of the routine.

Needless to say, the Bostonians and Mr. Leinsdorf played expertly throughout the evening.

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176

DEC 5 1964

Music

Van Cliburn Triumphs As a Second Franz Liszt

By LOUIS BIANCOLLI
Of the World-Telegram Staff

The tall Texan at Philharmonic Hall last night—also a winner of votes—was Van Cliburn. As always, he was a sensation.

Louis Biancolli

In fact he was a double sensation — appearing as soloist with the Boston Sypmphony, not in one concerto, but in two, both of them by Franz Liszt, and either one of them a man-size job for one evening.

With Erich Leinsdorf conducting, Cliburn gave both concertos new life. That is his way. Give him a century-old score, and he will fill it with the bustling vitality and fervor one forgot was there.

This was the case with the A Major Concerto, which he played on the first half of the bill. It was even more the case with the E Flat Major which closed the program. By then, Van Cliburn was a second Liszt.

* * *

What was refreshing about the reading, apart from the technical power and tonal beauty, was the way Cliburn remained at all times within the symphonic frame of the concertos. He was soloist, but he wasn't stealing the show. The show being the whole performance.

There was a place for himself, one for Leinsdore, another for the orchestra. And the largest of all for Liszt, who conceived his concertos as integrated units.

Cliburn was the greater artist, and the greater Lisztean for performing the scores as he did. There was no theatricalism, no hogging of the spotlight. He enhanced the performance and the performance enhanced him. It was a two-way deal.

The crowd gave him a spectacular ovation after each concerto. Of his generation of American pianists, he is still first in the hearts of his countrymen. He is an exciting and mature 30, complete master of his medium.

* * *

The program opened with a brilliant performance of Kodaly's "Variations on a Hungarian Folk Song." Most of this music is claptrap. Some of it pleasant, unctuous-sounding claptrap. The rest is ingenious, even beautiful.

One variation seems to come right out of Sibelius, complete with sinuouss strings and woodwinds; another out of "The Mikado." Much of it indeed, is strange chinoiserie for a Hungarian.

The trouble with Kodaly, as with so many Hungarian composers, not excepting Liszt and Bartok, is that they wrote so fast they seldom, if ever, rewrote. Three of the 16 variations are still fresh; the others are a baker's dozen—all stale.

Far more arresting were the "Seven Studies on Themes of Klee" by our own Gunther Schuller, a composer who gravitates between jazz and so-called serious music, making him a sort of thirfd force who keeps both camps envious.

The deceptively childish, but disturbingly symbolic paintings of the Swiss master are caught in music of fitful images that flash like fireflies and move like darts.

The performance was a credit to the Boston Symphony, that performed it in one burst of virtuosity after another — including an exalted jam session—and to the master-musician on the podium.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

DEC 5 1964

AT PHILHARMONIC HALL

Leinsdorf-Cliburn Score

5454

By MILES KASTENDIECK

ERICH LEINSDORF, Van Cliburn, and the Boston Symphony collaborated on Liszt concertos in Philharmonic Hall last night in the best of virtuoso tradition.

They vied with two contemporary works by Kodaly and Schuller, however, which had equal entertainment value.

Kodaly's variations on a Hungarian folk song, "The Peacock" represented the conservative tradition a quarter century ago. Schuller "Seven Studies on Themes of Paul Klee" may be consolidating a modern tradition.

What immediately catches attention in the Kodaly is his use of the pentatonic scale. That accounts for the seemingly Oriental flavor of certain variations, but interestingly it reflects a Hungarian predelection.

The work as a whole makes pleasant listening, identified as such by the almost musical comedy style of the finale. Its strength is its melodic invention.

★

THE SCHULLER fascinates as aural projection of either the mood or the scheme of Klee's paintings. His sense of reality in both impulses is startlingly realistic or literal.

He has such a keen orchestral ear that at times his studies in sound parallel remarkably the line and color of the paintings. This qualifies as imaginative as well as inspired craftsmanship.

Kodaly found rapport with orchestra and conductor. Schuller asked something more in modern feeling that either had completely mastered.

The "Little Blue Devil" study, for instance, demanded more idiomatic ally defined syncopation than Mr. Leinsdorf could conjure, and "The Twittering Machine" called for more humor.

Some of the other pieces would have profited by more abandon in performance. Nonetheless they won the audience's fancy.

★

VAN CLIBURN plays Liszt most naturally. His big hands are such a pianistic asset in themselves that he can play all the tinsel measures with consummate ease and control tone all the more strategically.

He appears somewhat self-conscious in expressing the romantic quality of the works (he was guilty of some sentimental phrasing) but he gave a masterly account of the decorative elements.

As sheer virtuoso playing his runs and octaves created excitement. He knew how to apply the glitter without making it too brittle and how to turn a phrase for real effectiveness.

He wisely played the A Major (No. 2) first, for E Flat (No. 1) is still the better outlet for his gifts.

When it comes to brilliant pianism, he continues to enhance his reputation, the touch of poetry remains at his fingertips instead of deep into the keys.

Mr. Leinsdorf seemed to enjoy letting the Bostonians shine in resplendent virtuosity.

1 A8

New York Post
D. 317,237 SUN. 250,207

DEC 6 1964 Burrelle's

Words and Music

By Harriett Johnson

Paul Klee With Van Cliburn

When Van Cliburn played Franz Liszt's A Major, and E Flat Major Piano Concertos Friday night in Philharmonic Hall, he was unlike the flamboyant Hungarian both as pianist and composer. Yet he gave superb performances of the two compositions in which he, conductor Erich Leinsdorf and the Boston Symphony were a closely knit unit.

Times have changed since Liszt "at one stroke changed piano performance from a refined dissertation into a grandiose oration," as Ralph Leonard puts it in "The Stream of Music." And the overblown aspects of Liszt's piano pieces — their extravagance, ornate virtuosity, languishing melodies—all are exploited to their detriment when blatantly exposed at the keyboard.

But many young artists are not so musically wise, nor have Cliburn's big hand and immense equipment, to be able, for instance, to play the glittering final section of the "E Flat" with the clean crispness of a diamond cluster. In each concerto, the pianist performed the Byronic melodies with proud, cool romanticism—that is with ardor, but without sentimentality.

He alerted the music to its vitality through swift, incisive thrust and flourish. He gave its design transparency by sparse use of the pedal. He was always in control through the thunder. In short, his performances were patrician, expressing an aristocratic power that comes to those who are truly well born to the keyboard.

Schuller's 'Paul Klee'

Between each portion of the Liszt-Cliburn partnership, Gunther Schuller's "Seven Studies on Themes of Paul Klee" intrigued the audience for 25 minutes.

Schuller, who at 39 is an old, retired Metropolitan Opera horn player, understands the expressive scope of his instruments as well as a physician knows the function of his blood pressure gage.

In his "Studies" he has achieved an aural psyche with each piece that acutely evokes a provocative image of what it means, at least, to him. The work, like Klee's suggestion-packed paintings, is a fascinating, telescoped metamorphosis of various ideas.

Each of the musical miniatures has its special pungency. "Arabian Town" not only evokes the mood but the specifics of a characteristically Eastern blend of sound, magically brought to life by Schuller's combination of instrumental intuition and knowledge.

"Twittering Machine had most of the audience spontaneously chuckling, no mean tribute.

Leinsdorf, apparently able to adapt himself to any musical situation with authority, was guileless in his subtle know-how with the jazzy "Little Blue Devil." His beat and knee bends would have made it at the Five Spot Cafe, but they fit Philharmonic Hall too. A miracle man.

NEW YORKER
NEW YORK, N.Y.
W 468,419

DEC 12 1964 Burrelle's

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The Dallas Morning News
DALLAS, TEXAS
D. 228,833 SUN. 255,955

DEC 8 1964 Burrelle's

NEW YORK REPORT:

Cliburn Skill Glows With Liszt

Van Cliburn . . . A Liszt "toss off" with Boston Symphony and Leinsdorf.

By JOHN ROSENFIELD
Amusements Critic of The News

NEW YORK — A pre-Moscow conviction that Van Cliburn's musical stature preceded and did not follow Moscow was substantiated when he played at Philharmonic Hall with the Boston Symphony Orchestra under Erich Leinsdorf. The question of celebrity and the size of fees are other matters but there is, happily, a basic Van Cliburn who expands musically.

The appearance in Philharmonic Hall here featured two concertos, the Liszt No. 2 in A Major, first in time of composition, and the more fashionable E Flat Major familiarly No. 1 but actually the second.

With the young composer's ostentatious addiction to keyboard bluster, contrived color effects (remember the tinkling triangle of the E Flat!), both concertos often are cartoons of show-offism.

Conductors with Hungarian consanguinity argue that the Liszt "cheapness" is what non-Hungarians bring to it as performers or listeners; that honest Liszt uses dazzling bravura as a means to a legitimate end of spirited nationalism, ardent and universal messages. Be this as it may, there is a Lisztian formula that superior intelligences can apply, that virtuoso prowess can toss off and not show off.

THE A MAJOR and E. Flat Major sounded as if they had it at Philharmonic Hall in Cliburn's subtle design and phenomenal finger span; in Leinsdorf's consonant thinking and control of one of the world's great orchestras, the Boston Symphony.

Cliburn was all present in flashy dexterity, prismatic tone and detailed meaningfulness of each phrase. If Liszt had something to say, soloist and conductor made it sound as sincere and emotionally urgent as possible. To most, it was a musical revelation and a triumph of pyrotechnics that concealed artifice. It is not outside the bounds of inference that Cliburn and Leinsdorf plan to record both concertos as a "package" which should rank as the models of discography. They may, hopefully, drive most other Liszt concertos from the market.

Leinsdorf, always more impressive at the head of an orchestra than in opera, conducted his superb contingent through Kodaly's "Peacock" Variations and Gunther Klee's "Seven Studies on the Themes of Paul Klee.'.' Oddly, both works were introduced by Antal Dorati, the Kodaly in Dallas and the Paul Klee in Minneapolis.

DORATI MIGHT have heard the performances here but didn't. Instead, he was busy serving as one of the judges in the annual International Mitropoulos Competition for Conductors, taking place at Hunter College. From its six prize-winners, three will be chosen by Leonard Bernstein as assistants next season with the New York Philharmonic.

Although Dorati is tied up six hours a day with the auditions, he found time to reinvigorate his list of recordings, second longest in the disc world, and to set up touring dates next year in America. He will plunge into Texas as one of the guests for the San Antonio Symphony. He has no plans at this time to revisit the city of his symphonic start, Dallas from 1945 to 1949. His planned tour in a few months with his own B.B.C. Symphony from London will be limited to the Eastern seaboard.

A meeting of major symphony orchestra managers found Alan Watrous of Dallas in town. Purely local problems were wrangled at the meeting, it was said. The managers, though, did find time to discuss soloist and guest conductor possibilities for next season.

The opening opera on the metropolitan tour next May will be the novelty, Gian-Carlo Menotti's "The Last Savage" for strategic and logistic reasons. The "Manons" and "Rigolettos" will follow.

A8

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New York Post
D. 317,237 SUN. 250,207

DEC 6 1964

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NEW YORK, N.Y.
W. 468,419

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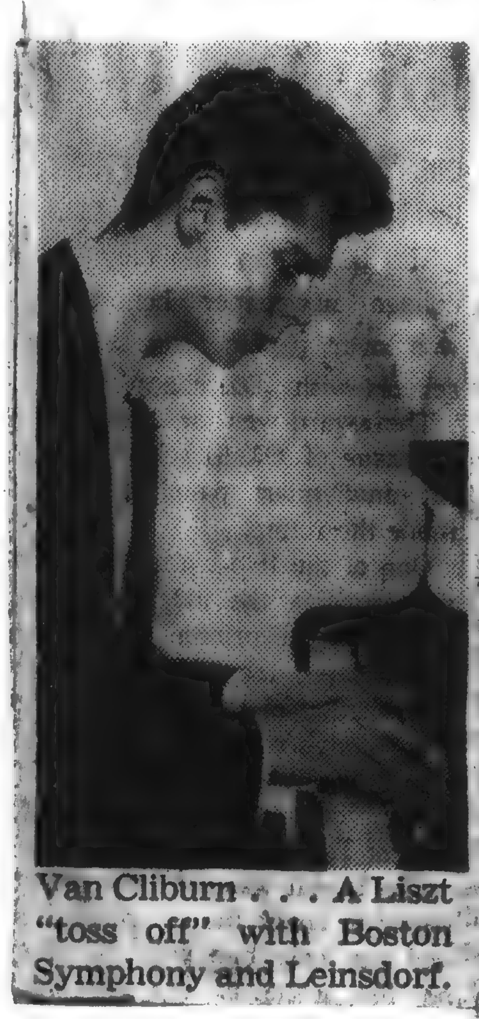
D. 228,833 SUN. 255,955

DEC 8 1964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CARNEGIE HALL. SAT. DEC 5th.

49

NEW YORK
Herald Tribune
D. 282,005 SUN. 363,384

DEC 7 1964
N Y TRIB 12/7/64

Erich Leinsdorf led the Boston Symphony Orchestra at Carnegie Hall Saturday evening, as part of the International Festival of Visiting Orchestras.

Dvorak's Third Symphony, Op. 10, a rarely performed but beautiful and dramatic work, was brilliantly interpreted and stunningly played. The same was true of the performance of Shostakovich's Violin Concerto that followed, to which Leonid Kogan lent his violinistic perfection as soloist.

The program opened with a careful reading of Haydn's twenty-first Symphony, with Mr. Leinsdorf presiding, Haydn-like, at the harpsichord.

P. T.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 603,574

DEC 7 1964

Leinsdorf and His Bostonians Play Haydn in Style of Period

Erich Leinsdorf went the purists one better Saturday night at Carnegie Hall when he led Haydn's early Symphony in A, No. 21, while seated at a harpsichord. The tendency in recent years has been to reduce symphonic string sections to approximate the small proportions of 18th-century ensembles, but no conductor in recent memory has gone all the way and conducted while playing, which was a practise in Haydn's time.

The orchestra played well, with Mr. Leinsdorf occasionally cueing with his hands, but more frequently with nods of the head. And the pleasant rattle of the one-manual Herz added greatly to the effect of the whole. It gave the music a spicy tang, even in Mr. Leinsdorf's simple chording.

Then followed Dvorak's Wagnerian Symphony No. 3 in E flat. The rest of the musicians joined in on this, and the performance was a shining affair. Written in 1872, it is not often heard, but is a beauty. The first movement is a song; the second a slow march with brasses sounding in one spot like the entrance of the Gods into Prague, and the brilliant close owing some spirit to "Tannhaüser."

The orchestra sparkled in the performance, and the capacity audience responded heartily. But it was not like the clamor that followed Leonid Kogan's playing of the Shostakovich Violin Concerto.

The Concerto was written for David Oistrakh nine years ago and was first played here by him in 1955 with the late Dimitri Mitropoulos.

Mr. Kogan, one of the world's supreme violinists, gave it the kind of performance that immediately endears an unfamiliar work to its listener. Its four movements are not difficult to follow. The opening Nocturne is somber, the Scherzo frenzied but good-humored, the Pasacaglia murky and the Burlesque pure fun. It is very taxing music, but Mr. Kogan is the kind of player for whom intricacies are made. The Soviet violinist can and does do anything with his bow. High, low, fast, drawn-out, silken raucous, — he merely has to think of it to do it. And his thinking was always musical.

Mr. Leinsdorf provided a solid frame of reference for him and both shared the eight minutes of cheering and clapping at the end. This was another in Carnegie Hall's invaluable International Festival of Visiting Orchestras series, one which is quietly exerting a very positive cultural force in this city.

HOWARD KLEIN.

CHI. ILL.
MUSICAL LEADER. JAN. 65

On Dec. 5, the Bostonians, again under their Music Director, **Erich Leinsdorf,** made the first of their four scheduled appearances in this season's **Carnegie Hall Festival of Visiting Orchestras.** The story of this concert is the story of the incredible virtuosity of Soviet violinist **Leonid Kogan,** the soloist in the Shostakovich Violin Concerto. Here was virtuosity in its highest sense: brilliant, controlled precision, pure intonation, a tone which glowed at all dynamic levels, and the evident application of all these toward musical ends. For this technical wizard consistently took the time to shape his phrases, to make every statement of the music an expression of personal conviction, and to integrate the trickiest ensemble sections perfectly with the immaculate accompaniment. This 1955 work is a very good one, though the magic-filled performance here may have made it sound better than it is. It boasts an exquisite opening Nocturne, some appealingly characteristic coloring, and a deft scoring touch which ideally supports and offsets the dominant solo violin. Two symphonies, Haydn's No. 21 and the Dvorak Third, opened the program. The former, led by Mr. Leinsdorf from the harpsichord, proved to be one of those delightful early Haydn gems in which the emergent classic idiom is pervaded by Baroque echoes; the latter, (which would have gained from a more lushly romantic reading) was a bombastic, rambling opus whose moments of individual character were lost in reminiscences of Wagner, Schumann and Brahms.—H.F. . . . Rounding out a busy New York visit, the Boston Symphony's leading instrumentalists journeyed to the Hunter College Playhouse Dec. 7 for the New York debut of the newly constituted **Boston Symphony Chamber Players.** A lovely program of Mozart and Beethoven chamber works ppointingly reminded us that great technicians playing to-ether do not necessarily produce great chamber performances. ne ensemble rapport rarely lifted the readings above a petence level, with the wooden, insensitive playing of the key string soloists in glaring contrast to the musicianly flutist **Doriot Anthony Dwyer** and oboist **Ralph** berg. H.F.

Symphony News: Erich Leinsdorf was sworn in by ohnson as a Trustee of the John F. Kennedy Cen- erforming Arts at Dec. 2 White House ceremonies nnounced that pianist **Claude Frank** would join 's newly formed **Chamber Players.**

CARNEGIE HALL. SAT. DEC 5th.

NEW YORK Herald Tribune
D. 282,005 SUN. 363,384

DEC 7 1964 R.H.N. S.
N Y TRIB 12/7/64

Erich Leinsdorf led the Boston Symphony Orchestra at Carnegie Hall Saturday evening, as part of the International Festival of Visiting Orchestras.

Dvorak's Third Symphony, Op. 10, a rarely performed but beautiful and dramatic work, was brilliantly interpreted and stunningly played. The same was true of the performance of Shostakovich's Violin Concerto that followed, to which Leonid Kogan lent his violinistic perfection as soloist.

The program opened with a careful reading of Haydn's Twenty-first Symphony, with Mr. Leinsdorf presiding, Haydn-like, at the harpsichord.

P. T.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 603,574
DEC 7 1964

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Boston Symphony News: Erich Leinsdorf was sworn in by President Johnson as a **Trustee of the John F. Kennedy Center for the Performing Arts at Dec. 2 White House ceremonies** It was announced that pianist **Claude Frank would join** Orchestra's newly formed **Chamber Players.**

1 50

TUES. 4. FRI- SAT. 10.

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourth Program

TUESDAY EVENING, DECEMBER 8, *at* 8:30 *o'clock*

KODÁLY . . Variations on a Hungarian Folk Song, "The Peacock"

Introduction: Moderato
I. Con brio
II. Pianissimo
III. Forte (appassionato)
IV. Poco calmato
V. Forte appassionato
VI. Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante — poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale — Vivace

(First performance in this series)

SCHULLER . . . . Seven Studies on Themes of Paul Klee

I. *Antike Harmonien* (Antique Harmonies)
II. *Abstraktes Terzett* (Abstract Trio)
III. *Kleiner Blauer Teufel* (Little Blue Devil)
IV. *Die Zwitschermaschine* (The Twittering Machine)
V. *Arabische Stadt* (Arabian Town)
VI. *Ein Unheimlicher Moment* (An Eerie Moment)
VII. *Pastorale*

(First performance in this series)

INTERMISSION

DVOŘÁK . . . . Symphony No. 3, in E-flat major (*Op.* 10)

I. Allegro moderato
II. Adagio molto, tempo di marcia
III. Finale: Allegro vivace

(First performance in this series)

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Tenth Program

FRIDAY AFTERNOON, DECEMBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 12, *at* 8:30 *o'clock*

MOZART . . . . Symphony No. 33, in B-flat major, K. 319

I. Allegro assai
II. Andante moderato
III. Menuetto
IV. Finale: Allegro assai

(First performance at these concerts)

LEWIS . . . . "Designs for Orchestra"

I. Passacaglia — Adagio
II. Allegro

(First performance in Boston)

INTERMISSION

BRAHMS . . . . Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

BALDWIN PIANO RCA VICTOR RECORDS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 6 1964

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Strauss Excerpts By Leontyne Price

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The Tuesday evening program will open with Kodaly's Variations on a Hungarian Folk Song, "The Peacock," and will continue with "Seven Studies on Themes of Paul Klee" by Gunther Schuller. After the intermission Mr. Leinsdorf will conduct Dvorak's Symphony No. 3, in E-flat major (Op. 10).

Leontyne Price, soprano, will be guest soloist with Mr. Leinsdorf and the orchestra at the concerts of Friday afternoon and Saturday evening. Miss Price last appeared with the orchestra in December, 1958. She will be heard in the Awakening Scene from Richard Strauss' opera "The Egyptian Helen" and the Final Scene from Strauss' "Salome."

Mr. Leinsdorf will also conduct the orchestra in Schumann's Symphony No. 3, in E flat major, "Rhenish," Op. 97; the Prelude and Waltz Sequence from "Der Rosenkavalier" by Strauss; and an orchestral interlude from "Salome" which will precede the Final Scene.

LEONTYNE PRICE

The Scene from "The Egyptian Helen" will be performed for the first time in Boston and the portions from "Salome" will be heard for the first time at the Friday-Saturday concerts.

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

DEC 5 1964

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Evening Globe
BOSTON, Mass.
Circ. 144,855

DEC 9 1964

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The orchestra's programs, Friday at 2 p.m. and Saturday at 8:30 p.m. will now be made up of Bach's Suite No. 1 in C major, the first Boston performance of Robert Hall Lewis' Designs for Orchestra, and the Brahms Second Symphony. Erich Leinsdorf will conduct.

Lewis, a native of Portland, Or., studied at the Eastman School of Music and at Vienna Academy of Music, was a Fulbright Fellow in 1955. He teaches theory and composition at Goucher College in Baltimore. Lewis has been lecturer in American music for the United States Information Agency.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
DEC

Symphony change

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On Friday afternoon and Saturday evening the orchestra will perform Mozart's Symphony No. 33 in B-flat (K. 319), Robert Hall Lewis's "Designs for Orchestra" (first Boston performance), and Brahms' Second Symphony.

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90

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Christian Science
Monitor (e)
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Circ. 174,850
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Mr. Lewis teaches theory and composition at Goucher College in Baltimore.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

Symphony

'Designs for Orchestra' Proves A Dull, Ponderous Abstraction

By ROBERT TAYLOR

A singularly dull and ponderous abstraction, Robert Hall Lewis's "Designs for Orchestra," which received a first Boston hearing at this weekend's concerts of The Boston Symphony Orchestra, illustrates the banality of the contemporary academic advance guard.

The banality resides in the fact that ability to compose in any idiom is no guarantee of a gift for making music. Schonberg possessed both, and so do many of his aesthetic progeny, but breaking the trance of the keynote and Wagner's potent spell, the atonalists have developed a rigid a category of style as any in history. Mr. Lewis, unfortunately, is one of its doctrinaire casualties.

His "Designs" discloses a skill in handling orchestral timbres —which is not the same thing as the communication of an idea or an emotion. Everything in this music is form; we are required to regard content as an irrelevant vulgarity. This would be entirely valid if the form had a significance that one could consider as a striking insight into the nature of musical speech, like Elliot Carter's "Variations for Orchestra," played earlier this season, or conveyed an idiosyncratic character, like Stravinsky's sacred ballad, "Abraham and Isaac" heard in Symphony Hall on Wednesday night.

In fact, however, "Designs" does not live up to the promise implicit in the program notes, which suggest that the composer has wedded atonality to traditional procedures in order to advance personal expression. Rather than the latter, the score is filled with a series of technical mannerisms, indistinguishable from the gestures being contrived in similar measures by composers seeking a 20th Century spirit; paper music, thick with pedantry, devoid of emotive power, and substituting a lack of cadence for a largeness of vision. One could not feel shock; anonymity only induces sadness. Mr. Lewis was on tap for a bow to strained applause.

Owing to the indisposition of the soprano, Leontyne Price, who was scheduled, but who had to cancel her appearance when she came down with a cold earlier this week, Symphony Hall spokesmen declare that Miss Price hopes she will be able to sing with the orchestra at a date later in the season, Mr. Leinsdorf was impelled to substitute the Brahms second for the Strauss excerpts originally programmed. He came through with an exceptionally clean account, straightforward in purpose and nicely-balanced in sonorities, but for me the highlight of the program consisted of the first series performance of Mozart's Symphony No. 33.

Elegant, Sparkling

It is a bit surprising that the B-flat Symphony has only been done in Tanglewood, for it is an exceptionally captivating item, elegant in detail, sparkling with melodic lustre. Criticism has been unfair to the score, which immediately antedates Mozart's C

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 10th program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Symphony No. 33, in B-flat major, K.319 .... Mozart
"Designs for Orchestra" .... Lewis
Symphony No. 2, in D major, Op.73 .... Brahms

major, and the towering scores of the later years, but despite the conventionality of the material, the Symphony 33 is admirably laid out for small chamber orchestra, and its graceful ambience is ideally suite d to an ensemble of oboes, bassoons, horns and strings.

Mr. Leindorf's performance was light and deftly-phrased, and it seemed to me that he achieved a delectable variety of string tone in an animated interpretation. It is the aptness of Mozart's melodic ideas that charm, rather than the innate invention of the thought, and the fluency of the performance accented the gentle, precise buffo manner.

The Brahms, if anything, was understated, but none the worse for that. It was treated with a brightness highly apposite to the symphony, and if it seemed that Mr. Leinsdorf bore down a bit heavily to achieve the necessary woodwind translucence, he nevertheless achieved a pastoral shimmer and contrast with the dramatic trombones and tubas of the outer movements. The performance was a very good one, not perhaps of the highest order, but still welcome, and greeted by cheers from an audience who found in it release from the rigors of the score preceding.

Next weekend Joseph Silverstein and Jules Eskin will be the soloists in Brahm's Concerto in A Minor fo rViolin and 'Cello, Op. 102; and Mr. Leinsdorf has scheduled Schumann's "Rhenish" Symphony No. 3, in E-fla tmajor, and Fine's Toccata Concertante.

NewEngland Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 12 1964

At Symphony

On Mozart, Brahms And Robert Hall Lewis

By MICHAEL STEINBERG
Globe Music Critic

At Friday's Boston Symphony program, Erich Leinsdorf conducted Mozart's Symphony No. 33 in B flat, the first Boston performance of "Designs for Orchestra" by Robert Hall Lewis, and the Brahms Second Symphony.

The program was originally to have included excerpts from "Salome" and "Aegyptische Helena" by Strauss, but Leontyne Price has been ill and was unable to appear. She hopes, as of course does the Boston Symphony, that it will be possible for her to fulfill the engagement later in the season.

Robert Hall Lewis is a composer in his late thirties who teaches at Goucher College in Baltimore. "Designs for Orchestra" was composed during the Summer and Fall of 1963, and it was first performed by the Baltimore Symphony Orchestra, Peter Herman Adler conducting, last January.

It is a work perhaps a quarter of an hour long and in two connected movements, a slow passacaglia and a faster section in sonata form. The formal design is quite traditional; the harmonic matter, however, is atonal, or at least thickly and continuously dissonant.

The passacaglia is particularly well and interestingly made in that the variations become longer up to its midpoint, whereafter they contract again. Lewis writes for large orchestra, and I had the feeling that he writes for too much of it too much of the time. In the second half of the passacaglia, he seems to be exercising timbral choice with fastidiousness and care; otherwise "Designs" tends to sound untransparent, monotonous, and noisy rather than brilliant.

I say all this a little hesitantly because I know from experience how dangerous it is to take for granted in a new piece that the performance is really a just one, and that this is particularly true in matters of dynamics and balances. In other words, not having seen the score, I cannot be completely sure I was hearing the sounds Lewis would have wanted me to hear. The magniloquent Lewis rhetoric is a kind not very sympathetic to me, but I found his composition to contain interesting ideas, and I should be interested to hear some of his chamber music.

Most of the audience clearly hated it. Several ladies fled soon after the beginning, and the composer's reception when he appeared on stage for a bow is best described as passively discourteous.

Mozart and Brahms fared neither badly nor really well. Actually, I am at a loss to analyze a performance like that of the Mozart: tempi were appropriate, phrasings intelligent, the playing good, yet it is hard to imagine anything duller.

The work itself, amazingly enough being done for the first time by the Boston Symphony, is marvelous, and specializes in turning innocent openings into amazing developments and conclusions.

The Brahms was plain, a little on the slow and heavy side. It has one moment of very great beauty, and that was James Stagliano's playing of the horn solo just before the first movement coda.

Is Boston still against Brahms? There was a constant procession to the exits. At the end, however, the audience rose to the bait at Leinsdorf's whipped-up coda to indulge in the provincial and by now automatic habit of clapping right into the last chord.

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Morning Globe
BOSTON, Mass.
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Program Change

Mozart's Symphony No. 33 in B flat will replace the Suite No. 1 by Bach on programs today at 2 and Saturday at 8:30 p.m. by the Boston Symphony Orchestra.

The illness of soprano Leontyne Price, who was to have been soloist in two Strauss works, necessitated program changes early this week. Erich Leinsdorf will also conduct the first Boston performance of Robert Hall Lewis' Designs for Orchestra and the Symphony No. 2 of Brahms.

NewEngland Newsclip Agency, Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

DEC 12 1964

New Lewis 'Designs'

By Harold Rogers

We had been looking forward to hearing Leontyne Price at the weekend Boston Symphony concerts, singing excerpts from Strauss operas. But she had to cancel; she was not feeling well; and when she telephoned Erich Leinsdorf she told him she wanted to come before the end of the season. That is, provided her heavy schedule at the Metropolitan permits her to do so.

We hope she can. The substitute program Mr. Leinsdorf gave us would have been disappointing on any basis. It was doubly so owing to Miss Price's absence.

He opened with Mozart's Symphony No. 33 in B-flat major, K. 319—another first performance at these concerts. All was pretty; all went well.

* * *

Then he offered the first Boston hearing of "Designs for Orchestra" by Robert Hall Lewis. Composed in 1963, this atonal work doubtless held the greatest inferest for the composer himself, though on first hearing it was not without its ingratiating moments. At the double bar Mr. Lewis ran to the stage to shake Mr. Leinsdorf's hand before the applause had dissipated. All contemporary composers have trained themselves for this sprint.

The "Designs" have much to commend them. In two connected movements—Passacaglia (an Adagio) and Allegro — Mr. Lewis displayed the happy ability to construct a sweeping melody, most listenable, and then punctuate it by little eddies of pizzicati or of pooping brass.

* * *

The melody sings its way from choir to choir in true passacaglia form as the tension builds. Then come some great growling chords that spew all over the orchestra, after which a certain relaxation sets in. There are some fine trilling effects that bubble up here and there; also some luscious string writing in closed position.

In the Allegro the tension again builds to a macrocosmic explosion, this time with tambourine. Then come a series of frenetic, spasmodic statements during which I completely lost interest. It turned gray in the ear.

* * *

This is the problem faced by any composer or conductor—that of holding the listener's attention. If a listener—especially an experienced listener—finds his thought wandering to extra-musical subjects, then he knows that all is not going right. The fault may lie either in the score or on the podium.

When Mr. Leinsdorf closed with the Brahms Symphony No. 2, all was pretty; all went well. But all was not going right. He did not infuse it with the excitement that he recently put into Menotti's "Death of the Bishop of Brin-

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The Providence Journal
PROVIDENCE, R. I.
D. 63.635 SUN. 194,795

DEC 6 1964

RICHARD BURGIN conducts the Boston Symphony Orchestra next Sunday at 3:30 p.m. at Veterans Memorial Auditorium.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,292

DEC 1 4 1964

Music In Review

Boston Symphony Concert Wins Ovation For Director

Richard Burgin, conducting the Boston Symphony Orchestra, was given an ovation for the manner in which he brought out the drive and power, and also the graceful, florid and exquisite playing of those musicians Sunday in Veterans Memorial Auditorium.

Opening with Schubert's "Symphony No. 4 in C-Minor, 'Tragic,'" with its first movement divided with a pensive adagio molto and an animating allegro vivace there was no hint of the tragic in the grace and poetry of the music. A bit grave but not sad. However, in the andante, second movement, there was a haunting plaintiveness, an almost futile hopefulness.

Then in the third movement, menuetto: allegro vivace, the stately dance rhythm produced a false gaiety and a pseudo insouciance that seemed to be trying to suppress a foreboding of ill.

The finale, allegro, was a restless driving, almost frenzied, protestation of the recurring accented beats in the percussion that resembled the relentless blows of Fate.

The following modern work—Carter's "Variations For Orchestra" — was the kind of music to go to sleep by. When it didn't sound like fire crackers exploding and mosquitoes whining it was like a couple of kids with a lath on a picket fence or throwing rocks into a wash tub. It is a waste of genius to write a composition like that, a waste of talent to play it, and a waste of money if you had paid to listen to it.

There was musical imagery in every one of the "Pictures at an Exhibition" by Moussorgsky, Ravel arrangement, when Burgin called for color or shading and the tension built until the magnificent "Great Gate of Kiev" brought the audience to its feet cheering at its last, crashing chord. C. H. L.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

DEC 1 3 1964

MUSIC

TODAY

THE GUITAR GUILD will present a program at 3 p.m. at the William H. Hall Free Library, 1825 Broad St., Cranston.

Performers include Steven Fales, Thomas Greene, Mrs. Jacqueline Walker, Mrs. Ilsa Shaler and Lloyd Moon.

The program, open to the public without charge, is as follows:

Barcarole	Bellow
Suite	DiVisee
Indian Suite	Hoffer
Greensleeves	traditional
Sonata	Corelli

THE BOSTON SYMPHONY Orchestra gives its third Providence program at 3:30 p.m. at Veterans Memorial Auditorium.

Richard Burgin, associate conductor, will direct the orchestra in Schubert's Symphony No. 4, in C minor, Tragic, Carter's Variations for Orchestra and Moussorgsky's Pictures an Exhibition.

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Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

DEC 1 4 1964

Music Yesterday

Hub Symphony Orchestra Plays at Vets Auditorium

By RUTH TRIPP

The Boston Symphony Orchestra played yesterday afternoon at Veterans Memorial Auditorium to an enthusiastic audience. Richard Burgin, associate conductor, presented an interesting program which featured a first performance in Providence of Elliott Carter's Variations for Orchestra. The audience also heard Schubert's Symphony No. 4 and the Ravel orchestration of Moussorgsky's "Pictures at an Exhibition."

The Carter work generated much lively conversation at intermission with absolute strangers discussing its merits spiritedly as though they were old friends. Commissioned by the Louisville Symphony Orchestra, this piece was first played there in 1956. It will be some time before it makes the list of "50 favorites," indeed, if it ever does. But contemporary composers are not concerned with that distinction. They are concerned with expressing their musical ideas in a pattern that can be explained to their musical colleagues and possibly understood by them. In the process, they hope cheerfully that the public will also enjoy the results of their labors.

On the credit side, for this complex structure, three-cheers for Mr. Burgin and the boys from Boston. They made the double bar safely with only one or two worried moments. As for Carter, it is evident that his orchestral works are easier to take than his string quartets. The diffusion of his conflicting sounds over the many tonal areas of a large orchestra, lessens the pain of the more acute dissonance. He has very exciting rhythmic ideas and asks much of her performers. The timpanist seemed to need an extra pair of hands at one point.

There were many lovely moments in the gentler spots of the score and one of these was the exquisite melting away of the final variation. The themes were fragmentary. Before one of them could be identified securely, another choir of the orchestra would take it up and still a third. Yet at times, it was perfectly apparent that a theme was progressing in the retrograde fashion so dear to the serial writers. Solo instruments were frequently used and they performed well. Have your own opinion about Elliott Carter's Variations for Orchestra, but give the Boston Symphony Orchestra the credit due it for its presentation of a work by one of the outstanding contemporary American composers.

The Schubert Symphony was a pleasant adventure into familiar consonant music, a good opener. The Moussorgsky Pictures was a brilliant piece orchestral virtuosity, with the powerful impact, rhythm variety and descriptive episo required. Cheers followed triumphal ending of the "G Gate at Kiev" and each performer was singled out applause. The orchestra pla very well indeed and the audience left in a gay mood.

"Cambridge" 3. FRI-SAT. 11.

ASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eleventh Program

ERNOON, DECEMBER 18, *at* 2:00 *o'clock*

ATURDAY EVENING, DECEMBER 19, *at* 8:30 *o'clock*

Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

ace
oderato assai
llegro non troppo
Maestoso
Vivace

..........................Toccata Concertante

INTERMISSION

Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

These concerts will end about 3:40 o'clock on Friday Afternoon;
10:10 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

TUESDAY EVENING, DECEMBER 15, *at* 8:30 *o'clock*

SCHUMANN..................Overture to Byron's Manfred, *Op.* 115

INTERMISSION

MAHLER............................Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

BALDWIN PIANO — RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

Symphony Calendar

Orchestra Plans 5-Concert Week

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will give four concerts and an open rehearsal this week at Symphony Hall. Mr. Leinsdorf will conduct the programs through Saturday evening, and Richard Burgin will conduct next Sunday afternoon.

The Tuesday evening "Cambridge" concert will be telecast as usual by WGBH-TV, Channel 2, and broadcast via Radio Station WGBH-FM, preceded by a half-hour interview with Mr. Leinsdorf and guests via Channel 2. The orchestra's program will begin with the Overture to Byron's Manfred, Op. 115, by Schumann, and will conclude with Mahler's Symphony No. 6, in A minor.

Jules Eskin, principal cello of the orchestra, and Joseph Silverstein concertmaster, have been invited by Mr. Leinsdorf to be soloists at the Friday-Saturday concerts in the Brahms Concerto in A minor for Violin and Cello, Op. 102. Mr. Leinsdorf will open the program with Schumann's Symphony No. 3, Op. 97, and the Toccata Concertante by the late Irving Fine, which received its world premiere by the Boston Symphony in 1949.

The orchestra's concert next Sunday afternoon, conducted by Richard Burgin, will begin with Schubert's Symphony No. 4, in C minor, and continue with the first performance in this series of Elliott Carter's Variations for Orchestra. The program will close with the Moussorgsky-Ravel "Pictures at an Exhibition."

Mr. Burgin will conduct the above program in Providence this afternoon at the orchestra's third concert of the season in the Veterans Auditorium.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

DEC 18 1964

JOSEPH SILVERSTEIN AND JULES ESKIN, concertmaster and principal cellist, respectively, of the Boston Symphony Orchestra, will be soloists for the Brahms Double Concerto in A minor, Op. 102, at Symphony concerts today and tomorrow night.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

DEC 13 1964

Cellist at Symphony

The Boston Symphony's new solo cellist, Jules Eskin, will perform in Brahms' Double Concerto in A minor at the orchestra's concerts Friday afternoon at 2 and Saturday evening at 8:30 p.m. Joseph Silverstein, concertmaster, will be the violinist. Erich Leinsdorf will conduct.

The programs will open with Schumann's Symphony No. 3 in E flat major, "Rhenish," Op. 97, and continue with the late Irving Fine's Toccata Concertante. The Boston Symphony gave the world premiere of the fine work in 1949.

The orchestra's concert of Sunday afternoon, Dec. 20, at 3, conducted by Richard Burgin, will begin with Schubert's Symphony No. 4, in C minor, and continue with the first performance in this series of Elliott Carter's Variations for Orchestra.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 17 1964

BSO to Perform Irving Fine Work

Toccata Concertante by the late composer Irving Fine, who at his untimely death was head of the School of Fine and Applied Arts at Brandeis University, will be performed by the Boston Symphony Orchestra at this weekend's Symphony Hall concerts, conducted by Erich Leinsdorf on Friday afternoon, Dec. 18 and Saturday evening, Dec. 19.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

DEC 18 1964

Late Irving Fine Represented at BSO

The Boston Symphony Orchestra will present "Toccata Concertante" by the late Irving Fine, former chairman of Brandeis University's School of Creative Arts, today at 2 p.m. and tomorrow at 8:30 p.m. at Symphony Hall.

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"CAMBRIDGE" 3. FRI. SAT. 11.

FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eleventh Program

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SATURDAY EVENING, DECEMBER 19, *at* 8:30 *o'clock*

. . . Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97

- I. Vivace
- II. Moderato assai
- III. Allegro non troppo
- IV. Maestoso
- V. Vivace

FINE . . . . Toccata Concertante

INTERMISSION

BRAHMS . . . Concerto in A minor for Violin and Violoncello, *Op.* 102

- I. Allegro
- II. Andante
- III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN *Violin*	JULES ESKIN *Cello*

These concerts will end about 3:40 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 1 3 1964

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DEC 1 8 1964

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

DEC 1 3 1964

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DEC 1 8 1964

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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 1 6 1964

Cello Soloist

The Boston Symphony's new solo cellist, Jules Eskin, will join violinist Joseph Silverstein in the Brahms Double Concerto at the orchestra concerts Friday and Saturday.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

DEC 1 9 1964

Missing ingredient

That extra something

By John Marshall Cuno

Craftsmanship of the first order, lively animation, and strong feeling were in evidence at the Friday afternoon concert of the Boston Symphony Orchestra. However, the performance lacked that extra ingredient — call it what you will: excitement, enthusiasm, love — which can turn a concert into something more than a listening experience.

Three selections emerged with about equal eloquence: Schumann's "Rhenish" Symphony No. 3, Irving Fine's "Toccata Concertante," and the Brahms Double Concerto in A minor for violin and cello.

* * *

Most forceful of these was Fine's fairly short work with its syncopated and percussive elements. The strings here had their argumentative discourse with the horns, settled by the percussion section. It was much like someone raising his voice to produce a silence. The work became quite rhythmically angular and increasingly dynamic toward the end.

Fine called it "toccata" to suggest its fanfare qualities, and "concertante", because of its affinity with baroque concertos. A baroque energy was colorfully apparent. Solo wind instruments accompanied by strings were thematically articulate, as were trumpet, flute, and bassoon. The clarinets had their persuasive points to make. Erich Leinsdorf conducted this work with a rhythmic precision that inspired audience confidence.

* * *

Fine's Toccata was composed in 1947 and was performed by the Boston Sympony the next year. It is one of the most refreshingly contemporary things one could select for an interlude such as it became on Friday's program.

Schumann's symphony was marked by slowness of tempo, particularly in the first and second movements. But elegaic and lyric strains, contrasting themes in basses and violins, sudden and effective modulations, and a pleasantly urgent first theme, repeating itself with rhythmic variation, constituted an engaging opening movement for both the program and the Schumann work.

The third and fourth movements imparted, respectively, their tenderness and solemnity. Trombones and horns lifted the latter movement to the level of the majestically beautiful. But again, where was that extra needed ounce of inspiration?

* * *

The gay, energetic themes of the final movement brought the work to a strong close. But with all its sweeping, romantic individuality, the work still lacked power.

Jules Eskin, cello, and Joseph Silverstein, violin, produced a pleasant combination in the Brahms concerto, but the performance, generally orchestral as it is, with soloistic effects, sounded too much like a concerto for violin with cello accompaniment.

Mr. Eskin, nevertheless, as modestly unassuming as he is, could produce some beautiful measures, and Mr. Silverstein was his usual bright, but not brilliant, self.

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Herald (m)
BOSTON, Mass.
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DEC 1 9 1964

Symphony

Most Thoroughly Satisfying Afternoon of the Season

By ROBERT TAYLOR

On paper, yesterday's program by the Boston Symphony Orchestra seems a humdrum affair. In performance it became the most thoroughly satisfying afternoon of the season so far.

One's advance misgivings were based on the fact that Schumann's "Rhenish" Symphony, despite its felicities, is based on the free development of themes of a similar character — with the result that most readings are muddy and monotonous.

The Brahms double concerto, to the record collector who can quibble over the merits of Heifetz-Feuermann vs. Heifetz-Piatigorsky, would appear to demand virtuosi of exalted station. The Irving Fine Toccata Concertante was unfamiliar to me, but checking on the reviews of the prior BSO performance, Oct. 22, 1948, I discovered the work was praised rather dutifully as promising but academic.

As a matter of fact, the Toccata Concertante turned out to justify the evaluation Koussevitzky made of it: "a contemporary minor masterpiece." The good Doctor was prone to describe all new music he scheduled in the same phrase, but he was right in his enthusiasms more often than not, and he had the Fine score summarized accurately.

It is another illustration of the loss suffered by American music upon the composer's death at the age of forty-seven in August, 1962.

Fine Orchestration

The work is brilliant in its orchestration, and together with Elliott Carter's Variations constitutes the most imaginative modern U.S. music heard at Symphony this season. Irving Fine knew how to make an orchestra sound, and his striving in this piece for a stylistic affinity with "the energetic music of the Baroque concerto" results in a blend of rhythmic vitality and fastidious craftsmanship.

Nothing is overstressed: the textures of solo voice and ensemble are admirably balanced, the polyphonic form contains some of the dry melodic aphorisms of Stravinsky yet expresses subtle eloquence of its own. The polish and clarity of the musical ideas are remarkable. Concentrated, lyrical and bright, they add luster to the memory of a first-rate musical sensibility.

Demand on Soloists

The Brahms isn't done as often at these concerts as cursory examination of the program would suggest, for the last pairing (Francescatti-Mayes) eight years ago, ended a gap of 32 years. Joseph Silverstein and Jules Eskin, stepping from the first-desk ranks, gave a splendid performance, notable for its stylistic rapport and shapeliness of phrase.

The virtuoso side of this music demands a great deal of the soloists, but from the initial attack of Mr. Eskin it was plain the interpretation would be understated. What really counted more was unaminity of purpose, the dialogue between the solo instruments acquiring a noble cantabile tranquility from the elaborate opening cadenza onward passing from 'cello to violin.

Mr. Eskin did not stress largeness of tone; he and Mr. Silverstein, whose warmly-accented phrasing proceeded smoothly, achieved the chamber-music dynamics that really must be foremost, the double-stoppings and bowings of an intricately-interwoven utterance tinged with the colors of gypsy overtones in its reflective course.

Playing a concerto is not the same as expertise in orchestral matters. To the credit of both performers, who received excellent accompaniment from Mr. Leinsdorf, this was an eminently respectable account that said much for the quality of individual talent within the choirs of the Boston Symphony. The competition from itinerant virtuosi is stiff, but Messrs. Eskin and Silverstein more than held their comparative own.

Schumann's "Rhenish" Symphony received a handsome treatment, with Mr. Leinsdorf taking the slow movement "adagio" rather than "moderato assai."

This had the considerable advantage of preparing one for the clarinet-and-bassoon tenderness of the third movement as a logical contrast to the heavier joviality of the scherzo, while the so-called "Cathedral scene" emerged in the carefully-blazoned pomp of a solidly-organized design. Enchanting in detail, interpreted with a becoming restraint, the performance was totally alive, and I am not inclined to quibble with Mr. Leinsdorf's concepts.

The next concert on the first days of 1965 features Haydn's "The Seasons," with Helen Boatwright, soprano, Charles Bressler, tenor, Thomas Paul, bass, and the Handel and Haydn Society Chorus prepared by Dr. Edward F. Gilday.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 11th program of the 84th season yesterday in Symphony Hall. Joseph Silverstein, violin, and Jules Eskin, 'cello, were the soloists. The program will be repeated tonight at 8:30.

Symphony No. 3, in E-flat major,
"Rhenish," Op. 97 .... Schumann
Toccata Concertante .... Fi
Concerto in A minor for Violin and
Violincello, Op. 102 .... Bra

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Morning Globe
BOSTON, Mass.
Circ. 202,711

[illegible] 1964

Symphony

Eskin's Official Debut: Brahms Double Concerto

[illegible] INBERG

[illegible] nearly [illegible] first sea- [illegible] of the [illegible] There have [illegible] opportunities to get an idea of his playing. He has been heard with the Boston Symphony Chamber Players, the Boston Symphony String Quartet, and in several incidental solos that crop up in the symphonic literature.

But on Friday afternoon he made what in a sense was his official debut when he played in a performance of the Brahms Double Concerto with Joseph Silverstein, Boston Symphony concertmaster, as violin soloist, and with Erich Leinsdorf conducting.

It was a beautiful performance of a work that is as far as any standard concerto from playing itself. It was a more intimate performance than most. Eskin's tone, though warm, is not large. His style is chamber-musical, rather quietly inflected, and without much outward dramatic projection. He resisted all temptation to force or to inflate his playing, and it was in its quiet way playing of impressively sensitive responsiveness and intelligence.

One of the great pleasures of the performance was the ensemble with Joseph Silverstein. His sound and style are also delicate, and the two soloists were perfectly matched to each other.

And this time there was not only the customary pleasure of Silverstein's impeccable intonation and violinist control, but there was also the greater pleasure of his lively and exquisite playing of the music.

The orchestra's contribution was excellent also, though perhaps just a little burly in the long opening ritornello of the first movement.

In the first half of the concert, Leinsdorf conducted Schumann's "Rhenish" Symphony and the "Toccata Concertante" by the late Irving Fine.

When he wrote the "Toccata", which was in 1947, Fine was still a kind of satellite to Stravinsky, and his piece at every moment brings to mind the Symphony in Three Movements and to a slighter extent the Symphony in C also.

In the "Toccata Concertante" Fine speaks Stravinskian with less originality and so personal an imprint as does Arthur Berger in the "Poplyphony" which was played by the Symphony in October, but he handles the manner with skill and with flair.

Fine's "Toccata" is very effectively written for orchestra —enough so that one wonders why it is not heard more often —and its revival was an excellent thing to have happen.

Schumann's "Rhenish" Symphony also went beautifully. There is a certain kind of performance Leinsdorf often strives for in which he conducts using the largest possible metric unit and with relaxed motions that convey a minimum sense of either sharp or heavy accent.

In this non-propulsive style there is the danger that the performance will not get off the ground at all. When, however, it does work, it can produce playing that is large in rhythmic stride, ample in its breathing, full of an easy and relaxed energy.

Friday afternoon's Schumann performance was one of the times when the approach worked, and it produced the most beautiful performance of the piece I have heard. It was lovely in sound except when some of the trumpet punctuations became a little over-prominent.

It had in the third movement a personal though almost private and restrained warmth of feeling, and a most imposing grandeur in the fourth movement. Best of all, it was clear for once what a good piece this symphony is.

A good concert!

SUNDAY 3. TUESDAY 5

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

SUNDAY AFTERNOON, DECEMBER 20, *at* 3:00 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . Symphony No. 4, in C minor, "Tragic"

- I. Adagio molto; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Allegro

CARTER . . . . Variations for Orchestra

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
Allegro misterioso
Accelerando molto
Andante
Allegro giocoso
Andante
Allegro molto

(First performance in this series)

INTERMISSION

MOUSSORGSKY . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade — Gnomus — Promenade — Il vecchio castello — Tuileries — Bydlo — Promenade — Ballet of Chicks in Their Shells — Samuel Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs (Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The Great Gate of Kiev

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fifth Program

TUESDAY EVENING, DECEMBER 22, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT . . . . Symphony No. 4, in C minor, "Tragic"

- I. Adagio molto; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Allegro

CARTER . . . . Variations for Orchestra

Introduction — Allegro
Theme — Andante
Variations — Vivace leggero
Pesante
Moderato
Ritardando molto
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

DEC 2 1964

The Sound of Musi

BSO's Dreary Night

By Peter M. Knapp

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Richard Burgin, the orchestra's associate conductor, isn't the most subtle of interpreters, and in fact has no little trouble merely in keeping his musicians together. His direction last night was uninspired and probably the instrumentalists were delighted to disband for their holiday vacation.

As the capstone to his program, Mr. Burgin selected the orchestral version of Moussorgsky's "Pictures At An Exhibition" that Maurice Ravel arranged from the original piano score. This was probably the best effort by conductor and orchestra last night, and it was hardly memorable.

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Ravel was one of six musicians who felt compelled to transcribe the Moussorgsky work for orchestra. His version is colorful and brilliant, yet suggests vast, epic canvasses rather than the deftly-characterized miniatures of Moussorgsky's piano composition. At its worst, with all the fiddles sawing away, brass blaring and battery setting up a barrage, the Ravel orchestration is bombastic and tasteless. At its best, it seems as germane to Moussorgsky's intentions as scoring Wagner for an ensemble of harmonicas. It may be done — but why?

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Sunday Globe
BOSTON, Mass.
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SUNDAY 3. TUESDAY 5

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

SUNDAY AFTERNOON, DECEMBER 20, *at* 3:00 *o'clock*

RICHARD BURGIN, *Conductor*

SCHUBERT .... Symphony No. 4, in C minor, "Tragic"
- I. Adagio molto; Allegro vivace
- II. Andante
- III. Menuetto: Allegro vivace
- IV. Allegro

CARTER .... Variations for Orchestra
- Introduction — Allegro
- Theme — Andante
- Variations — Vivace leggero
  - Pesante
  - Moderato
  - Ritardando molto
  - Allegro misterioso
  - Accelerando molto
  - Andante
  - Allegro giocoso
  - Andante
  - Allegro molto

(First performance in this series)

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BALDWIN PIANO   RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

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DEC 2 [illegible]64

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FRI.-SAT. 12.

NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twelfth Program

RNOON, JANUARY 1, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

. . . . . . .The Seasons ("Die Jahreszeiten")

SPRING (DER FRÜHLING)

SUMMER (DER SOMMER)

INTERMISSION

AUTUMN (DER HERBST)

WINTER (DER WINTER)

(First performance at these concerts)

HELEN BOATWRIGHT, Soprano

CHARLES BRESSLER, Tenor

THOMAS PAUL, Bass

HANDEL AND HAYDN SOCIETY CHORUS

DR. EDWARD F. GILDAY, Director

These concerts will end about 4:25 o'clock on Friday Afternoon; 10:55 o'clock on Saturday Evening.

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Sunday Globe
BOSTON, Mass.
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DEC 2 7 1964

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The Handel and Haydn Society was invited to participate in recognition of the chorus' 150th season. Soloists will include Helen Boatwright, soprano; Charles Bresler, tenor; and Thomas Paul, bass. Miss Boatwright and Bresler have been guest artists with the Boston Symphony at Tanglewood but not with the orchestra in Symphony Hall.

"The Seasons", composed in 1799 and 1800, will receive its first performance by the Boston Symphony Orchestra at these concerts. It has been performed three times previously by the Handel and Haydn Society, in 1875, 1906, and 1957. Three other performances, complete or partial, appear to have been given in Boston, the earliest in 1851.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 2 9 1964

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Herald (m)
BOSTON, Mass.
Circ. 176,483

DEC 2 3 1964

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 2 7 1964

With H-H Society Chorus

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His Notes on Music Will Resume on January 10

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Sunday Globe
BOSTON, Mass.
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Morning Globe
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DEC 29 1964

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1 58

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Morning Globe
BOSTON, Mass.
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JAN 2 1965

At Symphony

Leinsdorf Conducts Haydn's 'Seasons'

By MICHAEL STEINBERG

Haydn's great oratorio, 'The Seasons,' was given at Friday afternoon's Boston Symphony concert. Erich Leinsdorf conducted, the chorus was that of the Handel and Haydn Society, Dr. Edward F. Gilday, director, and the soloists were Helen Boatwright, soprano, Charles Bressler, tenor, and Thomas Paul, bass.

The intensity and variety of Haydn's invention was never more exciting than in this amazing achievement from the end of his career. The listener is astounded by the expressive range that encompasses the earthiness of the hunting and drinking as well as the contemplation of the man who sees suddenly the parallel between the Winter of the year and the Winter of life itself.

Still more, though, the listener is spellbound, and finally really moved, by the life behind the art. That life emerges not only in the personal high spirits, no matter whether in praise of the Lord or in praise of hunting rabbits, but in the flow of musical invention those high spirits called forth. The freshness of the harmony, the rhythm, the writing for the instruments, makes something special of nearly every bar. If you stop to examine even the simplest things—the final cadences of arias and choruses, for example—you discover that nothing is routine.

That 'The Seasons' was given is, then, a cause for rejoicing. It was also in many respects given very well. The chorus sang with a clean and solid sound though it lacks the brilliance Haydn's music needs. I had the impression that it responded less directly to Leinsdorf than it does to Dr. Gilday: the enthusiasm so characteristic of its work usually was not so striking this time, and especially in the numbers of predominantly secular preoccupations, the effect was a bit tame. The German diction was less than first-rate also.

The solo singing was of great distinction. Paul was a little dry of voice, but sang with fine musicianship and intelligence. Good as he was, it was evident that Mrs. Boatwright and Bressler are artists in quite a different category. Their voices are beautiful, though not glamorous, and they use them with an alert responsiveness to the words and to harmonic changes that becomes a delight to follow in just the way that Haydn's music itself is.

The orchestra was reduced. Double wind in the choruses would have been most welcome, and it was a real loss to have the hunting horns cut back from four to two. The playing, as such, of Haydn's very difficult parts was very good, though not on an even plane of excellence in all the woodwind solos.

'The Seasons' is a long work, and Leinsdorf cut it considerably. Not counting some passages of secco recitative, he eliminated one piece entirely and made excisions in nine others. Actually, he will hardly have saved more than 20 minutes, but I would still call the cuts considerable because of the damage they did.

It is important that works like 'The Seasons' be included in the symphony's repertory, but they must be given without the falsification brought about by such hacking at the Summer storm scene of the final chorus. The people whose listening mechanism automatically turns off at four o'clock walked out at the end of Autumn anyway; for the remainder, enjoyment would not have been diminished by the extra minutes of music by a composer whose sense of form and proportion was notably fine as well as grand.

The ARTS

By eliminating the expansiveness of so much of the music, Leinsdorf eliminated also some of the variety and energy of the work. For all its tastefulness in details, the performance lacked a life-giving sense of pace. It is not much that tempi were too fast or two slow, but they were not vividly characterized.

Everything seemed to move at the same pace, and the performances seemed not to keep up with the fascinating and unpredictable life in the music itself. So while Leinsdorf was a careful leader—and except for his surgery a musicianly one—he was not an enlivening interpreter of the miraculous music.

, Boston 6 • RIchmond 2-4300

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

AN 6 1965

The Sound of Music

BSO Starts The Year With 'The Seasons'

By Peter M. Knapp

The New Year is a particularly good time to bring forth a festive and relatively seldom-performed score.

Such a work was the choice of Erich Leinsdorf and the Boston Symphony for last night's concert in Symphony Hall: Franz Joseph Haydn's oratorio "The Seasons."

It was a refreshing experience for Symphony Hall concert-goers, many of whom perhaps had not heard the work before. There have been only five complete performances of "The Seasons" in Boston previously, and only two this century, the last in 1957. Mr. Leinsdorf's series represents the first time the Boston Symphony has done it.

For this large-scaled, hour and three-quarter composition, Mr. Leinsdorf and the Symphony were joined by the Handel and Haydn Society Chorus and soloists Helen Boatwright, soprano; Charles Bressler, tenor, and Thomas Paul, bass.

Musical Images

"The Seasons" is not an overwhelming work, and one often hears that it lacks power. Well, of course, it isn't intended to be a Verdi's "Requiem," although the storm in Mr. Leinsdorf's hands becomes a kind of awesome echo of the "Dies Irae" in that work.

Haydn's oratorio rather is a series of pastoral tableaux, full of musical-pictorial images, laced with sly humor, and containing more than one lovely melody. Its choral portions rarely overwhelm, but they are tuneful and sturdily crafted.

Above all, Haydn's music rose far above the cumbersome text (a German translation by his friend, Baron Gottfried von Swieten, of a lengthy poem by the Scottish poet, James Thompson). With "The Creation," "The Seasons" stands as the composer's substantial choral testament, in the last decade of his life.

The work, of course, is divided into four parts, with choral passages alternating with recitatives and arias. The characters are Simon, a farmer, (bass), Hanne, his daughter (soprano), and Lukas, a young farmer (tenor).

Cycle Of Seasons

Spring starts off the cycle, with songs of praise for the passage of winter; the five-part summer section follows the course of a summer's day from sunrise through an evening storm; in autumn, there is a hunting scene and a peasant binge, and winter brings a fireside spinning song and Simon's philosophical musings about the transcience of life.

The problem with a composition of this size is how to sustain it. Certainly there were moments when pace slackened and interest lagged. But Mr. Leinsdorf's direction was consistently superb—and one marvels at his meticulous attention to the details which make the score so fascinating.

Deserving special mention are the hunting scene, beginning with the orchestral accompaniment to Simon's aria depicting the dog darting through the grass and snuffling on the scent—a racing passage for the strings—and the boisterous full cry of the hunt, as well as the humorous, rough drinking scene that follows. For the first time in memory, Mr. Leinsdorf also used a baton on occasion.

The Handel and Haydn Chorus sang sturdily throughout, and with more flexibility in the second half, working out some initial stiffness. And the soloists were quite good: Mr. Paul with his clean, resonant, masculine bass; Mr. Bressler with his flair for drama and impeccable technique, and Miss Boatwright, in the slower sections, having one of her better nights.

Their diction in the German text was exemplary. Miss Boatwright, though, still has trouble with the more difficult florid passages, and her breathing technique is dismal.

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10 A THE BOSTON SUNDAY HERALD, DEC. 13, 1964

Robert Taylor's Notes

Mahler's Sixth Is Worthy Despite Whack by Criti

By ROBERT TAYLOR

Erich Leinsdorf's revival of Mahler's Sixth Symphony has inspired a call for audience revolt. Applying such emotionally-charged epithets as "shrieking," "interminable," and "in the name of decency," Delos Smith, the critic for the United Press, proposes that audiences hiss and howl against such revivals as that of the Sixth and Strauss's "Elektra," as recently programmed by William Steinberg, conducting The New York Philharmonic.

Aside from the questionable therapeutic grace of Mr. Smith's manifesto, if placed into practice (the picture of Mr. Leinsdorf amid a shower of vegetables hurled by a Friday afternoon audience is a bemusing one), the critic reveals a response that is not indifference.

He is evidently under the impression that conductors like sadistically to provoke audiences in order to get talked about; that "Elektra" and the Mahler have been condemned by a perceptive posterity; and that tar-and-feathers are too gentle a treatment for the miscreant maestros, Steinberg and Leinsdorf.

SOMETHING must have gotten across in order to bother Mr. Smith; it takes a powerful communication to induce a powerful response. And so, this morning, we should like to urge Mr. Leinsdorf if possible to repeat the performance on a Symphony program of the future, for Mahler's Sixth—if we may toss a posy through the dowager lynch mob—has been the highlight so far of the 84th season of the BSO.

It is a big work, a vital score, charged with grandeur, eloquence and remarkable drama. Everything about it discloses Mahler's mastery of orchestral components, from the "Heerdeglocken," or cowbells employed to suggest a lyric Alpine dimension of bucolic simplicity, the "Rute" (a brush of twigs struck upon a hard surface), to the melodic tints of English and French horn in the cantabile andante, which is infinitely seraphic in its high string harmonics.

BUT THE SIXTH is not only the statement of a master orchestrator and compelling symphonist, it also represents an advance in Mahler's musical language, far beyond anything expressed in the preceding symphonies, and seldom exceeded in the later.

It is true that he abandons in it the notion of "progressive tonality," which he was to reinvoke in the Seventh, but in such matters of detail as the "hammer-blows" of the finale, which are introduced at climactic points before and after the extended development (Mahler specified they should be dull and oppressive rather than ringing out like a blacksmith on an anvil), he attains a form that follows the thematic material rather than having that material poured into it arbitrarily.

The Sixth Symphony has not received the praise that has been lavished on other Mahler scores, but the reason is obvious: the pessimistic character of the conclusion. The harmonic means are simplicity itself, the major triad sinking to the minor, and the utter, bleak despair implied by this direct, inexorable comment leaves no space at all for optimism.

STILL, IF the symphony ends on a note of deterministic darkness, everything about it is executed on the level of celestial brilliance. The sublimity of the slow movement and the so-called "Alma" theme in the opening pages represent a radiant tranquility as exalting as the Bird Song on Judgment Day in Mahler's Second.

The music is, of course, an "absolute" symphony, despite the verbal weighting of such necessary comments as "despair" or "radiance," nevertheless, on the most elemental level of response, one can sense in the music the tensions between an outwardly mellow calm and the intrusive shadows of spectral prophecy. The cowbells are similar to the heavenly allusions of the Fourth, invoking a mood of other-worldliness which eventually ebbs into the dark.

The Sixth Symphony is so vast in layout that one would welcome the opportunity to hear it once more. The details are many, subtle and complex. Mr. Leinsdorf would do a service by carrying forward a task nobly begun—and if any tumbrils are waiting outside the hall, they ought to be wreathed with garlands.

'The Seasons' Work of Haydn's Last Years To Be Sung at Symphony

By MICHAEL STEINBERG

Haydn's "The Seasons" will be sung at the next group of Boston Symphony concerts and it is hard to think of a happier way of beginning the New Year.

Haydn worked on the music from 1798 until 1801, and though he died only in [illegible] "The Seasons," along with the "Creation Mass" of 1801 and the "Wind Band Mass" of 1802, actually brought his career to a close.

T[illegible] were not [illegible] Haydn. He [illegible] old; 1802 [illegible] turned 70. [illegible]ever, become [illegible] physically, kept [illegible]mfortable by [illegible] troubled by [illegible] failing eyesight, [illegible] anything tor- [illegible] mental fatigue [illegible]ult for him [illegible] work.

[illegible] and biogra- [illegible], he said, "I [illegible] to the world any [illegible] to be waited on [illegible] of like a little [illegible] high time God [illegible] to Himself." In [illegible] admited defeat. [illegible] he had two move- [illegible] string quartet be- [illegible] years previously to [illegible] & Haertel. He knew [illegible] not finish. It was [illegible] too, in which he had [illegible] cards made, bear- [illegible] imprint of a quotation [illegible] of his four-part [illegible] "Gone is all my [illegible]ngth, Old and feeble am I."

For all this, Haydn blamed "The Seasons." The success of "The Creation," completed in 1798, had been such that his patron, the Baron van Swieten, insisted on another oratorio from Haydn.

Van Swieten, a former diplomat and then Court Librarian, had prepared the libretto for "The Creation," using "Paradise Lost" as source.

Again he turned to English literature, this time to "The Seasons" of James Thomson, and along with the libretto, he gave Haydn astonishing detailed instruction as to how it was to be set.

This angered Haydn, especially things like, "Here I want to hear the wailing cry of the owl," "Vulgar Frenchified trash" was Haydn's opinion of such pictorial detail, fit perhaps for someone like Gretry.

Hadyn disliked the text anyway: After the angels of "The Creation," the flatfooted sententiousness of the Thomson-Swieten peasants annoyed it.

And even though "The Seasons" was an immense success at its first performance, Haydn continued to harbor a grudge against it.

Haydn was full of plans for after "The Seasons", plans, that included another oratorio—he had thought about The Last Judgment as a possible topic—and another set of six string quartets.

When he died, he believed still that the effort of completing "The Seasons", partly against his will, had incapacitated him.

What made those years so painful was that only the ability actually to work out and articulate ideas was gone. The mind was as inventive as ever.

To another biographer, the landscape painter Dies, Haydn gave a vivid account of his pitiful condition: "Musical ideas pursue me to the point of torture. I cannot get rid of them; they stand before me like a wall. If it is an allegro that pursues me, pulse beats faster. I cannot sleep; if an adagio, I find my pulse beating more slowly. My imagination plays upon me as if I were a keyboard . . . I really am a living keyboard.

The music in "The Seasons" makes all this very unbelieveable. The whole late flowering of Haydn's choral style is incredible in itself.

Beginning in 1796, a year after his last symphonies, Haydn composed besides the two oratories six settings of the Mass and the C major Te Deum. And never had he seemed so youthful and inventive. The String Quartets bear it out also: the older he was, the more adventurous he became.

The harmony of "The Seasons" takes one's breath away constantly.

Once, the young Mozart had learned from the older and more experienced Haydn. After Mozart died in 1791, not quite 36, Haydn began to learn from him, and he absorbed with ever greater assurance the chromatic richness of Mozart's style. One great example of Mozartean Haydn is the Prelude to "The Creation;" its peer is in 'Winter" in "The Seasons," in the Introduction "that paints the thick fogs. The same manner is continued with fantastic power in the tenor aria, "Hier steht der Wand'rer," about the wanderer lost in the blizzard, and again with a fragrant, really Mozartan subtlely in the surprising cadences of the Spinning Chorus.

Certain details are extensions of devices Haydn had used most of his life, and which owe nothing to Mozart.

These are the tremendous harmonic leaps that propel the music forward so energetically. There is a wonderful example in those amazing spurts of power at the end of the Trio with Chorus in "Autumn," "So lohnet die Natur."

It is found in the quiet of Hanne's description of a Summer landscape, "Willkommen jetzt," and the boldest example of it is in the wild chorus in praise of wine and beer that concludes "Autumn." And let us not forget the Hunting Chorus that starts in D and so casually ends in E flat, for all the world as though it were something of Mahler's!

The Hunting Chorus brings to mind the sound of its quartet of high horns in unison, and how dazzling the orchestral writing is throughout "The Seasons."

There are those powerful four opening measures; the snow falling from the rocks through two and a half octaves; the high flute as harbinger of Spring; the double octaves for violins and bassoon in "Schon eilet froh der Ackersmann," the aria in which the piccolo plays a bit from the "Surprise" Symphony to portray the farmer as he whistles behind his plow; the oboe's cockcrow; the bassoon in the area about the pointer and the pheasant; the pizzicato passage in D flat just before the thunder breaks at the end of "Summer", the unforgetable mixture of loud first trumpet and contrabassoon against soft second trumpet, flute, obes, bassoons, and timpani, as the final Trio and Chorus opens.

Once, when Dr. Theodor Billroth had been reading through "The Seasons," he wrote to his friend Brahms, "Haydn seems to be almost bolder and more secure than Mozart."

Billroth spoke truth: There is in Haydn's last music precisely that quality of boldness with a maturity and a sense of beauty. The literature has no greater treasure, and a performance of "The Seasons" is a red-letter day in any musical community.

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DEC 6 1964

A Problem

Inaudible Harpsichords In 18th Century Music

By MICHAEL STEINBERG

STEINBERG

The problem of when and how to use a harpsichord in the orchestral or ensemble music of the 17th and 18th centuries is so complex that to write so brief a column about it seems an impertinence.

Nonetheless, I intend to run the risk for the sake of attempting to clarify at least some basic points.

In the period, roughly, from 1600 to 1770, composers did not write out everything they intended to be played and heard.

Most ornaments, for example, were not notated, but they were expected, and without them the music is incomplete.

Then—and this is the present issue—composers often wrote lown only the top and bottom of the music, expecting the middle to be filled out n performance on some instrument or instruments capable of playing chords.

"Top and bottom" should ot be taken too literaly. In he early Symphony No. 21, erformed recently by Erich einsdorf and the Boston Symphony Haydn writes out some of the middle as well, but less of it than he would have wished to hear. The improvised, or at least not fully notated, supplementing of the music is necessary here.

The choice of instruments can be complicated also, but the following is a rough and certainly usable guide: Organ in church music, harpischord in chamber music and most orchestral pieces, and in the theater harpischord also, but probably things like lute and harp as well.

Skeletons and Chasms

So far it sounds easy, but it is not. For instance, a harpsichord is not ideally heard in a room the size of Symphony Hall, and even when the conductor reduces the size of the orchestra to 18th century proportions, the instruments themselves are louder and more brilliant than their earlier counterparts.

Beecham used to deal with the problem by orchestrating what would normally be played at the keyboard.

He once said he disliked the harpsichord because he did not wish, while conducting Handel, to be put in mind of skeletons on a tin roof.

Koussevitsky used to leave it out altogether, leaving grim chasms that can be heard in his recordings of the Brandenburg Concertos.

Nowadays word has gotten around pretty well that the keyboard instrument is desirable, and one is not surprised to see it on stage when a Handel Concerto or an early Haydn Symphony is on the program.

But one harpsichordist I know likes to tell the story of how he played the St. Matthew Passion under a famous conductor who afterwards said to him, "It was marvellous. The balance was just right. I couldn't hear the harpsichord at all." And another player tells about the same conductor that balance was at last achieved to his satisfaction at the point when, in response to repeated requests for less harpsichord, the harpsichordist had taken off all stops so that he was playing on a silent keyboard.

The harpsichord has a function, and that function is an auditory one. Harmony and texture need filling out. The harpsichord or whatever, is there to do that. Nothing else matters.

Secondary Function

Before there were baton conductors, the sound of the harpsichord would also have served as a means to help keep the ensemble together.

Listeners today can still benefit fro mthe rhythmic life lent by a well-played figured bass and so can players, but the players, who are used to taking their time from a conductor's hand motions no longer depend on the harpsichord as metronome.

When Leinsdorf the other day led Haydn's Symphony No. 21 from the harpsichord he was presumably trying to achieve historical authenticity.

Leinsdorf was doing what Haydn himself did. So at least it seemed, and that was what he intended to have the audience believe.

Hayden's orchestras at Eisenstadt, London, and elsewhere, were accustomed to being led from the harpsichord and Haydn was accustomed to leading thus.

The Boston Symphony is not and Leinsdorf is not. It is also relevant that an 18th century concertmaster would have assumed more leadership responsibility than is expected of his modern counterpart.

Can It Be Done?

If Leinsdorf intended to show that a Haydn Symphony was effectively led by using the 18th century mechanics of conducting, he succeeded mainly in demonstrating the opposite.

He achieved a precise performance, but he did it by abdicating his self-imposed position as keyboard continuo player.

Leisdorf felt—and rightly—that the harpsichord was needed; he also felt—and I know not whether rightly or no—that the Boston Symphony could not be trusted to get through the piece without the help of his modern arm-waving technique.

The mere sight of Leinsdorf as he did half of each of two jobs was enough to expose the hollowness of his pretension. But my proper concern is the ear, not the eye.

In that realm I would point out that the sporadic harpsichord playing left gaps where chords were wanted. What was worse, it produced an effect of textural discontinuity, which, in a piece otherwise so uniform in its textures, was inappropriate, jarring, and unmusical.

There is nothing wrong in conducting Haydn from the keyboard if it is effectively done. When it is badly done, the gullible and the ignorant may be impressed with what they take to be a display both of scholarship and of virtuosity.

In fact, Mr. Leinsdorf's little show turned out to be as relevant—and musically damaging—as doing the performance in knee-breeches and wigs of 1763. The point is worth making, because it is not a unique experience to be offered the gesture without the substance.

1 60 TUES. # 6. FRI-SAT # 13.

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

TUESDAY EVENING, JANUARY 5, *at* 8:30 *o'clock*

HAYDN . . . . The Seasons ("Die Jahreszeiten")

SPRING (DER FRÜHLING)
SUMMER (DER SOMMER)

INTERMISSION

AUTUMN (DER HERBST)
WINTER (DER WINTER)
(First performance at these concerts)

HELEN BOATWRIGHT, Soprano
CHARLES BRESSLER, Tenor
THOMAS PAUL, Bass

HANDEL AND HAYDN SOCIETY CHORUS
DR. EDWARD F. GILDAY, Director

BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 8, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 9, *at* 8:30 *o'clock*

ROSSINI . . . . Overture to "La Scala di Seta"
(First performance at these concerts)

STRAVINSKY . . . . "Pulcinella," Ballet with Song, in One Act

Overture — Serenata (Tenor) — Scherzino — Allegro — Andantino — Allegro — Allegretto (Soprano) — Allegro assai — Allegro alla breve (Bass) — Andante (Trio) — Andante (Tenor) — Allegro (Tenor, Soprano) — Presto (Tenor) — Larghetto — Allegro alla breve — Tarantella — Andantino (Soprano) — Allegro — Gavotta (with two variations) — Vivo — Tempo di Minuetto (Trio) — Allegro assai (Finale)
(First complete performance at these concerts)

Soloists: HELEN VANNI, Soprano; JEROLD SIENA, Tenor;
THOMAS PAUL, Bass

INTERMISSION

WAGNER . . . . Excerpts from "Götterdämmerung"

Dawn — Siegfried's Rhine Journey — Interlude, Act I — Prelude to Act II — Siegfried's Death — Conclusion

BALDWIN PIANO — RCA VICTOR RECORDS

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JAN 3 1965

The Week's Programs

Symphony Back From Vacation

The full Boston Symphony Orchestra will reconvene this week after a mid-season vacation and will play at the Symphony Hall concerts of Friday afternoon and Saturday evening, Erich Leinsdorf conducting.

On Tuesday evening of this week at the sixth concert of the Tuesday Evening Series, Mr. Leinsdorf will conduct a chamber orchestra of members of the Boston Symphony in the third and final performance of Haydn's "The Seasons."

He has invited the Handel and Haydn Society Chorus, Dr. Edward Gilday, director, to take part in these performances in recognition of the 150th season of the Society and its influence as a musical force since its inception in 1815. Soloists will be Helen Boatwright, soprano; Charles Bressler, tenor; and Thomas Paul, bass.

MR. LEINSDORF will begin the Friday-Saturday concerts with Rossini's Overture to the one-act opera "La Scala di Seta" ("The Silken Ladder"). The program will continue with the complete music to "Pulcinella," Ballet with Song, by Igor Stravinsky, for which Mr Leinsdorf has invited Helen Vanni, soprano, Jerold Siena, tenor, and Thomas Paul, bass, to be guest soloists.

The program will conclude with excerpts from Wagner's "Die Gotterdammerung." The Rossini Overture has been performed by the Boston Symphony only once before, at a Berkshire Festival concert in 1954, conducted by Jean Morel. It will also be the first complete performance at these concerts of the music to "Pulcinella."

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Morning Globe
BOSTON, Mass.
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1965

At Symphony

Stravinsky's Pulcinella Gets Complete Reading

By MICHAEL STEINBERG

Many thanks to Erich Leins-
lorf for giving the complete
core of Stravinksy's ballet
Pulcinella at Friday's Boston
Symphony concert, and for
giving it on the whole very
vell. The tunes are by the
th century Neapolitan opera
riter, Pergolesi, but the
usic, that is, the real com-
osing, is all by Stravinsky.

People have taken umbrage
the trombone glissandos,
ut to think of Pulcinella only
terms of such a detail is
ke remembering nothing but
e four brass bands in the
erlioz Requiem.

Pulcinella is for the most
rt a work of subtle humor,
great tenderness. Above all,
is filled with an extraordi-
ary sense of esthetic and so-
orous beauty.

Stravinsky himself con-
ucted the Suite from Pul-
inella here a few weeks ago,
nd so did Harry Ellis Dickson
n his children's concerts. The
uite is always a pleasure to
ear, but one really needs to
now the whole score. Some
ery beautiful things are ex-
luded from the suite, notably
the vocal trio, "Sento dire,"
and the lovely setting of the
song, "Se tu m'ami." More important, however, is that while the suite is a sequence of attractive pieces, the whole score is a real composition of uncommon beauty of design.

The three vocal soloists were Helen Vamni, mezzo-soprano, Jerold Siena, tenor, and Thomas Paul, bass. They were ideally chosen, not only because of the precise and elegant singing each did individually, but because of the lmost uncanny matching of their voices in ensemble.

Leinsdorf's pacing of Pulcinella has become both more lucid and more witty since his performance last Summer with the Berkshire Music Center orchestra. Where his tempi differ from Stravinsky's own, they are less effective, for example in the rather slow Tarantella, or in the fast "Sento dire" Trio, which blunts the contrast with the Duet and Aria that follow. But even though the performance was persistently just a little more square than the music, it was in general a good one that conveyed the sense of the music justly.

Pulcinella calls for virtuoso playing and that is what it got in spite of a plague of minor accidents. The work does, however, sound better when the number of strings is not increased beyond Stravinsky's specifications, which is what Leinsdorf did. Special honors should go to Roger Voisin for his brilliant trumpet solos, and special thanks to him also for his correct placing of the accents in the hilarious trombone-bass duet when the solo trombone persistently misplaced them.

The concert began with Rossini's Overture, "La Scala di Seta," a delight, and in its own unostentatious way a masterful piece of orchestral writing also. It was a clean performance and Ralph Gomberg took a bow for his oboe solo which he had indeed played very well.

After the intermission, Leinsdorf conducted a series of excerpts from Wagner's "Goetterdaemmerung." To the usual Dawn-Rhine Journey sequence he added the Interlude before Act I, Scene 3, and the Prelude to Act II; the Funeral Music was followed by parts of the Immolation Scene.

Incongruity was achieved where contrast was intended. The delicacy of Rossini and Stravinsky put Wagner's aggressiveness into the most unflattering light; Wagner retaliated in that the weight and brilliance of his climaxes almost blotted out any recollection of having heard any other music at all.

Except for the end, which was an atrocious musical and rhetorical muddle, Leinsdorf's sequence of excerpts is not bad. Still, I remain unconvinced when preparations lead only to further preparations and when moods lead to more moods instead of to actions.

The performance was as good as could be expected when poetry and atmosphere are excluded.

ndar

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

AN 9 1965

'Pulcinella' ballet

By Harold Rogers

[illegible] Leinsdorf con- [illegible] Overture to [illegible] di Seta," tidy and [illegible] Then he offered [illegible] "Pulcinella," a [illegible] song. This was its [illegible] complete performance at [illegible] ton Symphony con- [illegible] with "Pulcinella" [illegible] if not always [illegible] was, in fact, not [illegible] It had no [illegible] No Stravin- [illegible] No Stravin- [illegible]

⁂

[illegible] melodies by Per- [illegible] charming work [illegible] Janus neck. It [illegible] Pergolesi and forward to Stravinsky at the same time. This apparently is how Mr. Leinsdorf chose to play it.

But the Janus viewpoint is weak. The results were neither flesh nor fowl. Without a strong Stravinskian attack, the piece becomes bad Pergolesi. True, it had its winsome moments, especially in the vocal portions. These were amiably added by Helen Vanni's soprano, Jerold Siena's tenor, Thomas Paul's bass. All three are excellent singers; all deserve high praise.

But the product was bland Stravinsky.

Mr. Leinsdorf closed with excerpts from "Götterdämmerung"—Dawn, Siegfried's Rhine Journey, the Act I Interlude, the Act II Prelude, Siegfried's Death, and the Conclusion.

⁂

Here was unmistakable Wagner, beautifully played. Not anything to send one from the hall in a fever of excitement, mind you, but eminently satisfying.

Again you could stand back in amazement at Wagner's architecture. You could thrill at his masterful way of piling up tonal arches one above the other. You could rest in a glorious sense of fulfillment when he crowns the whole edifice with radiance.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

JAN 9 1965

Symphony

Missing Link of the Theater Leads to a Hollow Program

By ROBERT TAYLOR

Everywhere these days one encounters the theaters: in politics, finance, industry and science—almost everywhere except on the stage. At this weekend's concerts of The Boston Symphony Orchestra, the theater turns up in Symphony Hall, and it doesn't belong there, either.

Yesterday's program amounted to a kind of superior divertissement, and it left me feeling self-indulgent and torpid, as though I had spent an afternoon at an entertainment for want of anything else better to occupy the time. I have nothing against pure diversion; idleness serves its role; like Mr. Leinsdorf I am inordinately fond of the music of the dramatic arts: but, all the same the program contained a hollow at its core.

Curtain-Raiser

In short, the missing link of the theater was necessary in order to make this concert live. The Rossini overture alone was valid, for it is a lively curtain-raiser that might as well introduce a concert as a stage work, Rossini's overtures being dramatically non-functional. But the complete 'Pulcinella', "a ballet with song, in One Act," as a non-ballet, and "Gotterdammerung" as a non-opera create in their divorce from their proper element a sense of empty decor.

There was much to like, and there is even a defensible side to Mr. Leinsdorf's Wagnerian anthologizing. Let us leave the composer's purpose, coherent design and logical relationships out of it for the moment, all of which have been advanced as sufficient reason why the operas should not be excerpted in this fashion. The fact remains that a generation has grown up in Boston unfamiliar with the Ring cycle as it should exist, on a stage, and at best forced to depend on recordings, no substitute for live musical experience.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 13th program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30:

Overture to 'La Scala di Seta' . . . Rossini
'Pulcinella' . . . Stravinsky
Excerpts from 'Gotterdammerung' . . . Wagner

Sad Conclusion

We are therefore left with the melancholy conclusion that half a "Gotterdammerung," or a fraction thereof, is better than none. At least we are part-way toward the real thing, even if the pronouncements of the program that the portions presented "bring to a glorious culmination the characters of Brunnhilde and Siegfried" are in no way justified by the potpourri.

What we hear actually is a sublime tissue of motif and interlude, that can be appreciated in an abstract way as sheer tone, and which Mr. Leinsdorf conducts with a superb sense of opulent sonority and detail.

The 'Pulcinella' music likewise relies on an elaborate libretto for a commedia dell arte that exists in the imagination, and I'm afraid I only read enough of it to discover that Pulcinella is a man.

The music, of course, which Stravinsky conducted in its form as a suite a month ago in Symphony Hall, is enormously witty and urbane, commenting on the inspiration of Pergolesi as well as providing a pastiche with a dry adroitness of which Stravinsky alone among moderns is the master.

Firm Basis

One has only to compare the ornamentation of this work, its musical vocabulary, with the ornate baroque evocations of Strauss to realize how peerless is the 'Pulcinella' by every imaginative standard, in a harmony, melody and meter having a firm basis in the compositional methods of two periods widely removed in time.

The performance was exceedingly graceful and rather lush: of the three soloists, Jerold Siena, who has a high, light tenor, was largely muffled due to problems of intonation; but Helen Vanni, the soprano, and Thomas Paul, the bass, sang with exceptional felicity, clarity and style.

"The Silken Ladder" overture is further evidence that Rossini, as Shaw once said, wrote tunes without the least regard for the technical convenience of the player, and passed them to the instruments they would sound prettiest upon. As a result, the burden placed on the woodwinds here is virtually intolerable.

Although the performance had its breath-stopping hitches springing from such savage virtuosity, it went well, and opened a jejeune theatrical afternoon, sparkling like a bogus diamond on the surface.

Next weekend Isaac Stern is the soloist in Beethoven's Violin Concerto; and Mr. Leinsdorf has scheduled the Prelude to Tchaikowsky's "The Queen of Spades," and Prokofiev's Symphony No. 6, in E-flat minor, Op. 111.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

JAN 9 1965

BSO Presents Stravinsky's 'Pulcinella'

Singular omissions marked yesterday's Boston Symphony Orchestra program here. First came a "Pops Concert" overture without the beer, followed by a ballet without dancers. Concluding were orchestral excerpts from Wagner's "Dusk of the Gods" without godlings and goddesses.

Rossini's "Silken Ladder" overture was presented under Erich Leinsdorf's fluent and animated direction with more incisiveness than subtlety by an orchestra fully sensible of his wishes. Even when so well played, this music sounds thoroughly inconsequential, "light and detached, rather than passionate or humorous," as Stendhal wrote in Paris just 143 years ago.

Stravinsky's "Pulcinella," a ballet with song in one act, is interesting mainly because it is a musical milestone in this curious decomposer's chameleonized career. It signified the beginning of the neoclassical movement.

Therein this imitative musician, smitten with melodic sterility, began hiding behind the masters of earlier times. These "Pulcinella" tunes have been attributed to Pergolesi (1710-36), though musicologists, those dreary curators of mummified music, doubt their authenticity.

Whatever their source, these melodies were left almost untouched, harmonized in Neapolitan style and arrayed in piquant orchestral dressage. Stravinsky did not eschew jazzy effects, such as blatant trombone glissandi.

The Bostonians' exposition of this borrowed finery was clean and musicianly and well controlled by Dr. Leinsdorf, who elicited elements of humor and fantasy in his performance not present in interpretations by other conductors, including the composer himself. The vocal soloists, Helen Vanni, soprano; Jerold Siena, tenor, and Thomas Paul, basso, sang with finesse and gusto.

After the interval came excerpts from Wagner's "Dusk of the Gods," concluding music drama of the "Ring" cycle. Dr. Leinsdorf is superb as a Wagnerian conductor, his orchestral colleagues are adept in following his sensitive direction; yet, to hear the music of Brunnhilde's "Immolation" scene without the Valkyrie herself singing this immortal apostrophe, then plunging into the flames astride her charger, Grane, is unhorsed opera.

ROLFE BOSWELL

1 62 PROVIDENCE #4

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Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JAN 1 0 1965

THE BOSTON Symphony Orchestra, under the direction of Erich Leinsdorf, will give its fourth concert of the season here at 3:30 p.m. at Veterans Memorial Auditorium.

The program:

Symphony No. 33, in B-flat major, K. 319 .... Mozart
- I. Allegro assai
- II. Andante moderato
- III. Menuetto
- IV. Finale: Allegro assai

Toccata Concertante .... Fine
Symphony No. 2, in D major, Op. 73 .... Brahms

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,292

JAN 1 1

Music In Review

Weather Fails To Lessen Boston Symphony Welcome

It has been noticeable for several years that when the Boston Symphony Orchestra comes to Providence, more times than not the weather is vexatious — blinding snow, slashing rain, piercing winds or near-zero cold. Yet it has not decreased the number of patrons attending, nor diminished the brilliance of a performance by these superb musicians.

Sunday was no exception at Veterans Memorial Auditorium when a near-capacity audience gave Erich Leinsdorf and the orchestra a standing ovation after a magnificent performance of the glorious "Symphony No. 2 in D-Major, opus 73" by Brahms. It was the concluding work of a splendid program that included Mozart's trite and repetitious "Symphony No. 33 in B-Flat Major, K 319" and a new work (1947) by Irving Fine, "Toccata Concertante," a work that proved that all new compositions are not sick or cruel music.

Only the third movement of the Mozart, Menuetto, had the usual merriment and animation that identify Mozart's works, and even that was subdued, playful but not gay, with a soaring and dipping, swallow - like flight. The first two movements were gently singing, but too soothing, almost soporific, in both — allegro assai and andante moderato.

The toccata was a display piece for full orchestra and it had a refinement and orderliness that made it music to be remembered, not merely to attract attention. There were some noble chords in the brasses and some eloquent phrases in the woodwinds. And never did it explode beyond the bounds o good taste or spill over with ea assaulting dissonances.

The Brahms was the mos contemplative music that have heard; contemplative i the meaning that the massiv chords and heaped up harmonies had less appeal to the sens of hearing than to the feelings You listened with your heart.

Leinsdorf was not his usua self. He did not smile once either to the welcoming hand clapping at his first entrance o in acknowledgement of th standing ovation, and he seeme reluctant to return for the several curtain calls. It was a though he was weary or ill. Ye his conducting, although less intense and enthusiastic, brought out all his art of persuasion that makes his musicians share his conception and give him, and the listeners the pure essence of eloquence.

The opening movements, allegro non troppo followed by adagio non troppo, had a gravity that was more reverent than solemn, and the third movement, avoiding the customary brightness and insouciance, had an Old Testament sternness but with a flashing recurrence of the hopeful theme. It was the finale, allegro con spirito, that fulfilled the expectations of this seemingly enchanted audience. Leinsdorf built the tension in a surging tide of climbing crescendos that terminated in a flood of unrestrained applause for the resounding, triumphant jubilance of the closing phrase.

C.H.L.

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Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

JAN 11 1965

Music Yesterday

Boston Symphony Concert At the Veterans Memorial

By RUTH TRIPP

It was inevitable that the dates of one of the winter's snow storms and of a Boston Symphony Orchestra concert here would coincide. It happened yesterday afternoon but the usual enthusiastic audience came to the Veterans Memorial Auditorium to hear one of Erich Leinsdorf's excellent programs, in spite of the weather.

We heard a Mozart Symphony, No. 33, which could hardly have been excelled for elegance, a well assembled Toccata Concertante by Irving Fine and the opulent Symphony No. 2 by Brahms. The orchestra played with an infinite variety of tonal gradations many of which were unbelievably delicate, and when the final grand climax of the Brahms Symphony came, it was all the more impressive. The audience rose to cheer as the concert closed.

The Mozart interpretation was one which sought out every possible detail of phrasing, every possible contrast of color and which almost lost the listener in its intricacies. But this was the era of lace at the wrists and embroidery on satin and, in sound, Erich Leinsdorf demonstrated this fact for us.

The Irving Fine composition had great vitality and arresting rhythm. Short phrases, many of them easily recognizable, gave a contemporary feeling to the music, yet, when the lyrical passages came, it was easy to realize that the work was more than 10 years old. Melodies seem to be less and less frequent in music. The percussion section provided its punctuation with gusto and the gay bits of syncopation were very refreshing. This is a good example of writing which stands up over the years and for a piece written in 1947, it was a pleasant contrast to some of the aleatory music which occasionally gets a hearing here.

The Brahms second was one of the high points of the winter's season. The transparency of the reading made a wonderful fabric of sound. The reeds were in fine form and they were excelled only by the horns which played with a velvet tone. The cellos sang eloquently and the entire string section made a fascinating display of the rhythmic patterns. This is great music and it seemed to give the musicians as much pleasure in the playing as it did the listeners, which was considerable.

The final concert of the season Boston Symphony series will be given on March 21.

luxurious. She seems to compensate for this by darkening its tone, which, combined with what only can be described as Germanic swooping, affects its focus and, on occasion, its pitch. On the plus side, when she allows herself its natural brightness the result is quite effective and she has volume to spare.

She is an intelligent singer, as opposed to intelligible — her diction, in the Harkins Hall acoustics at least, was not clear at all times — and she knows how to form an interesting program. She sang Mozart, Schubert, two songs from Mussorgsky's "Songs and Dances of Death," Faure, Samuel Barber, Ned Rorem and Menotti. There was a first performance, too: 14 Japanese Haiku poems set to music by Robert F. Birch. These little three-line poems are as brief as a watercolor brush stoke, depending more on nuance than description. Birch's settings, in vocal line and in the piano accompaniment, are agreeably colorful without aping orientalism.

You could sense Miss Ayer's affection for them in her delicate treatment of their short form. Previously she had been at her best in the Schubert "Death and the Maiden," and the "Serenade" from the "Songs and Dances of Death." And afterward Barber's romantic "Sure on this shining night," with words by James Agee, and Rorem's "The Snake," a setting of a poem by Theodore Roethke had a number of qualities to applaud.

She was most fortunate t have Alvin Novak as her accompanist. At no time did h overpower her sound and ye his playing was always an a dible contribution to the tot performance. That, as every r citalist or concertgoer knows, i and art, and, no doubt about i Novak is an artist of the genre.

C'BRIDGE 4. THURS. 3. FRI-SAT. 14

63

• NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

ourth Program

VENING, January 12, *at* 8:30 *o'clock*

Moz Symphony No. 33, in B-flat major, K. 319

assai
moderato
Allegro assai

Sch Seven Studies on Themes of Paul Klee

Harmonien (Antique Harmonies)
aktes Terzett (Abstract Trio)
ner Blauer Teufel (Little Blue Devil)
witschermaschine (The Twittering Machine)
abische Stadt (Arabian Town)
Unheimlicher Moment (An Eerie Moment)
storale

(First performance in this series)

INTERMISSION

Brahms Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourteenth Program

ERNOON, January 15, *at* 2:00 *o'clock*

SATURDAY EVENING, January 16, *at* 8:30 *o'clock*

Prelude to "The Queen of Spades"
(First performance at these concerts)

.... Symphony No. 6, in E-flat minor, *Op.* 111

egro moderato
go
ace

INTERMISSION

B ....*Violin Concerto in D major, *Op.* 61

Allegro ma non troppo
Larghetto
Rondo

SOLOIST
ISAAC STERN

oncerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

THURSDAY EVENING, January 14, *at* 8:30 *o'clock*

Schumann ....Overture to Byron's Manfred, *Op.* 115

INTERMISSION

Mahler ....Symphony No. 6, in A minor

I. Allegro energico, ma non troppo
II. Scherzo (Wuchtig)
III. Andante
IV. Finale (Allegro moderato)

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441;810

JAN 13 1965

★ ★ ★

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, opens the third concert of the Thursday Evening Series of the B.S.O. with Schumann's Overture to Byron's Manfred, Op. 115. After the early intermission the conductor will present Mahler's Symphony No. 6 in A minor, which he is introducing to the Symphony concerts for the first time during the current season.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

13 1965

Violin Soloist

Isaac Stern will play the Beethoven Concerto Friday afternoon and Saturday evening with the Boston Symphony Orchestra, Erich Leinsdorf conducting.

Reception to Honor Isaac Stern, Jan. 16

A reception honoring Isaac Stern, who will be soloist at the Boston Symphony Orchestra's concerts next weekend, will be held at Symphony Hall, Saturday evening, Jan. 16, in the Ancient Instrument Room after the concert. The noted violinist has been associated with the orchestra since 1948.

This reception is the first of a series of three to be given this season by the Council of Friends of the Boston Symphony Orchestra. Mrs. George A. Parson of Boston is general chairman.

The reception for Mr. Stern will be under the direction of the Greater Boston Committee of the Council. The chairman is Mrs. Arthur Joshua Livingston of Boston. Members of the Council of Friends and invited guests will attend.

6 A THE BOSTON SUNDAY HERALD, JAN. 10, 1965

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JAN 17 1965

CONCERT POSTPONED

BOSTON (AP) — Because of the storm, the Boston Symphony Orchestra called off its Saturday performance to today at 3 p. m. One of the features of the concert is Beethoven's violin concerto with Isaac Stern as soloist.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 66,819

JAN 17 1965

C'BRIDGE 4. THURS. 3. FRI-SAT. 14

EIGH[illegible] SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourth Program

[illegible]AY EVENING, JANUARY 12, *at* 8:30 *o'clock*

MOZART ....Symphony No. 33, in B-flat major, K. 319
- I. Allegro assai
- II. Andante moderato
- III. Menuetto
- IV. Finale: Allegro assai

SCHULLER ....Seven Studies on Themes of Paul Klee
- I. Antike Harmonien (Antique Harmonies)
- II. Abstraktes Terzett (Abstract Trio)
- III. Kleiner Blauer Teufel (Little Blue Devil)
- IV. Die Zwitschermaschine (The Twittering Machine)
- V. Arabische Stadt (Arabian Town)
- VI. Ein Unheimlicher Moment (An Eerie Moment)
- VII. Pastorale

(First performance in this series)

INTERMISSION

BRAHMS ...Concerto in A minor for Violin and Violoncello, *Op.* 102
- I. Allegro
- II. Andante
- III. Vivace non troppo

SOLOISTS

JOSEPH SILVERSTEIN
Violin

JULES ESKIN
Cello

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourteenth Program

FRI[illegible] AFTERNOON, JANUARY 15, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 16, *at* 8:30 *o'clock*

TC[illegible]SKY ....Prelude to "The Queen of Spades"

(First performance at these concerts)

PR[illegible] ....Symphony No. 6, in E-flat minor, *Op.* 111
- Allegro moderato
- Largo
- Vivace

INTERMISSION

BE[illegible]EN ....*Violin Concerto in D major, *Op.* 61
- Allegro ma non troppo
- Larghetto
- Rondo

SOLOIST
ISAAC STERN

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10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Third Program

THURSDAY EVENING, JANUARY 14, *at* 8:30 *o'clock*

SCHUMANN.................Overture to Byron's Manfred, *Op.* 115

INTERMISSION

MAHLER............................Symphony No. 6, in A minor
- I. Allegro energico, ma non troppo
- II. Scherzo (Wuchtig)
- III. Andante
- IV. Finale (Allegro moderato)

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Record-American (m) (e)
BOSTON, Mass.
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JAN 13 1965

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Morning Globe
BOSTON, Mass.
Circ. 202,711

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New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JAN. 1 7 1965

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Sunday Standard-Times
NEW BEDFORD, Mass.
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JAN 1 7 1965

1

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Herald (m)
BOSTON, Mass.
Circ. 176,483

JAN 16 1965

Symphony: Noble Works by Prokofiev, Beethoven

By ROBERT TAYLOR

This was a program of substantial felicity. The current weekend concert of The Boston Symphony Orchestra offers attractive performances of two noble works, the masterly Prokofiev Sixth Symphony and the more familiar Beethoven Violin Concerto in which Isaac Stern's virtuosity rises to the limpid level of art concealing art.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 14th program of the 84th season yesterday in Symphony Hall. Isaac Stern, violin, was the soloist. The program will be repeated tonight at 8:30.

Prelude to "The Queen of Spades ..... Tchaikovsky
Symphony No. 6, in E-flat minor, Op. 111 ..... Prokovfiev
Violin Concerto in D major, Op. 61 ..... Beethoven

It is an effort at this point in time to understand how the Prokofiev score roiled the Communists so mightily 16 years ago, causing the subsequent denunciations and recantations that comprise a drearily predictable element of Soviet culture.

Highest Order

True, the music isn't full of banal tunes that one can whistle in the dungeons of the Lubianka prison whilst awating the tread of the firing squad; but by no means is its syntax gnarled and esoteric: the Sixth, in fact, neither depends on the gestures of modernity nor a pseudo-Slavic mood, being simply, a composition of the highest order.

The architecture is extremely simple. Prokofiev himself conceded that the main theme bears resemblance to Beethoven's last Piano Concerto, also Opus 111, but we must remember there is an even stronger relation to the same work in Prokofiev's Second Symphony, in D minor.

The amplitude of the artistic vision is probably what the composer had in mind with this allusion; in any case, the later work is much more open in texture, and its sonorous emotional figurations and melodies convey an immediate, yet profound grandeur.

Such a composition requires extremely adroit handling of tempo and balance problems. The melancholy suggestions of the opening, allegro moderato, plangently stated in the winds and colored by the hollow pastoral English horn, interpose themselves between light, plastic and rhythmic intervals. And, in particular, it is a pitfall of the final movement that one can go too far in stressing the scherzo-like character of the strings, making a fine effect but in the process losing the heavily-weighted, grim tensions in a pounding, fleet ensemble.

The phrase tempi and accents of Mr. Leinsdorf's version articulated the Sixth scrupulously. The total effect was a shade sombre, but that indeed is the essence of the symphony, despite its many spirited and graceful cantabile aspects. The conception of the score and the response of the players constituted a tasteful, searching account of a work that only superfically appears open, accessible and without overt ambiguities.

The fascination of the piece may perhaps reside in its emotional paradoxes of form and content; but it is certain that yesterday's performance carried a stimulating authority in the resolution of these subtleties.

Isaac Stern's approach to the Beethoven Concerto is also, in the best sense of the word, controlled. He takes no refuge in a heavy, expressive vibrato or in other romantic notions of virtuosity; he performs without fuss; he seeks shapely, crisp phrase rather than 'original' furbelows, cadenzas remote from the style of the writing, emotionalism of fleet, heaven-storming technique.

The result is immaculately convincing, the kind of interpretation in which performer and composer blend into a singular purity. The artist's tone is large, clear, smooth, his bowing and intonation that of an instrumental giant. At the same time everything is wonderfully calibrated, but not to the point where mechanical perfection saps the life of the concerto.

The distinguished feature of Mr. Stern's performance is its soundness of style combined with sensual drama—this was a radiant experience, and the strict accompaniment of Mr. Leinsdorf enhanced the notable achievement.

CHRISTIAN SCIENCE MONITOR 1/16/65

Isaac Stern and his violin

By John Marshall Cun

"He makes it look so easy!"

The comment was heard during the applause and cheering at Symphony Hall directly following Isaac Stern's performance of the Beethoven Concerto for Violin in D major, Op. 61.

"That's the best concert they've had this season!"

That comment was heard a little later during the sidewalk procession up Massachusetts Avenue.

Were the comments justified?

Yes! The violin soloist imparted a great sense of ease and freedom compatible with the broad, serene strokes of the Beethoven concerto itself.

* * *

And yes, the entire program — including also Prokofiev's Symphony No. 6 in E flat minor and Tchaikovsky's Prelude to "The Queen of Spades"—was marked by strong lyricism, being full of warmth and joy throughout.

The curtain - raiser, the Tchaikovsky prelude, succeeded in establishing the mood for works of larger lyricism, particularly the Beethoven. Its subdued surges, like far echoes of the nostalgic "Eugene Onegin," alas, were over all too soon.

The Prokofiev, not unlike the Tchaikovsky in its surging passages and Russian austerity, was given an unusually clear, almost pictorial , expression. A fullness was evident in the undercurrent of horns and bass strings.

And the rapid forward movement, suggestive of an army on wheel and horseback, moving forward to the point of enemy contact.

* * *

The rumbling and frightening artillery with the more natural and earthy sound of flute and bassoon heard in the quiet passage before the outbreak. Then the clash of arms!

Quieter tympani beats marshal and unify the violin concerto. While playing this work, Mr. Stern was meticulous in bringing to the fore patterns of notes within larger patterns.

His beautiful and brilliant first movement cadenza, full of trills and double stops, made this listener's hands ache to play like that.

The Kreutzerlike passages —beautiful exercises, in effect, were given full and poignant bowing. The purity and refinement of tone in the instrument's higher register were nothing less than thrilling. And the solo violin voice seemed to hold each heart with the golden thread of its melody.

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ox 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 21 1965

MUSIC IN REVIEW

By GERALD A. BERLIN

STERN'S BEETHOVEN AT BSO

Isaac Stern invariably makes everything he plays sound so easy. The notes are never off pitch. The vast and pure violin sound, undefiled by the heavy vibrato of the old-line virtuosos, embraces a variety of tonal color and shading probably beyond the reach of any other master of this era. One could set a metronome by his rhythmic steadiness. His hallmark has always been clearness of musical line without fussing or mannerisms in his phrasing, or the introduction of a highly personalized idiom in his style.

Small wonder that this frequent visitor to Symphony Hall has always been anticipated with excitement and looked back on with satisfaction. His advent last week-end was surrounded by more than usual relish, for he was assaying — for the first time here with the orchestra — the Beethoven concerto.

The performance was one which people, whatever they thought of it, will not soon forget. Not here any straightforward, angular, unembellished interpretation. Rather, it was a highly individualized, even unorthodox, traversal that was quintessential in its romantic treatment. The tempi, the accents, the emphasis were quite different from anything I can ever recall. For good measure he even used the Kreisler cadenza in the first movement with its tour-de-force use of both main themes simultaneously.

It all unfolded very much in the grand manner, but in the very noblest sense of those words. Every passage was obviously deeply thought through and fell magnificently into place, while the total line was overpowering in its cumulative impact.

Mr. Leinsdorf's orchestral accompaniment was discreet and responsive, although his woodwind players frequently subverted both him and the soloist with their faulty intonation. All of this was of minor moment, for here was one of those rare and exhilirating occasions when a performance of a familiar work fairly glowed with spirit and strength and provided an entire new cluster of insights.

The rest of the program consisted of the Introduction to Tchaikowsky's "The Queen of Spades" and Prokofief's Symphony No. 6. The Introduction is a curtain raiser and nothing more, though possessed withal of a certain museum-like interest. The Prokofief Sixth, apparently, is not going to be anybody's museum piece so long as Mr. Leinsdorf has anything to say about it. He brought this symphony out during his first year in Boston in 1963 and here it is again.

The three movements of the Sixth consist chiefly of a few islands of real feeling, melodic inspiration and authentic tragic sense in a large and dreary sea of decay and rehash that at times came quite close to being a Prokofieffian parody of his own compositions, particularly his Fifth Symphony. I find it on balance really not worth the candle. Mr. Leinsdorf obviously feels differently about it and indeed about most of Prokofieff, and he conducted the piece with warmth and conviction.

This week the orchestra is away on its winter tour of New Haven and New York. It returns next week-end for a program of Bach, Stravinsky and Tchaikowsky. Mr. Leinsdorf will conduct and the soloists will be Joseph Silverstein and Alfred Krips in the Bach D minor Concerto for Two Violins and String Orchestra.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

JAN 18 1965

ern, BSO in Beethoven Concerto

When a great violinist essays the Beethoven concerto, he usually elicits fresh beauties from its music. Soloist at yesterday's postponed Boston Symphony Orchestra concert was Issac Stern, whose forthright elan evoked a thunderous ovation. He played with artistic dash, earnest virtuosity and obvious relish. Erich Leinsdorf's masterly control made it readily apparent why this violin concerto sometimes is alluded to as Beethoven's "Tenth Symphony."

Curtain-raiser was the prelude to Tchaikovsky's most successful opera, "The Queen of Spades." She was played through to the last trump with invigorating zest and proclamatory vigor. This overture's opening round should be scored as a little slam in spades, redoubled.

Prokovieff's sixth symphony (E-flat minor, Op. 111), which followed, is among the Russian master's more gracious later works. It is the sort of music that should be appreciated even at first hearing. Dr. Leinsdorf's bold approach, not probing for subtleties where none exist, imparted greater impact to the somewhat flabby and shapeless first two movements of this three-part symphony. The more resounding finale projected Prokovieff's characteristic symphonic comedy, alternately urbane and grotesque.

Half a century of listening to the Beethoven violin concerto in both concert hall and recorded performances was recalled here by this rescheduled, snowed-out concert. Imprimis was established by the immortal Fritz Kreisler, playing so long ago with Dr. Karl Muck's vibrant BSO, a wonderfully warm re-creation, noble in perspective and powerful in artistic appeal. Jacques Thibaud, soon thereafter, vouchsafed an understanding clarity and eloquent musicianship with pleasing though not powerful, tone. Tonal opulence graced a Mischa Elman performance in London; Isaac Stern has acquired much of that Elmanesque plangency.

More recent performances of "Beethoven's Tenth" remaining in sharp recollection were the late, great Ginette Neveu's appearance in Carnegie Hall with the New York Philharmonic, Leonid Kogan's in Symphony Hall, Dr. Charles Munch conducting, and David Oistrakh's at a recent Worcester Festival, though his reading of the Tchaikovsky concerto would have been tastier. Yet another searching and musicanly traversal of Beethoven's may-sided violen concerto by our own Roman Totenberg with the Poznan Philharmonic was afforded by listening to a well - recorded phonographic transcription.

Doubtless the next time Isaac Stern performs the Beethoven concerto, his musical poetry will differ in some measure from yesterday's and Friday's lofty, masterful and lyrically stressed readings, punctuated by splendid orchestral collaboration, but that is only natural. Musicians and reporters have a talent in common — they're always re-writing.

ROLFE BOSWELL

NewEngland Newsc
Box 2078, Boston 6

Mornin
BOSTO
Circ. 20

JAN 16

At Symp
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Morning Globe
BOSTON, Mass.
Circ. 202,711

JAN 1 6 1965

At Symphony

The Prokofiev Sixth; Stern Plays Beethoven

By MICHAEL STEINBERG

Prokofiev's Sixth Symphony, written between 1945 and 1947, is in many respects a strange piece and also an interesting one. Its first two movements are serious in tone. The finale is giddy, but the main purpose of that mood seems to be to prepare for its own evaporation. At least the most effective stroke in the symphony is the sudden sweeping away of all the gaiety and the unexpectedly dark and even grim coda that follows and swiftly completes the piece.

There is good melodic invention, especially in the Largo, and some effective writing for orchestra. There is also, less fortunately, considerable mannerism, for example, the octave passages for strings that seem so ubiquitous in all these Russian symphonies. And among the stylistic echos one finds, most unexpectedly and disconcertingly, the Parsifal Good Friday music.

All this goes on for rather a long time. Not that Prokofiev is long-winded; rather, he is distressingly short-winded and repetitious. He was often a composer whose inventiveness and natural musicality was stifled by his academicism and timidity. In the Sixth Symphony, originality and personality break through enough to make the piece very much worth hearing occasionally.

Leinsdorf performed it very well. His well chosen and well adjusted tempi and his careful attention to the murky textures gave the piece a sense and shape that it does not come close to having on Ormandy's recording.

It was preceded on the program by the Prelude to Tchaikovsky's opera, "The Queen of Spades." It is a lovely moment from a beautiful and sadly neglected score, though it does not stand quite convincingly by itself in concert. It, too, was well performed. The Boston Symphony trombones, whose shallow tone makes them often too light-weight for Mahler and Wagner, speak with handsome eloquence in Tchaikovsky.

After the intermission, Isaac Stern played the Beethoven Violin Concerto. The performance began bravely enough quite as though it were going to make sense, as though, for instance, it was going to have a tempo. But then it never recovered from the (quite properly) free manner of the first solo entrance, and the remainder of the first movement seemed to be no more than improvised from one detail to the next.

As usual, by time the G minor episode in the development was reached, the tempo had become not only so slow but also so vague, that it was nearly impossible to associate, as one should, the repeated horn notes with the drum taps of the opening. The second and third movement do not allow so random an approach, and they were correspondingly better played. On the whole, Leinsdorf was able to do little more than to provide some sort of mortar with which to hold together the fragments of Stern's drifting interpretation, and the effectiveness of what he was doing was not increased by the wayward intonation in the woodwinds.

As for Stern himself, he is, of course, a marvellous violinist, and at Friday's concert he played the violin marvellously, with beautiful purity of tone and intonation, great power, and with an authoritative personal command that became something quite dazzling in the brilliant Kreisler cadenza.

Stern is, for me, anything but a marvellous player of music though. Details obscure the whole, and the line is constantly broken by fussy manipulations of all kinds.

Actually, his mannerisms are those to be heard in most performances of the Beethoven Concerto (Stern executes them better than most). Perhaps what we need now is for all recordings of this work to be destroyed and performances to be forbidden for 30 years. Then a new generation can pick up the piece fresh from the score; as it is, we are losing sight rapidly of what Beethoven wrote.

It is exciting to hear Isaac Stern play the violin, and in hose terms the audience's cheers are quite understandable, but I would not recommend his playing as a way to ind out how the Beethoven Violin Concerto goes.

1 166

TOUR # 3

NEW HAVEN. JAN 19TH

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Register (e)
NEW HAVEN, Conn.
Circ. 98,547

JAN 18 1965

Burgin Conducts Boston Symphony Tuesday Evening

Erich Leinsdorf, originally scheduled to conduct th~~e Boston~~ Symphony Orchestra Tuesday night at Woolsey Hall in the Woolsey Hall series, will be replaced by the orchestra's associate conductor, Richard Burgin. Leinsdorf has accepted an invitation to attend the inaugural ceremonies in Washington as the special guest of President Johnson.

The President and Leinsdorf have been friends for many years dating to the time when the President, then a congressman, arranged for the extension of Leinsdorf's visa in 1938.

At the invitation of the President and Mrs. Johnson, Leinsdorf conducted the Boston Symphony in a White House concert March 31. It was the first concert there by an orchestra since Johnson assumed the presidency.

While in Washington Mr. and Mrs. Leinsdorf will attend the inaugural gala Monday evening, the inaugural concert Tuesday evening, and the inauguration at the Capitol Wednesday noon. They will also attend several private receptions.

Register (e)
NEW HAVEN, Conn.
Circ. 98,547

JAN 20 1965

At The Concert

No Leinsdorf, But Good Music

The Inaugural ceremonies are taking precedence over a number of activities and events around the country, and there was evidence of this in a Woolsey Hall concert Tuesdam evening. The Boston Symphony was here, but ~~its conductor,~~ Erich Leinsdorf, was in Washington as an invited guest of President Johnson.

Perhaps the orchestra's program in this fifth concert of the Woolsey series would have been somewhat different if Leinsdorf had conducted at this time. Aside from this, everything was just fine! Richard Burgin, associate conductor of the orchestra, was on the podium and his success with the baton was no surprise to his many admirers. He has conducted on occasion here before.

Burgin served as concertmaster of the Boston Symphony under both Serge Koussevitzky and Charles Munch. He joined the orchestra in 1920 and retired two years ago at the time when the latter conductor relinquished his post also. However, Burgin has continued as the orchestra's associate conductor, an appointment which came to him in 1943, and still conducts his former performing confreres in a number of concerts each season both in Boston and on tour.

The more adventurous listeners may have missed the usual contemporary "tidbit" in Tuesday's concert, despite the cnclusion of a work by Stravinsky. This was his "Pulcinella" (ballet with song in one act), based on themes by the 18th Century Italian composer, Pergolesi. Stravinsky, perhaps wisely, preserved the Neapolitan flavor of the music and intruded few of his modernisms in order to retain the delightful flavor of the Italian "divertimento."

If "Pulcinella" therefore was not the usual provocative program novelty, it proved to be an intriguing work in this moving and delightful performance. The three soloists were well-chosen and all were obviously well-versed in their intermittent roles. Soprano Helen Vanni, tenor Jerold Siena and bass Thomas Paul were in fine voice in their short solos and their voices blended effectively in two trio interludes.

The full orchestra didn't get on stage until the second half of the program, which was devoted to excerpts from Wagner's "Gotterdammerung." The opening Overture to Rossini's "La Scala di Seta" was, like the Stravinsky opus, scored for asmaller instrumentation. Burgin may have started the overture a little on the impetuous side but after this slight unsteadiness all was smooth sailing.

The conductor has undoubtedly had as long and thorough an acquaintance with the Wagner music as anyone and his interpretation was both reverent and impassioned. He molded and shped line and sonority in knowing and musical fashion and the full impact of the performance was not lost on listeners, judging by the highly enthusiastic reception.

GORDON ARMSTRONG

NewEngland Newsclip Agency, Inc.
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Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 28,868

JAN 20 1965

Music In Review

Boston Symphony Turns To Opera

Woolsey Hall concert goers were given unusual musical fare Tuesday night when the Boston Symphony Orchestra, under the baton of Richard Burgin, associate conductor, presented an operatic program instead of its more familiar array of the classics.

The program opened with the sparkling Rossini overture to "La Scala di Seta" and this was followed by the rhythms of Stravinsky's "Pulcinella" a ballet composed in 1920 for de Diaghileff for his Ballet Russe. The vocal solos were expertly presented by Helen Vanni, soprano; Jerold Siena, tenor and Thomas Paul, bass. The magnificent work with its outstanding aggressive melodic idiom was given a colorful reading by Burgin, resulting in a delightful, out-of-the-ordinary musical treat for his audience.

The second half of the program was devoted to the dramatic musical language of Richard Wagner's "Gotterdammerung."

So effectively was it presented that it was not difficult for the audience to recreate mentally, the exciting, powerful drama which accompanies the majestic music.

All the turbulence which fills this work was most forcefully presented as story of the noble Siegfried and his Brunhilde was related by the Boston musicians. Unusual as concert fare, but interesting.

F. R. Johnson

The New Haven Register
NEW HAVEN, CONN.
D. 98,547 SUN. 109,204

JAN 17 1965 Burrelles

Boston Symphony At Woolsey

By GORDON E. ARMSTRONG

Both the Boston Symphony and our own New Haven Symphony will have "something different" for audiences here this week. The visiting orchestra will bring along three soloists for a presentation of Stravinsky's "Pulcinella", a highlight of its concert on Tuesday evening as the fifth event of the Woolsey series. On Thursday evening in Sprague Hall, the New Haven Symphony will introduce its new chamber group, the New Haven Chamber Orchestra, in a concert under the baton of Frank Brieff.

Patrons of the Woolsey series hardly need to be reminded that the Boston Symphony is giving only one concert here this season in contrast to the two Woolsey Hall appearances which this great orchestra has been making for many years. Scheduling difficulties developed this year but series manager Daggett Lee informs me that he is hopeful that the Boston musicians will be back "in the traditional groove" next season.

In any case, there has been no lack of symphonic interest in the current series which has marked notable debuts by both the Chicago and Warsaw Symphonies. And with the concert by the Cleveland Symphony on Feb. 9 as an extra event, surely patrons of these concerts are drinking deeply of the "symphonic cup that cheers" this season. Incidentally, reports are that ticket sales to date for the Cleveland concert indicate the usual widespread interest in George Szell and his superbly trained musicians.

"Pulcinella" (Ballet with song, in one act) is, of course, a concert version of the music which Stravinsky composed on hemes from Pergolesi. The soloists in Tuesday's performance are to be soprano Helen Vanni, tenor Jerold Siena, and Thomas Paul, bass.

The other items in the program which, incidentally, will be given under the baton of associate conductor, Richard Burgin, should help to make this one of the most interesting and generally appealing programs ever given here by the Boston musicians. Rossini's Overture to "La Scala di Seta" will get the program underway and the entire second half will be devoted to Excerpts from Wagner's "Gotterdammerung" (Dawn — Siegfried's Rhine Journey — Interlude, Act I —Prelude to Act II —Siegfried's Death —Conclusion).

* * *

RICHARD BURGIN, associate conductor of the Boston Symphony Orchestra, will conduct the concert in Woolsey Hall Tuesday evening. He will substitute for Erich Leinsdorf, who has accepted an invitation to be President Johnson's special guest at the inaugural ceremonies in Washington Monday through Wednesday. The President and Leinsdorf have been friends since 1938 when Johnson, then a congressman, arranged for Leinsdorf's visa to be extended.

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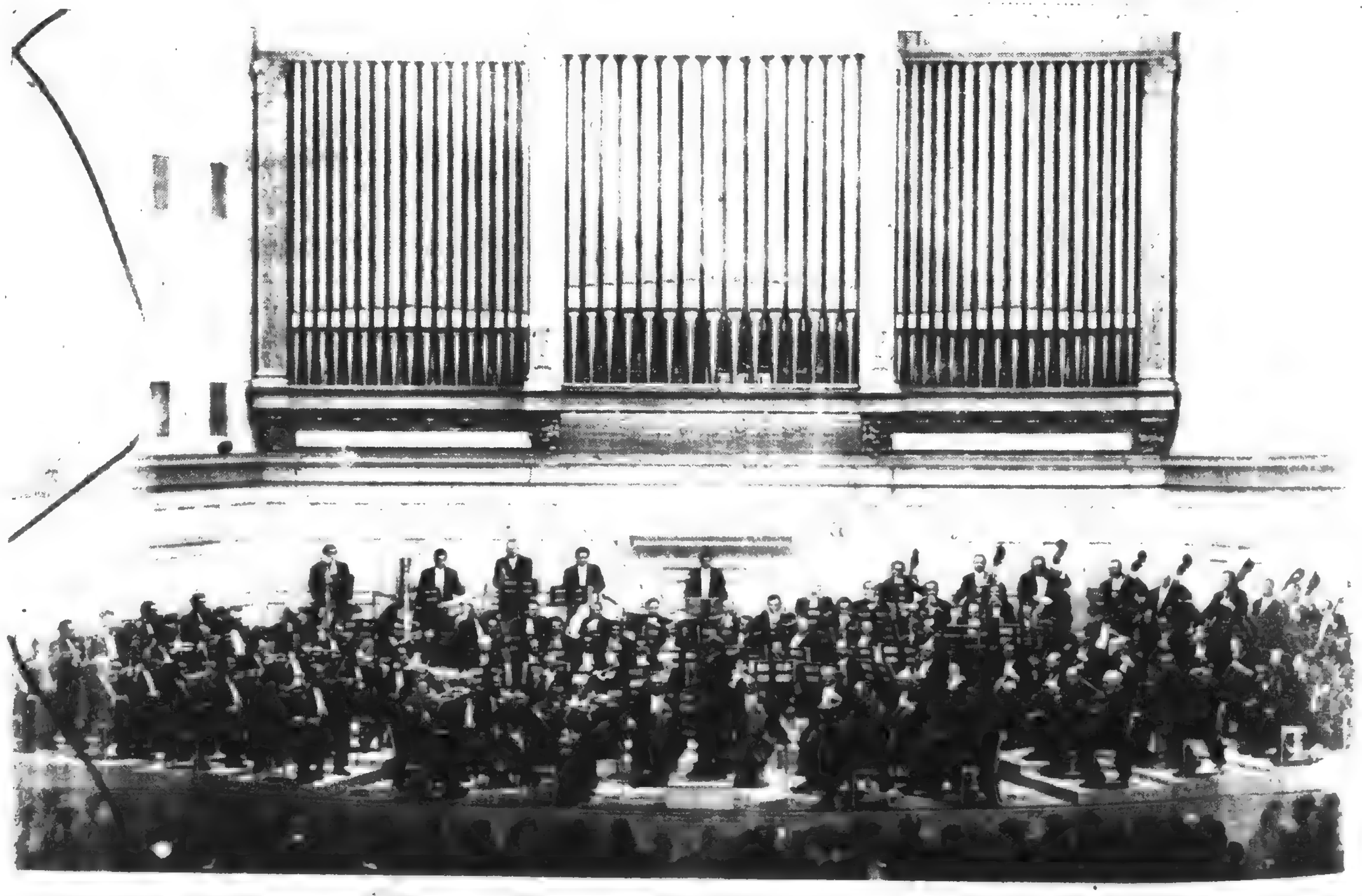
Chronicle
HAMDEN, Conn.
Weekly Circ. 5,110

DEC 30 1964



BOSTON SYMPHONY ORCHESTRA SCHEDULED

The fifth concert of the current Woolsey Hall Series will be held on Jan. 19, with the famed Boston Symphony Orchestra performing. Erich Leinsdorf will conduct.

NEW YORK JAN. 20TH

Herald NEW YORK Tribune
282 005 SUN. 363,384

2 1 1965

Isaac Stern's Supreme Mastery Of Beethoven Violin Concerto

By William Bender

Who knows how many times Isaac Stern has played the Beethoven Violin Concerto? Twenty times, 200 or 2,000? Perhaps even the master fiddler himself doesn't know.

What is certain, however, is that he has rarely given as sweet and relaxed a reading of the score as the one last night with Erich Leinsdorf and the Boston Symphony Orchestra in Philharmonic Hall.

Mr. Stern played with all the surety and ease that comes with long association, plus—and this is a big plus—the kind of dreamy introspection and youthful curiosity that one seldom hears in the playing of established artists.

It was quite a blend of ingredients. Fortunately Mr. Leinsdorf was in a similarly thoughtful mood, and the resulting collaboration in the familiar concerto was fresh and easy to take. It was a lyrical performance rather than a strong one, but it didn't suffer by that.

Both men were Inaugural guests of President Johnson earlier in the day, and if they had to miss the dancing last night—well, it was our good fortune.

Mr. Leinsdorf opened the evening with something of a curiosity for an orchestral program—the Introduction to "Pique Dame" by Tchaikovsky. It is an atractive little item—typical of the opera's rich scoring—but fragmentary and inconclusive by itself.

The big work before intermission was Prokofiev's Sixth Symphony, a work that Leinsdorf performs superbly. It is a hard work to bring off. It lacks the cohesion of the Fifth Symphony and the charm of the Seventh. It is rhapsodic and almost programmatic in the way it derives mood and texture from the "Cinderella" ballet score, but its harmonic richness and orchestral coloring give it a power and stature that cannot be denied. And Mr. Leinsdorf wisely chose to play it for sound and mood, and it worked beautifully. As good as his performance was in Tanglewood in 1963, this was better.

Mr. Leinsdorf is now in the midst of performing all the Prokofiev orchestral literature. On the basis of this and his readings of other scores, he is quite clearly just the man for the job.

NEWPORT NEWS, VA.
PRESS
D. 40,700 S. 60,500

FEB 2 8 1965

ON THE EVENING between the first two Berlin Philharmonic concerts Isaac Stern played the Beethoven Violin Concerto with the Boston Symphony under Erich Leinsdorf at Philharmonic Hall, to the complete satisfaction of critics and public alike. The concerto was preceded by works of Tchaikovsky and Prokofiev, giving Beethoven the well deserved last word.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

MUSIC TO MY EAF

Stern's Beethoven,

NAMES change, values remain. Once it was Fritz Kreisler whose performance of the Beethoven Violin Concerto could be cited as the model against which could be argued the merits of Szigeti's or Flesch's (or, for some, Menuhin's or Heifetz's). Now it is Isaac Stern, whose recent appearance with Erich Leinsdorf and the Boston Symphony in Philharmonic Hall produced a performance of such nobility, poise, and musical sophistication that it may stand for this time as the luminous image of comparison for Oistrakh or Milstein, Francescatti or Grumiaux (or, for that matter, the still formidable Heifetz).

There are some performers born, so it
with a character that is fully
or who attain it so early in their
like Heifetz or Menuhin—that it
timeless, unchanging, indeed
eable. Stern's is quite another
hen he was first heard here in
Thirties there was no question
dent, but there was some ques-
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it was expressed might not wear
ut, and with it his future. The
ctive view would have to be that
has been applied to intellec-
th and self-criticism, converted
ource of inner strength rather
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vas most absorbing in this latest
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nd a work that can search out
in anyone of lesser rank was a
s sense of each note's function
vhole, a mature reflection and
d choice of alternatives. This ap-
ot only to his solo part, but also
performance of the orchestral
Under Leinsdorf's knowing direc-
he results came the closest possible
h the numbers involved) to chamber-
e ensemble. As an instance, at that
ment well along in the first movement
en the orchestral violins have the
rincipal matter and the soloist embel-
shes it, Stern played with them not
erely in principle, but in fact—turning
their direction the better to hear what
they were doing. The Kreisler cadenza,
which Stern played faultlessly, was also
in context, as a bridge to the final affectionate reminiscence of the same theme. Both the Larghetto and the Rondo were permeated with a sense of disciplined ardor profitably applied.

The New York Times
NEW YORK, N.Y.
D. 603,574 SUN. 1,283,785

JAN 2 1 1965

Stern and Boston Symphony Join In Unusual Beethoven Rendering

Erich Leinsdorf, conducting the Boston Symphony, and Isaac Stern played a Beethoven Violin Concerto at Philharmonic Hall last night that, for two movements, was highly atypical.

From the standpoint of violin playing, the Stern-Leinsdorf version was a knockout. It was equally so from the standpoint of personal communication from gifted performer to audience.

From the standpoint of Beethoven as we usually hear him, with one foot in the classic age, the other in the romantic, the concerto, as Mr. Stern played it, is open to question.

The center of attention was definitely the violinist, rather than the piece, By smoothing out phrases, slowing them down, speeding them up, by constantly dramatizing virtuoso passages, Mr. Stern kept one's ears on his remarkable performance. It was not blatant dramatizing of the empty showpiece variety. Mr. Stern, with silken, impassioned tones, conveyed many moods: reflective, sweet, warm, but rarely—except in the third movement—bold ones.

Mr. Leinsdorf managed the orchestra beautifully so that it fell in with Mr. Stern, so that the orchestra became an extension of the violinist's concepts. Mr. Leinsdorf kept the orchestra out of the way. It was completely an accompanying body.

Under this treatment, the concerto lost much of its familiar vigor, its stanchness, its upright backbone.

The Stern treatment can't be dismissed, however. He is a thinking musician as well as impeccable technician, and he made his viewpoint fascinating, if sometimes disappointing.

And in the third movement, all the vigor, stanchness, backbone and outgoing spirit returned. It was a joy.

Earlier Mr. Leinsdorf led the orchestra in Prokofiev's Sixth Symphony, which plodded at first. Some of the symphony's mystery and some of its spaciousness were missing, but the conductor gathered all his forces for a spirited ending. He also directed the introduction to "The Queen of Spades" by Tchaikovsky.

THEODORE STRONGIN.

NEW YORK ~~JAN.~~ 20th

67

Herald NEW YORK Tribune
D. 282,005 SUN. 363,384

JAN 2 1 1965 Bykellen

Isaac Stern's Supreme Mastery Of Beethoven Violin Concerto

By William Bender

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What is certain, however, is that he has rarely given as sweet and relaxed a reading of the score as the one last night with Erich Leinsdorf and the Boston Symphony Orchestra in Philharmonic Hall.

Mr. Stern played with all the surety and ease that comes with long association, plus—and this is a big plus—the kind of dreamy introspection and youthful curiosity that one seldom hears in the playing of established artists.

It was quite a blend of ingredients. Fortunately Mr. Leinsdorf was in a similarly thoughtful mood, and the resulting collaboration in the familiar concerto was fresh and easy to take. It was a lyrical performance rather than a strong one, but it didn't suffer by that.

Both men were Inaugural guests of President Johnson earlier in the day, and if they had to miss the dancing last night—well, it was our good fortune.

Mr. Leinsdorf opened the evening with something of a curiosity for an orchestral program—the Introduction to "Pique Dame" by Tchaikovsky. It is an atractive little item—typical of the opera's rich scoring—but fragmentary and inconclusive by itself.

The big work before intermission was Prokofiev's Sixth Symphony, a work that Leinsdorf performs superbly. It is a hard work to bring off. It lacks the cohesion of the Fifth Symphony and the charm of the Seventh. It is rhapsodic and almost programmatic in the way it derives mood and texture from the "Cinderella" ballet score, but its harmonic richness and orchestral coloring give it a power and stature that cannot be denied. And Mr. Leinsdorf wisely chose to play it for sound and mood, and it worked beautifully. As good as his performance was in Tanglewood in 1963, this was better.

Mr. Leinsdorf is now in the midst of performing all the Prokofiev orchestral literature. On the basis of this and his readings of other scores, he is quite clearly just the man for the job.

NEWPORT NEWS, VA.
PRESS
D. 40,700 S. 60,500

FEB 2 8 1965 Bykellen

ON THE EVENING between the first two Berlin Philharmonic concerts Isaac Stern played the Beethoven Violin Concerto with the Boston Symphony under Erich Leinsdorf at Philharmonic Hall, to the complete satisfaction of critics and public alike. The concerto was preceded by works of Tchaikovsky and Prokofiev, giving Beethoven the well deserved last word.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

6 1965 Bykellen

MUSIC TO MY EA

Stern's Beethoven,

NAMES change, values remain. Once it was Fritz Kreisler whose performance of the Beethoven Violin Concerto could be cited as the model against which could be argued the merits of Szigeti's or Flesch's (or, for some, Menuhin's or Heifetz's). Now it is Isaac Stern, whose recent appearance with Erich Leinsdorf and the Boston Symphony in Philharmonic Hall produced a performance of such nobility, poise, and musical sophistication that it may stand for this time as the luminous image of comparison for Oistrakh or Milstein, Francescatti or Grumiaux (or, for that matter, the still formidable Heifetz).

There are some performers born, so it seems, with a character that is fully formed, or who attain it so early in their careers—like Heifetz or Menuhin—that it stands as timeless, unchanging, indeed unchangeable. Stern's is quite another case. When he was first heard here in the late Thirties there was no question his talent, but there was some question whether the rampant energy through which it was expressed might not wear out, and with it his future. The spective view would have to be that ergy has been applied to intellec- owth and self-criticism, converted source of inner strength rather emaining a purely physical mani- on.

hat was most absorbing in this latest nter of a thoroughly equipped pro- nal and a work that can search out aws in anyone of lesser rank was a ous sense of each note's function whole, a mature reflection and ured choice of alternatives. This ap- not only to his solo part, but also he performance of the orchestral e. Under Leinsdorf's knowing direc- the results came the closest possible ith the numbers involved) to chamber- sic ensemble. As an instance, at that oment well along in the first movement hen the orchestral violins have the principal matter and the soloist embellishes it, Stern played with them not merely in principle, but in fact—turning n their direction the better to hear what they were doing. The Kreisler cadenza, which Stern played faultlessly, was also in context, as a bridge to the final affectionate reminiscence of the same theme. Both the Larghetto and the Rondo were permeated with a sense of disciplined ardor profitably applied.

The New York Times
NEW YORK, N.Y.
D. 603,574 SUN. 1,283,785

JAN 2 1 1965 Bykellen

Stern and Boston Symphony Join In Unusual Beethoven Rendering

Erich Leinsdorf, conducting the Boston Symphony, and Isaac Stern played a Beethoven Violin Concerto at Philharmonic Hall last night that, for two movements, was highly atypical.

From the standpoint of violin playing, the Stern-Leinsdorf version was a knockout. It was equally so from the standpoint of personal communication from gifted performer to audience.

From the standpoint of Beethoven as we usually hear him, with one foot in the classic age, the other in the romantic, the concerto, as Mr. Stern played it, is open to question.

The center of attention was definitely the violinist, rather than the piece. By smoothing out phrases, slowing them down, speeding them up, by constantly dramatizing virtuoso passages, Mr. Stern kept one's ears on his remarkable performance. It was not blatant dramatizing of the empty showpiece variety. Mr. Stern, with silken, impassioned tones, conveyed many moods: reflective, sweet, warm, but rarely—except in the third movement—bold ones.

Mr. Leinsdorf managed the orchestra beautifully so that it fell in with Mr. Stern, so that the orchestra became an extension of the violinist's concepts. Mr. Leinsdorf kept the orchestra out of the way. It was completely an accompanying body.

Under this treatment, the concerto lost much of its familiar vigor, its stanchness, its upright backbone.

The Stern treatment can't be dismissed, however. He is a thinking musician as well as impeccable technician, and he made his viewpoint fascinating, if sometimes disappointing.

And in the third movement all the vigor, stanchness, backbone and outgoing spirit returned. It was a joy.

Earlier Mr. Leinsdorf led the orchestra in Prokofiev's Sixth Symphony, which plodded at first. Some of the symphony's mystery and some of its spaciousness were missing, but the conductor gathered all his forces for a spirited ending. He also directed the introduction to "The Queen of Spades" by Tchaikovsky.

THEODORE STRONGIN

168 BROOKLYN. JAN 21ST.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS
PRESS-
W. 4,200

JAN 1 4 1965

Boston Symphony in 3rd Concert At Music Academy

The Boston Symphony will appear ~~for its third concert~~ of the season at the Brooklyn Academy of Music on Jan. 21, conducted by Erich Leinsdorf, Music Director.

Beginning at 8:30, in the Opera House, the program is devoted to the works of Mazart, Gunther Schuller and Brahms.

This is the first appearance of Mr. Leinsdorf in Brooklyn since October. Mozart's "Symphony No. 33 in B flat, K. 319" will open the program, and Brahms' "Double Concerto in A minor for Violin and Cello" will conclude it. In the middle, Mr. Leinsdorf has scheduled a work by Gunther Schuller, who headed the composition faculty at Tanglewood last summer and who conducted the Orchestra U.S.A. series at the Brooklyn Academy of Music last season.

The Schuller piece is his "Seven Studies on Themes of Paul Klee," inspired by works of the noted painter.

Harry Schwartz, Soviet expert of the "New York Times," will speak in a special evening lecture Tuesday evening, Jan. 19, at the Academy. The lecture, beginning at 8:00 p.m. is titled "The New Triangle of World Politics: Washington, Moscow and Peking" and will be followed by a question-and-answer period.

Mr. Schwartz is recognized as a leading authority on Communism and its relation to world politics. For years, he has made a specialty of Soviet politics and economics, and in recent years he has included Communist China in his studies. He knows the Russian language and reads Soviet newspapers and periodicals to gain first-hand knowledge of events that are not covered in the American press.

CAPITAL CITY NEWS BUREAU
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Thursday, January 14, 1965

BROOKLYN, N. Y.
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PAGE ONE

JAN 1 4 1965

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JAN 1 6 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JAN 1 6 1965

New York Post
D. 317,237 SUN. 250,207

JAN 1 3 1965

New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

JAN 1 8 1965

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,949,646

JAN 1 7 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JAN 1 6 1965

Leinsdorf to Conduct Concert at Academy

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the Bostonians in their third concert of the 1964-65 season Thursday, January 21st, at 8:30 p.m. in the Opera House of the Brooklyn Academy of Music. The program is devoted to the works of Mozart, Gunther, Schuller and Brahms.

This is the first appearance of Mr. Leinsdorf in Brooklyn since October. Mozart's Symphony No. 33 in B flat, K. 319 will open the program, and Brahms' Doubls Concerto in A minor for Violin and Cello will conclude it. In the middle, Mr. Leinsdorf has scheduled a widely acclaimed work by Gunther Schuller, who headed the composition faculty at Tanglewood last summer and who conducted the Orchestra U.S.A. series at the Brooklyn Academy of Music last season. The Schuller piece is his "Seven Studies on Themes of Paul Klee," inspired by works of the noted painter.

Tickets for the January 21st concert by the Boston Symphony Orchestra with Leinsdorf conducting are now on sale at the box-office of the Brooklyn Academy of Music, 30 Lafayette Avenue. Box-office hours are 10 a.m. to 9 p.m. Prices are $3, $3.75, $4, $4.25, $5, $5.50, $6.50, and $7. Mail orders must include stamped, self-addressed envelope with check or money orders.

NEW YORK JAN. 22ND

New York Post
D. 317,237 SUN. 250,207

JAN 2 4 1965

Words and Music

By Harriett Johnson

Leinsdorf Leads Prokofiev '6th'

It is difficult to imagine Serge Prokofiev of the Sixth Symphony writing a letter of apology to the Central Committee of the Communist Party. Yet he did so in 1948 after the Committee had issued the detailed, notorious condemnation of major contemporary Russian composers which shocked the world.

In the course of time, for whatever reasons, he wrote several such letters, regretting his "errors" and attempting to explain the problems encountered in writing suitable melodies. The first performance of the Sixth Symphony, in E Flat minor, Op. 111, was in October, 1947, and the ax fell four months later.

~~Erich Leinsdorf~~ conducted the Boston Symphony in a tense performance of the work Friday night at Philharmonic Hall. Performance time was approximately 45 minutes.

As one of the most intellectual of composers, whose wit and satire had cut through his style from youth, Prokofiev must have found compromise intolerable. He was the musical Voltaire of his age and country, and the Sixth Symphony is among his most important works.

Sometimes over-size, its discourse amplifies rather than rambles, and the dominating tragedy is never forgotten, even in the final "Vivace" which is prevailingly vivacious but reverts to the probing gloom and occasional mockery of the first movement, before the work's conclusion.

Interpretation Lacked Warmth

Prokofiev's use of the English Horn for a Slavic melody which recalls an old modal melodic sequence is only one of his many ingenious and pertinent examples of brilliant scoring.

Leinsdorf's interpretation had drama and surge but missed something in communicating the richness of Prokofiev's language. Conducting from memory, he obviously knew what he wanted, but his drive bypassed warmth of tonal color and blend which must emerge from the orchestral fabric for an encompassing re-creation of the composer's ideas. These teem with an intellectual vibrancy which the symphony orchestra should match in tone.

Irving Fine's jazz-oriented "Toccata Concertante" preceded the Symphony, an 11-minute work of some interest, but too long for its content. Before the end, its solidarity became monotonous. Mozart's Smphony No. 33, K. 319, opened the program.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JAN 2 3 1965

AT PHILHARMONIC HALL

Leinsdorf in Form

By MILES KASTENDIECK

CONTEMPORARY MUSIC rather than Mozart found Erich Leinsdorf and the Boston Symphony expert collaborators in Philharmonic Hall last night.

Quite unexpectedly Mozart's Symphony No. 33 came through a bit dull. The performance had that clean-cut sound that Mr. Leinsdorf likes, the proper style, and the academic tinge that Mr. Leinsdorf sometimes achieves.

More elegance to accompany the custom-tailored presentation might have made a difference.

With the shift to Irving Fine's "Toccata Concertante," the characteristics limiting the performance of the Mozart became assets in interpreting this well-composed contemporary score.

It is a workout piece for orchestra. With perfect rapport between conductor and musicians, it can be quite effective.

★

FROM ITS TITLE the listener can expect the motor complex that marks its rhythmic life. He might not expect the Stravinskish aspects the ostinatos establish.

The piece has a nice jaunty character that holds attention and a compositional procedure that sustains it.

This is the kind of music that George Balanchine likes to choreograph; it is surprising that he has not caught up with it by now. His dancers would appreciate it. Mr. Leinsdorf danced his way through entertainingly.

Prokofieff's Sixth Symphony completed the program, a repeat from the Wednesday program.

Herald Tribune
NEW YORK
D. 282,005 SUN. 363,384

JAN 2 3 1965

Leinsdorf's Bostonians

Mozart Breaks the Mold

By John Gruen

An astringent, biting approach to Mozart seems inappropriate, but Erich Leinsdorf, last evening conducting the Boston Symphony Orchestra at Philharmonic Hall, elected to cast the master's Symphony No. 33 into a rigid, metallic mold. As it happened, the work cracked and buckled under such stern [illegible].

Written at a time when Mozart was eager to leave his native Salzburg for broader geographic and artistic horizons, the work, while never less than engaging, does not quite carry the weight or invention to command ambitious new interpretations. Mr. Leinsdorf's reliable musicianship misfired on this count, as he turned each movement into a studied and acerbic exercise.

The symphony was followed by Irving Fine's "Toccata Concertante." Meeting an untimely death in 1962, this American composer did not live to fulfill the promise of his considerable talent. Judging by the "Toccata," written in 1947, he was in superb command of every orchestral possibility, and manipulated each instrument with sureness and sensitivity. The work itself boasts a full gamut of rhythmic thrusts serving as springboards to a number of highly expressive melodies. Always accessible, always musical, Fine could stir up excitement as well as elegance. Mr. Leinsdorf gave it a tense and passionate reading.

The evening concluded with a repeat performance of Prokofiev's Symphony No. 6—the work which Mr. Leinsdorf and the orchestra played to great advantage last Wednesday.

The New York Time
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 2 3 1965

BOSTON SYMPHONY PERFORMS MOZART

Erich Leinsdorf, conducting the Boston Symphony Orchestra in Philharmonic Hall last night, offered a speedy performance of the joyful Mozart Symphony in B flat (K. 319) and a foursquare one of the late Irving Fine's "Toccata Concertante."

Mr. Leinsdorf and his men also played the Prokofiev Sixth Symphony, which they had given in Wednesday's Philharmonic Hall concert, reviewed on these pages.

The Boston Symphony, reduced for authenticity in the Mozart, had a wonderful sound, silky, transparent, light, undisfigured by sharp emphases and by yielding tempos.

But at times, as the music rushed ahead, a certain nervousness of effect was detectable—as on a roller coaster. And the work's rococo flavor—its grace and stately eloquence—all but disappeared.

Mr. Fine's Toccata, which was given its premiere by the Bostonians in 1948, is conservative, neo-classic and colorful and has a loose-limbed, muscular sense of rightness about it. Certainly it poses no problem to today's audiences. Mr. Leinsdorf treated it straightforwardly, letting it speak for itself.

THEODORE STRONGIN.

CARNEGIE HALL. JAN 23 69

New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

JAN 2 5 1965

Boston Symphony Caps Day

Having deprived myself Wednesday and Friday of even a partial visit with the Boston Symphony and Erich Leinsdorf at Philharmonic Hall, I braved the sleet and ice to hear them at Carnegie Hall Saturday night.

I say braved advisedly. On my first trip in earlier Saturday, two blocks from Carnegie Hall and in a post-concert state of unheeding bliss, I had a nasty fall in the street—right on my basso profundo. I very nearly called it a day. I'm glad I didn't.

As if by reciprocal action, Leinsdorf and the orchestra were wholly inspired in a program of Rossini, Stravinsky-Pergolesi and Wagner. The Rossini "Scala di Seta" overture caught the very image of the master, and of his master interpreter—Toscanini.

One expected the grandeur in the "Goetterdaemmerung" excerpts. But the surprise was Stravinsky's "Pulcinella," that mystic union of melody and harmony between an 18th century Neapolitan and a 20th century Russian. All of it was as fresh as dew.

With two such composers, such a conductor, such an orchestra and such vocal soloists as Helen Vanni, Jerold Siena, and Thomas Paul, there was no need for Massine's or anybody else's choreography. "Pulcinella" was a ballet for the ears.

LOUIS BIANCOLLI.

Herald Tribune
NEW YORK
D. 282,005 SUN. 363,384

JAN 2 5 1965

As **Erich Leinsdorf** led the Boston **Symphony Orchestra** in excerpts from "Goetterdaemmerung" last Saturday night in Carnegie Hall, probably more than one listener recalled—somewhat wistfully—his brilliant "Ring" cycle just three years ago at the Metropolitan Opera, the conductor's last appearances there prior to taking up his duties as Music Director of the Boston. Saturday's extractions from Wagner's masterpiece were all-orchestral: "Dawn," "Siegfried's Rhine Journey," the Act I Interlude, Prelude to Act II, "Siegfried's Death" and the opera's conclusion. Mr. Leinsdorf's complete mastery of the score was everywhere evident. The music flowed in a full, unbroken line; its climaxes were stunningly, shatteringly realized; its overall effect galvanized the senses. This was the final offering on the program. Its impact had a large audience standing and cheering the superb ensemble and conductor.

Stravinsky's "Pulcinella"—complete with its vocal excerpts—was the evening's novelty. An attractive, if not substantial work, "Pulcinella," with its themes and quotations from Pergolesi, is colorful, animated music, spiced with Stravinsky's imaginative orchestration. The vocal parts somewhat fragmentary, are well-known from the orchestral suite. They were capably sung by Helen Vanni, mezzo-soprano; Jerold Siena, tenor, and Thomas Paul, bass. Rossini's bouncy overture to "La scala di seta" got the evening off to a sprightly start.

W. L.

179 WED #2 . THURS #4 . FRI-SAT. #15

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Second Program

WEDNESDAY EVENING, JANUARY 27, *at* 8:30 *o'clock*

SCHUMANN .... Overture to Byron's Manfred, *Op.* 115

INTERMISSION

MAHLER .... Symphony No. 6, in A minor
- I. Allegro energico, ma non troppo
- II. Scherzo (Wuchtig)
- III. Andante
- IV. Finale (Allegro moderato)

BALDWIN PIANO   RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fourth Program

THURSDAY EVENING, JANUARY 28, *at* 8:30 *o'clock*

MOZART .... Symphony No. 33, in B-flat major, K. 319
- I. Allegro assai
- II. Andante moderato
- III. Menuetto
- IV. Finale: Allegro assai

FINE .... Toccata Concertante

INTERMISSION

BRAHMS .... Symphony No. 2, in D major, *Op.* 73
- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

BALDWIN PIANO   RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

THIS

CONCERT IS DEDICATED

TO THE

MEMORY

OF

SIR WINSTON CHURCHILL

1874-1965

Wednesday, January 27, 1965

Bach's Concerto for Two Violins will be played
in memory of
Sir Winston Churchill

The program will be as follows:

BACH .... Concerto in D minor for Two Violins and String Orchestra
- I. Vivace
- II. Largo ma non tanto
- III. Allegro

MOZART .... Symphony No. 33, in B-flat major, K. 319
- I. Allegro assai
- II. Andante moderato
- III. Menuetto
- IV. Finale: Allegro assai

INTERMISSION

BRAHMS .... Symphony No. 2, in D major, *Op.* 73
- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

SOLOISTS

JOSEPH SILVERSTEIN   **ALFRED KRIPS**

Thursday, January 28, 1965

71

Fifteenth Program

RNOON, JANUARY 29, *at* 2:00 *o'clock*

TURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

ormance of Bach's Concerto is dedicated
he memory of Sir Winston Churchill.

Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"

(First performance at these concerts)

ncerto in D minor for Two Violins and String Orchestra

vace
go ma non tanto
llegro

. . . . "Agon," Ballet

INTERMISSION

. . . . . *Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto: Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

SOLOISTS

JOSEPH SILVERSTEIN ALFRED KRIPS

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 24 1965

Programs at Symphony

Bach's Concerto for Two Violins will be played at the Boston Symphony concerts Friday at 2 and Saturday at ~~8:30 p.m.~~ Soloists will be Joseph Silverstein, orchestra concertmaster, and Alfred Krips, assistant concertmaster.

The program will begin with the Sinfonia from Bach's Cantata No. 174, "Ich liebe den hochsten von ganzen Gemute." Following the concerto, Erich Leinsdorf will conduct music to Stravinsky's ballet "Agon" and Tchaikovsky's Symphony No. 4.

The second concert in the new Wednesday evening series will be held Jan. 27. Leinsdorf will open the program with Schumann's Overture to Byron's Manfred. After an early intermission he will conduct the Mahler Sixth Symphony, which he is introducing to the Boston Symphony concerts for the first time this season.

On Jan. 28 Leinsdorf will conduct the fourth program of the Thursday Evening Series. The concert will begin with Mozart's Symphony No. 33 in B-flat major, K. 319, and continue with the Toccata Concertante by the late Irving Fine. After the intermission the program will close with Brahm's Symphony No. 2.

The second Symphony Hall organ concert of the season will take place today at 6 p.m. in Symphony Hall.

Allan Birney, graduate student at Boston University who is giving this recital as part of his award as winner of the 1964 Young Artists Competition sponsored by the Boston Chapter of the A.G.O., will play Bach's Prelude and Fugue in E-flat; Schumann's Canon in B minor; "Serene Alleluias" and "Outburst of Joy" by Messiaen; the first Boston performance of Intersections for Organ (1964) by Richmond Browne; and Franck's Grande piece symphonique.

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JAN 27 1965

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Morning Globe
BOSTON, Mass.
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JAN 28 1965

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Journal (m)
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JAN 27 1965

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Hampshire Gazette (e)
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JAN 27

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Journal (e)
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JAN 27 1965

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Herald (m)
BOSTON, Mass.
Circ. 176,483

JAN 27 1965

Symphony Plans Musical Tributes To Sir Winston

The memory of Sir Winston Churchill will receive the rare honor of four musical tributes by the Boston Symphony orchestra during this week's concerts. The tribute of music in memoriam is believed to be the first such for a foreign statesman in the orchestra's 84-year history.

Tonight the entire program will be dedicated to the late British leader and will consist of Schumann's overture to Byron's "Manfred" and the "Tragic" sixth symphony of Mahler.

The tributes will continue in portions of the other concerts tomorrow, Friday afternoon and Saturday night.

71

Fifteenth Program

RNOON, JANUARY 29, *at* 2:00 *o'clock*

SATURDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

erformance of Bach's Concerto is dedicated
the memory of Sir Winston Churchill.

Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"

(First performance at these concerts)

Concerto in D minor for Two Violins and String Orchestra

Vivace
Largo ma non tanto
Allegro

STRAVINSKY . . . . "Agon," Ballet

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 4, in F minor, Op. 36

I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

SOLOISTS

JOSEPH SILVERSTEIN   ALFRED KRIPS

BALDWIN PIANO   *RCA VICTOR RECORDS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 24 1965

Programs at Symphony

Bach's Concerto for Two Violins will be played at the Boston Symphony concerts Friday at 2 and Saturday at ~~8:30 p.m.~~ Soloists will be Joseph Silverstein, orchestra concertmaster, and Alfred Krips, assistant concertmaster.

The program will begin with the Sinfonia from Bach's Cantata No. 174, "Ich liebe den hochsten von ganzen Gemute." Following the concerto, Erich Leinsdorf will conduct music to Stravinsky's ballet "Agon" and Tchaikovsky's Symphony No. 4.

The second concert in the new Wednesday evening series will be held Jan. 27. Leinsdorf will open the program with Schumann's Overture to Byron's Manfred. After an early intermission he will conduct the Mahler Sixth Symphony, which he is introducing to the Boston Symphony concerts for the first time this season.

On Jan. 28 Leinsdorf will conduct the fourth program of the Thursday Evening Series. The concert will begin with Mozart's Symphony No. 33 in B-flat major, K. 319, and continue with the Toccata Concertante by the late Irving Fine. After the intermission the program will close with Brahm's Symphony No. 2.

The second Symphony Hall organ concert of the season will take place today at 6 p.m. in Symphony Hall.

Allan Birney, graduate student at Boston University who is giving this recital as part of his award as winner of the 1964 Young Artists Competition sponsored by the Boston Chapter of the A.G.O., will play Bach's Prelude and Fugue in E-flat; Schumann's Canon in B minor; "Serene Alleluias" and "Outburst of Joy" by Messiaen; the first Boston performance of Intersections for Organ (1964) by Richmond Browne; and Franck's Grande piece symphonique.

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Herald (m)
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JAN 27 1965

Symphony Plans Musical Tributes To Sir Winston

The memory of Sir Winston Churchill will receive the rare honor of four musical tributes by the Boston Symphony orchestra during this week's concerts. The tribute of music in memoriam is believed to be the first such for a foreign statesman in the orchestra's 84-year history.

Tonight the entire program will be dedicated to the late British leader and will consist of Schumann's overture to Byron's "Manfred" and the "Tragic" sixth symphony of Mahler.

The tributes will continue in portions of the other concerts tomorrow, Friday afternoon and Saturday night.

1 12

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Herald (m)
BOSTON, Mass.
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JAN 30 1965

Fourth Saves Program

Symphony: Tchaikowsky

By ROBERT TAYLOR

Of all things, Tchaikowsky's Fourth Symphony given a restorative reading by Erich Leinsdorf at yesterday's concert of The Boston Symphony Orchestra, redeemed a program that was otherwise shambling, eccentric, sapless and dull.

Mr. Leinsdorf is, I think, insufficiently recognized for his conducting in this area. He has a way with Tchaikowsky: sentiment is not in it, but the composer is the better for a treatment that stresses architecture, form and drama rather than legato brooding.

No Lingering

To begin with, the ensemble tone is bright and clear; you will not find the conductor lingering over the cantabile cellos of the opening, or even — in the liquid oboe canzona — drawing out its lines. Most maestros offer Tchaikowsky in an exceedingly introverted style, at tempi that give the impression of a pseudo-Slavic melancholy aware of itself but the Leinsdorf interpretation avoids the temptations of the treacly, phrasing with a simple warmth and establishing a metric design full of brilliance, spirit and poise.

The first movement is offered with a sonorous appreciation of the so-called "Fate" theme, Mr. Leinsdorf doesn't accent this brutally; part of the meretricious effect this symphony can make, the effect of manic-depression derives from the fact that fury and agitation achieve such momentum that the woodwinds and strings lose their expressivity as song and become constricted interludes of anguish.

Rather than communicating the Fourth in such theatrical and episodic contracts Mr. Leinsdorf gives each of the movements sufficient rubato to preserve the dancelike moods—a delicate motion is preserved throughout, including a crisp pizzicato ostinato, and weight in the brass and tympani when required. Only the finale is slightly overdone, partially overwhelming the D minor element in the strings; yet it is also logical, and in terms of what has gone before, a powerful fortissimo punctuation to a streamlined and supple symphonic statement.

Questionable Taste

The notation in the program that the Bach Concerto was dedicated to "the memory of Winston Churchill" did not seem to me in good taste since (a.) Churchill had no interest in classical music whatsoever, much less in Bach, and (b.) the program was announced several weeks ago while the great man was alive. I am sure that the sentiment is genuine, and the wish to honor a salient figure of our era upon the day of his funeral; yet in view of the foregoing, what is real, as too often happens in our society, is transmuted into unctious institutional piety.

This put me in a churlish frame of mind, although I heartily endorse the policy of using BSO musicians as soloists, and it struck me that Messrs. Silverstein and Krips glossed over the polyphonic possibilities of the Vivace and the Largo in abrand performance that rushed phrase, had a nervous and tentative pulse, and blurred details.

Both men could have dug in more, and their rapport with each other and the orchestra was ragged. The Allegro, however, found the various elements of performance at least cheerfully coming together, the sound technique of Mr. Krips, whom we do not hear as often in this role as Mr. Silverstein, was revealed, and the concerto attained a shapely and triumphant conclusion.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 15th program of the 84th season yesterday afternoon in Symphony Hall. The soloists were Joseph Silverstein and Alfred Krips violin. The program will be repeated tonight at 8:30.

Sinfonia from Cantata No. 174 "Ich liebe den Hochsten von ganzem Gemute" .... Bach
Concerto in D minor for two violins and string orchestra .... Bach
"Agon" ballet .... Stravinsky
Symphony No. 4 in F Minor, Op. 36

The Sinfonia of the Cantata 174, which opened the program, again found Mr. Leinsdorf at the continuo, conducting from the harpsichord. His Bach orchestra was balanced engagingly, oboes and English horn to the left, and the performance proceded almost by rote, genial in a rather pedantic and ponderous way.

The mixed delights of this were reflected also in Stravinsky's "Agon" which contains some wonderful music, piquant timbres and harmonies, and also some music of virtually stupefying inertia, dry, slack and tiresome. The initial passages are replete with a lean economy of statement, rhythmic ingenuity and remarkable fragments of color, but toward the end the work drones away into a series of mannerisms, which reflect the old artsit, and grow tedious indeed. The work is crammed with formidable technical problems, too, and this performance regrettably disclosed the strain on musicians coming home from tour.

Phyllis Curtin soprano, will be soloist next week in Berg's "Le Vin" Concert Aria; and Mr. Leinsdorf has scheduled Beethoven's Symphony No. 8 and Overture to "Lenore," No. 2, Op. 72, and Kodaly's "Hary Janos" Suite.

Morning Globe
BOSTON, Mass.
Circ. 202,711
JAN 30 1965

At Symphony

Stravinsky's 'Agon,' Bach, Tchaikovsky

By MICHAEL STEINBERG

Erich Leinsdorf's Boston Symphony on Friday ended with the Tchaikovsky Fourth—the loudest piece ever, it seemed—but in the first half there had been both adventure and refinement: Bach's Sinfonia to the Cantata No. 174 ("Ich liebe den Hoechsten") and D minor Concerto for Two Violins, then Stravinsky's ballet score, "Agon."

The Sinfonia is an orchestral and polyphonic marvel: it is the first movement of the Third Brandenberg Concerto, but enriched by the addition of five new parts for oboes and horns. The playing of the treacherous high horn parts, a bit tentative at first, got to be marvellous as the movement went on.

The Double Concerto is a more familiar miracle. The soloists were Joseph Silverstein and Alfred Krips, respectively concertmaster and assistant concertmaster. One hears all kinds of performances of this piece, good and bad, but it is rare to encounter one whose chief problem is the uneven matching of the two soloists. Silverstein's playing was perhaps a little impersonal, but it was also clear, tasteful and impeccable in its violinistic aspects. That of Krips, on the other hand, inclined toward chaotic intonation, and its occasional sentimentalities were stylistically inappropriate.

In both Bach pieces, tempi were relaxed and dynamics rather subdued. The later created a problem in that the difference between the solo and tutti sections was diminished to a point where the musical structure became a little fuzzy. In the Largo of the Concerto, the solo playing was so reticent that the instrument that at any given moment carried the melody could not always be sure of coming clearly through the decorative figurations of the other.

Leinsdorf conducted both Bach works from the harpsichord, and this time with results that were almost completely satisfactory. What made it work, when, for me, it had not worked at previous concerts, was that he hardly conducted at all, but played instead, with the result that the harpsichord was able to fulfill its function of providing a firm and continuous rhythmic and harmonic foundation. The qualifying "almost" refers to my thought that the Boston Symphony's continuo problems be still better solved if an instrument of brighter tone could be used than the Herz harpsichord which Leinsdorf now plays. It isn't always loud enough, but otherwise the effect was admirable.

The performance of the tricky "Agon" score was impressive for its clarity of textural detail. The instrumental writing is breathtaking with its filigree of harp, mandolin, isolated piano notes, harmonics for double basses, delicate duets for trumpets, trombones, bassoons, etc. And I have not heard another performance in which these wonders emerged consistently with such clarity. The one exception was the Sarabande, where Silverstein's tone was always on the verge of disappearing behind the accompanying trombones and xylophone.

There was not the sharp edge of Stravinsky's own performance. Actually Stravinsky takes the piece slower than his own metronome marks (Rosbaud is very close to these, and to great effect), and Leinsdorf's seemed a little slower still. So "Agon" emerged with a kind of placidity that seems a little alien to it.

Still, many expressive points were extremely well taken: I remember with special pleasure the humor in Coda of the first Pas-de-Trois, and the grand closing gesture of the Bransle Simple in the second. And I hope that Leinsdorf will at some time reconsider his decision to omit the repeats in the wonderful Pas-de-deux: it's a bit shapeless without. Not least, "Agon" was the occasion for some very good playing from the orchestra.

The performance of the Tchaikovsky Fourth had the merit of being pretty straight, and free of the traditional vulgarizations. The last two movements, which need more than anything to be marshaled along in a direct and energetic way, went very well from every point of view. Their success went some way toward making up for a certain stiffness in the more lyric first and second movements, and for some ungainly and out-of-tune clarinet and oboe solos in them.

Among other things, I was left wondering if the composition has been written that will keep a Friday Symphony audience in its seats. Even by **its own standards,** this audi**ence outdid itself** from the **point of view** of providing a **continuing** and distracting **promenade** to the exits.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
FEB 4 1965

BSO Program

PAYS TRIBUTE TO CHURCHILL

By ROBERT GUSTAFSON

Bach, Stravinsky and Tchaikowsky comprised last Saturday evening's Boston Symphony program which included a tribute to Sir Winston Churchill. The concert opened with Bach's "Sinfonia from Cantata No. 174," a derivation of the first movement of the third Brandenburg Concerto with added wind instruments. Conductor Erich Leinsdorf also provided the harpsichord continuo in a bright, crisp reading of the work.

Bach's "Concerto in D minor for Two Violins and String Orchestra" was then given a performance "dedicated to the memory of Sir Winston Churchill." Soloists were Joseph Silverstein, concertmaster, and Alfred Krips, who shares the first desk with Silverstein. Conductor Leinsdorf again was seated at the harpsichord while directing a superb performance by soloists and ensemble both. The somber, dignified second movement seemed especially appropriate to the occasion.

The high point of the evening for me was "Agon," a ballet composed by Igor Stravinsky. "Agon" literally means "conflict" or "struggle," but Stravinsky intended it to be a contest of sorts between the dancers. This leads to a discussion of the significance of the work. Structurally the music is atonal, in the tradition of Schoenberg or Webern, but it is less cerebral, less vacuumized. This is music of passion and dry humor, and the score, for example, includes a mandolin, tom-tom, xylophone and castanets, and one of the ways in which this work specifically differs from the bulk of atonal compositions is in the use of spirited rhythms. Through such usage, the atonality becomes more focused and purposeful.

It would seem that Mr. Leinsdorf interpreted "Agon" with all its facets clearly in mind and the orchestra gave it a lively, discerning performance. It was a performance, furthermore, that deserved a far warmer reception than it received from the indifferent audience.

The final work was Tchaikowsky's "Symphony No. 4, in F minor," and here I have a quarrel with Mr. Leinsdorf's interpretation, particularly the fourth movement. It almost appeared that the orchestra was trying desperately to finish by 10:30 sharp, for the tempo was on the speedy side. Interestingly enough, the deadline was made with minutes to spare.

Finally, I have a few observations on the audience. Admittedly, it has been some time since my last Symphony concert, but I had not remembered the audience as being quite so discourteous. The applause, as I have indicated, after the Stravinsky was perfunctory with the bulk of the audience heading quickly for the lobby. The crash at the beginning of the fourth movement of the Tchaikowsky was the signal for many around me to start getting dressed and they spent the movement preparing themselves for the outside cold. No sooner had Mr. Leinsdorf's posture relaxed than these people, now fully prepared, dashed out, — presumably to meet their fates.

A symphony orchestra should not be taken for granted—even if the program selection or interpretation is not to one's liking. The Boston Symphony Orchestra cannot be expected to please everyone all the time, but its audiences can and should be expected to show courtesy, both to the orchestra and to fellow listeners.

THE CHRISTIAN SCIENCE MONITOR, SATURDAY, JANUARY 30, 1965

Two fiddles and Tchaikovsky

By Godfrey John

Bach — Stravinsky — Tchaikovsky: Three vividly contrasting canvases to hang in Friday's orchestral gallery. Under Erich Leinsdorf's baton, the Boston Symphony cut two Bach works into the heights of Symphony Hall (the Sinfonia from Cantata No. 174 and the surprising Concerto in D minor for Two Violins and String Orchestra).

They were followed by Stravinsky's latest abstract, his "Agon" ballet piece. And finally the intense color and dark depths of Tchaikovsky —one of orchestral music's most tragic painters — rose and fell in our ears after intermission with his Symphony No. 4 in F minor.

The clean lines of the Sinfonia were carefully drawn for us as Mr. Leinsdorf conducted from the harpsichord. He allowed Bach's unerring geometry to define itself, occasionally beating time between the faint percussive accents of his instrument. No break from tradition here.

And then the Concerto. This one was born out of the most placid years of Bach's career — the years at Cöthen.

The orchestra here is noticeably subordinate, moving behind the two soloists with little more than the rhythmic pulse. But it is not so much a contrast between these two violins that is entered into as what Sir Hubert Parry describes as a "sisterly discourse."

The slow movement was noticeably melodic. After all, these are not geometrical altitudes in which move the question and answer, call and echo that fall between the soloists. Something of Bach's reaching for spiritual breadth was recognizable in this Leinsdorf rendering.

Stravinsky is always incurably Stravinsky. In the "Agon" colors flew. Canons of harmony were readily violated. We reminded ourselves that this was "pure" music.

As we shifted position, harmonic fragments fled from one plane of sonority to another. But once we got round to accepting the idiom, the composer's latest cataclysm of sound acquired shape.

Brass, woodwinds, strings exploded together, or snapped the air with their single voices. Atonal glee. We wondered why Mr. Leinsdorf was not having any fun.

What so far had been missing in lyrical warmth on this program came at last in the rich wash of Tchaikovsky. In this final canvas, after the bombastic entry of the brass, the strings leaned into the main theme, rising and falling along their chromatic suspense. Shudders like sudden bursts of dactyls insistently broke up the plaintive melody. And in that first ascent and sweep of the full orchestra the surging tones of the composer's great sadness quite caught at the heart for a moment.

Both the first and the third movements were particularly faithful. We returned to the main theme like coming back to old rooms known in childhood, into the corners of which we could no longer fully see. Dust changed to moving shadows . . . yes, we were almost there.

Then in the Finale, from flickering fingertips to scything sweep of arms, Mr. Leinsdorf gave himself up all too soon to the full range of his histrionics. Our eyes were held stranded between caricature and pathos. Our ears were deafened. How he rushed it all!

Where was the buildup? What began as that brilliant hurl and tearing of Tchaikovsky's own struggling angel trembled, with the last chords, between over-statement and genuine crisis.

TUESDAY # 7 FRI-SAT # 16

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Seventh Program

TUESDAY EVENING, FEBRUARY 2, *at* 8:30 *o'clock*

BACH . . . . Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"
(First performance at these concerts)

BACH . . . . Concerto in D minor for Two Violins and String Orchestra
- I. Vivace
- II. Largo ma non tanto
- III. Allegro

STRAVINSKY . . . . "Agon," Ballet

INTERMISSION

WAGNER . . . . Excerpts from "Götterdämmerung"
Dawn — Siegfried's Rhine Journey — Interlude, Act I —
Prelude to Act II — Siegfried's Death — Conclusion

SOLOISTS
JOSEPH SILVERSTEIN ALFRED KRIPS

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXT

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 6, *at* 8:30 *o'clo*

BEETHOVEN . . . . Overture, Leonore No. 2

BEETHOVEN . . . . Symphony No. 8, in F major, Op. 93
- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

INTERMISSION

BERG . . . . . "Le Vin," Concert Aria (To a text by Charles Baudelaire)

KODÁLY . . . . Suite from the Comic Opera, "Háry János"
- I. Prelude — The Fairy Tale Begins
- II. Viennese Musical Clock
- III. Song
- IV. The Battle and Defeat of Napoleon
- V. Intermezzo
- VI. Entrance of the Emperor and his Court

SOLOIST
PHYLLIS CURTIN, *Soprano*

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 31 1965

Soprano at Symphony

The concert aria "Le Vin," a setting by Aban Berg of three poems from Baudelaire's cycle, will be performed by the soprano Phyllis Curtin and the Boston Symphony at concerts Friday afternoon at 2 and Saturday evening at 8:30.

Erich Leinsdorf will conduct. The program will also include Beethoven's "Leonore" Overture No. 2 and Symphony No. 8. The concerts will conclude with the "Hary Janos Suite" of Kodaly.

The other Boston Symphony concert this week is on Tuesday. There will be an open rehearsal Thursday.

Leinsdorf will begin Tuesday's program with the Sinfonia from Bach's Cantata No. 174, "Ich liebe den Hochsten von Ganzem Gemute." Joseph Silverstein and Alfred Krips will perform the Bach Concerto in D minor for two violins and string orchestra.

The orchestra will play the complete music to Stravinsky's Ballet. "Agon." The concert will conclude with Excerpts from Wagner's "Gotterdammerung."

On Thursday at 7:30 p.m., the fourth open rehearsal of the season will take place, at which the week-end program will receive its final rehearsal. The proceeds from the open rehearsals benefit the orchestra's pension fund.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 3 1965

Soprano Soloist

Phyllis Curtin will sing Alban Berg's concert aria "Le Vin" at Boston Symphony concerts Friday afternoon and Saturday evening.

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TUESDAY #7. FRI-SAT #16

Seventh Program

TUESDAY EVENING, February 2, *at* 8:30 *o'clock*

Bach .... Sinfonia from Cantata No. 174, "Ich liebe den Höchsten von ganzem Gemüte"

(First performance at these concerts)

Bach .... Concerto in D minor for Two Violins and String Orchestra

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

Stravinsky .... "Agon," Ballet

INTERMISSION

Wagner .... Excerpts from "Götterdämmerung"

Dawn — Siegfried's Rhine Journey — Interlude, Act I — Prelude to Act II — Siegfried's Death — Conclusion

SOLOISTS

JOSEPH SILVERSTEIN   ALFRED KRIPS

BALDWIN PIANO   RCA VICTOR RECORDS

Sixteenth Program

FRIDAY AFTERNOON, February 5, *at* 2:00 *o'clock*

SATURDAY EVENING, February 6, *at* 8:30 *o'clock*

Beethoven .... Overture, Leonore No. 2

Beethoven .... Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

INTERMISSION

Berg ...... "Le Vin," Concert Aria (To a text by Charles Baudelaire)

Kodály .... Suite from the Comic Opera, "Háry János"

- I. Prelude — The Fairy Tale Begins
- II. Viennese Musical Clock
- III. Song
- IV. The Battle and Defeat of Napoleon
- V. Intermezzo
- VI. Entrance of the Emperor and his Court

SOLOIST

PHYLLIS CURTIN, *Soprano*

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening

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JAN 31 1965

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FEB 3 1965

Soprano Soloist

Phyllis Curtin will sing Alban Berg's concert aria "Le Vin" at Boston Symphony concerts Friday afternoon and Saturday evening.

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Patriot-Ledger (e)
QUINCY, Mass.
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FEB 3

The Sound of Music

Wagner, Si, Bach, No At Symphony Concert

By Peter M. Knapp

From Bach to Stravinsky is quite a leap in style and time. And from Stravinsky back to Wagner also requires some adjustments in listening.

Such was the peculiar programming arranged by Erich Leinsdorf for last night's concert by the Boston Symphony. Fortunately, the choicest music-making was reserved for last, and the humdrum Bach renditions which began the evening were drowned out by the closing superlative interpretation Mr. Leinsdorf brought to excerpts from Wagner's "Goetterdaemmerung."

Wagner chose not only an imposing name for the closing of his monumental four-opera Ring cycle, he also put together some awesome music. Contemporary taste tends to snicker at Wagner's Ring, with its unwieldy collection of gods and goddesses, heroes, dragons, magic spells, talking birds and what not.

Yet Wagner, of course, is much more than that, as Mr. Leinsdorf and his musicians demonstrated in their searingly dramatic performance of the closing of the Ring. Wagner can be bombastic, obvious and turgid in unskilled hands; under the guidance of a sensitive musician, this music can burn with the passion, the pathos and the hope of human emotions.

In his last season at the Metropolitan Opera, Mr. Leinsdorf conducted a Ring cycle that won considerable acclaim. This connection with stage performances, perhaps, enables him to approach this music from a dramatic, rather than a symphonic, viewpoint. The difference is clearly discernable in the flow of musical action he commands, rather than the slack readings one often encounters in which each climax is an excuse for provocative pause.

The concert opened with two compositions of J.S. Bach which were disappointingly bland, and at times, sloppy. The first was the Sinfonia from the Cantata No. 174, "Ich liebe den Hoechsten von ganzem Gemuete", more familiar in its other setting in the Brandenburg Concerto No. 3, and the magnificent Concerto in d minor for Two Violins and String Orchestra, for which the soloists were Concertmaster Joseph Silverstein and Alfred Krips.

Leinsdorf At Harpsichord

On the positive side, Mr. Leinsdorf cut down his orchestra to suitable proportions, and gained a fine tonal balance by rearranging the seating. The woodwinds were brought down front, with the violins to the rear. Mr. Leinsdorf also played the harpsichord continuo and directed from the instrument.

But where clarity of line and transparency of texture should have resulted, there was dense, thick sound, loose ends, and a lack of any rhythmic punch. The Sinfonia was especially muddy, and the harpsichord in both works was barely audible with its faint tinklings.

The concerto was rescued from absolute boredom by the more than competent solo work. But the accompaniment was dry and stiff, and Mr. Krips was overbalanced by the bigger, more brilliant tones of his colleague. Mr. Silverstein's playing in the slow movement was unusually beautiful.

Also on the program was Igor Stravinsky's complete ballet score, "Agon", written in 1957 for the New York City Ballet. It is probably more successful for the dance than for a concert performance without the additional dimension of movement. Stravinsky employs a large orchestra, including a mandolin, but fragments his score among individual sections and soli groups rather than using large masses.

There is wit and craftsmanship evident in "Agon", with some ingenious combinations of instruments and the usual compelling Stravinskyian rhythms. The individual sections also are clearly recognizable.

Yet there is no sense of continuity here, and the extreme abstractness of the score, even without ear-piercing dissonance, makes it sound like bits and pieces — a kind of aural study without logical design. Most of the audience obviously found it tedious — and so it was.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 6 1965

Boston Symphony

Power and repose

By John Marshall Cuno

Power and repose — those two words suggest the mood evoked at Symphony Hall during the Friday concert of the Boston Symphony Orchestra.

The two elements go together, or at least they did in the selections played by the ensemble under Erich Leinsdorf's watchful direction.

Beethoven's "Leonore" Overture No. 2 began the program more meditatively than solemnly. That was all right. In the opera (later called "Fidelio") all is not lost for the condemned man.

Even when the orchestra collected its strength and rose to a grand pronouncement, the power and the repose were in equilibrium. At the climax the remote (offstage) trumpet came sweetly as sunlight into a dark cell.

The long coda, of course, is exultant, rising, falling, and rising again with string outbursts. But grand as it becomes, the strength and the gentleness are forces held in flawless equipoise.

The playing and conducting gave the work that form and meaning it inherently possesses.

Mr. Leinsdorf also deserves credit for choosing works that "play" well together.

* * *

In Beethoven's Symphony No. 8 in F major there is profound repose. Say what you will of its strong and commanding gestures, it rests you — it does not tire you — to hear it. In fact there is in it even caprice.

One could hear the composer putting together all the many fragmentary ideas in a flowing and richly classical mosaic of tones. At the same time Beethoven, forward-looking as he was, made every detail serve a highly individual design.

And always a counterpoise.

Accents and cross accents, iambs and dactyls, piano and forte, and the interweaving textures of the instruments. The composer left no tone unturned (nor did the director).

The Tempo di minuetto might have gone a bit more slowly, more stately, because the finale (happily) did not gallop, and there must be a strong contrast here. But those horns and clarinets, what a pleasure to hear!

* * *

Phyllis Curtin, soprano, joined the orchestra after intermission for "Le Vin," a concert aria by Alban Berg. Larklike, her sustained vocal tones soared above and along with the buoyant and fluid orchestral cadences. She captured the delirious feeling of the work and added her own clear, plaintive, and sublime comment.

Kodály's Suite from the comic opera, "Háry János" came as a final major selection. And splendidly.

Full of Hungarian elements, the work requires a cimbalom to give that moody gypsy plucking and trilling sound. Cimbaloms, of course, don't grow on trees, but one was somehow found and a fine lady performer to go with it.

The work, keeping itself in its national idiom, with now and again Viennese elements showing, delighted with its many effects. There are bells, a piano, a beautiful viola solo (beautifully rendered), some lovely oboe and flute work, and one of the most charming horn melodies in the Intermezzo — two horns joined by violin, cello, and flute.

One could almost see the heroic national (and Magyar) figure of Háry János striding across the score like some mythic giant.

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Herald (m)
BOSTON, Mass.
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FEB 6 1965

Symphony

Beethoven's Eighth Symphony, Leonora No. 2 Save the Day

By ROBERT TAYLOR

Last week the Tchaikowsky Fourth redeemed the program at Symphony; this weekend it is Beethoven coming to the rescue of a concert that would have been woefully defective without the Leonora No. 2 and the Eighth Symphony.

Mr. Leinsdorf erred probably in his Beethoven sequence. The Leonora Overture — and No. 2 is the least-played of all the variants — when it is given such a splendidly theatrical reading, has the capacity to overwhelm the pensive elegance of such a statement as the Eighth Symphony; nevertheless, this is a relatively minor point, for if the latter was partially blurred by its placement in the program, it was not in performance.

Thorough Joy

The first three movements of the Eighth were a thorough joy. The conductor's conception is traditional, straightforward, judicious, all qualities that express the limpid simplicity of the opening melodies, the metronomic chords of the winds and the repose of the minuet.

In these three movements Mr. Leinsdorf discloses that a classic approach to Beethoven —i.e., an approach of carefully-balanced outline in which tempi are animated only a shade more than average — can result in a structure of refined stylistic vitality. There is, furthermore, a great deal of fastidious detail in the phrasing, rhythmic definition and tonal glow of the instrumental fabric.

The Allegro vivace finds a shift in dramatic emphasis not uncommon in the Eighth, and here it seemed to me that Mr. Leinsdorf, plagued by the necessity for effective climax, strove for an acceleration that scrambled the movement somewhat and did not supply enough steadiness. Taken all in all, though, especially in its earlier sections, this was an interpretation of rare quality.

Of the Overture to Leonora, I have no cavil at all, since the eminently theatrical idiom, with its pronounced rubato, was a superb rendering of the darkling heroism implicit in the text. From the offstage trumpet call outside the castle walls to the emphatic dynamic contrasts of the ensemble, Mr. Leinsdorf's handling of the elaborate thematic development constituted a dramatic experience of the highest order. He chose the rhetorical manner, and the contrast of its accents was charged with a mounting sense of excitement.

Berg's concert aria in praise of wine and its invaluable properties, set to a Baudelairean text, combines orchestral timbres and colors of striking opulence (at times), with a dessicated atonal composing procedure (most of the time) seemingly based on the idea that the way to celebrate wine is cerebral rather than olfactory. In short, he is no Anacreon, and his concert aria is enough to make the wine-lover respond to it as a rather gummy Austrian bottling of a good year.

Impossible Task

Phyllis Curtin, an imposing and handsome brunette figure in an off-the-shoulder crimson gown, did her best to cope with the sounds that were ricocheting from all directions of the orchestra, sounds that ranged from the lugubriously hollow alto sax to the tinkle of the glockenspiel, as another cork went off, and I'm afraid she had trouble projecting the clarity of the words, although she possesses a musicianship of a high order in other respects. Her phrasing was commendable, insofar as it could be heard, and her word-coloring, but the task was impossible.

There are two ways of looking at the "Hary Janos" suite: either as good fun or else as superficial decor, and I was of both persuasions. The music wouldn't tax the sensibilities of a Pops concert, and I noted in passing that Mr. Leinsdorf had secured a stylish new soloist, Toni Koves-Steiner, to play that excessively romantic instrument, the Hungarian cembalom.

Half the audience charged out after the penultimate section, which was not surprising, and Mr. Leinsdorf brought them back to their seats with a thunderous Entrance of the Emperor and his Court, which must be situated in Brobdignag.

Next weekend Charles Munch as guest conductor schedules Berlioz's Overture to "Benvenuto Cellini", Debussy's "Iberia", Roussel's Symphony No. 4, Op. 53, and Ravels "Daphnis and Chloe" Ballet Suite No. 2.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 16th program of the 84th season yesterday in Symphony Hall. Phyllis Curtin, soprano, was the soloist. The program will be repeated tonight at 8:30.

Overture, Lenore, No. 2 . . . Beethoven
Symphony No. 8, in F major,
Op. 93 . . . . Beethoven
"Le Vin," Concert Aria . . . . . . Berg
Suite from the Comic Opera,
"Hary Janos" . . . . Kodaly

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 6 1965

The ARTS

Beethoven, Berg at Symphony

By MICHAEL STEINBERG

Friday's Boston Symphony concert, Erich Leinsdorf conducting, began well with performances of two of Beethoven's most individual and inventive pieces, the second Leonore Overture and the Eighth Symphony.

Both were on the whole done excellently, though I was sorry to observe that Leinsdorf i among the many conductor who hurry across the powerfu silences in the Overture's 37t and 39th measures.

The interpretation of th symphony was full of interesting and effective ideas. Th subtle and beautifully clarifying relation of the temp for the first two movement was one, managed so that th staccato wind chords of th Allegretto were just a slightly urgent variation on th similar chords in the Allegro The tight joining of Menue and Trio was fine also, the latter being allowed to expand expressively only at the point where the harmony begins to move and become adventurous.

There were also a couple of ideas that were less good, such as the underplaying of the cello triplets in the Trio, and the over-elaborate preparation for some of the jokes in the Finale. In all though, it was a notably good Eighth.

What should have been a high point of the whole season, Phyllis Curtin's performance of Alban Berg's concert aria "Der Wein"—here done in Baudelaire's French original as "Le Vin" rather than in the more usual Stefan George translation—was a bitter disappointment.

We badly need performances of 20th-century classics, and good ones, but this was too useless to be called a performance at all. True, Berg writes heavily in the orchestra, but it is possible to come a little closer to intelligibility. Miss Curtin was almost entirely inaudible throughout. One could tell the difference when she was singing and when she was not, but no words came across and there was no chance for poetic communication, let alone nuance.

From the orchestra there was only mud, rhythmically shapeless, untransparent, penetrated now and again by a loud and badly played saxophone.

The concert ended with Kodaly's "Hary Janos" Suite.

FRI.-SAT # 17. SUN. # 4. THUR # 5.

N • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

venteenth Program

FRI NOON, February 12, *at* 2:00 *o'clock*

TURDAY EVENING, February 13, *at* 8:30 *o'clock*

ARLES MUNCH, *Guest Conductor*

Berlioz Overture to "Benvenuto Cellini," *Op.* 23

Debuss ....Ibéria ("Images," No. 2)

rues et par les chemins (Through the Highways and Byways)
arfums de la nuit (The Fragrance of the Night)
Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

Roussel ....Symphony No. 4, *Op.* 53

I. Lento; Allegro con brio
II. Lento molto
III. Allegro scherzando
IV. Allegro molto

Ravel *"Daphnis et Chloé," Ballet, Suite No. 2
Lever du jour — Pantomime — Danse générale

These concerts will end about 3:45 o'clock on Friday Afternoon;
10:15 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fifth Program

RSDAY EVENING, February 18, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

B Overture to "Benvenuto Cellini," *Op.* 23

D ....Ibéria ("Images," No. 2)

Par les rues et par les chemins (Through the Highways and Byways)
Les Parfums de la nuit (The Fragrance of the Night)
Le Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

R Symphony No. 4, *Op.* 53

Lento; Allegro con brio
Lento molto
Allegro scherzando
Allegro molto

*"Daphnis et Chloé," Ballet, Suite No. 2
Lever du jour — Pantomime — Danse générale

PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eighth Program

TUESDAY EVENING, February 16, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

Berlioz..........Overture to "Benvenuto Cellini," *Op.* 23

Debussy..........Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
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IV. Allegro molto

Ravel..........*"Daphnis et Chloé," Ballet, Suite No. 2
Lever du jour — Pantomime — Danse générale

BALDWIN PIANO *RCA VICTOR RECORDS

SAME PROGRAM
SUNDAY FEB. 14th.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 7 196

Dr. Munch to Serve As Guest Conductor

Dr. Charles Munch, music director and conductor of the Boston Symphony Orchestra prior to Erich Leinsdorf, will be guest conductor of the Symphony in a program to be broadcast live in stereophonic sound on WCRB Saturday, Feb. 13, at 8:25 p.m.

Dr. Munch has chosen for his concert the Overture "Benvenuto Cellini" by Hector Berlioz, "Iberia" from the Images Pour Orchestre by Debussy, the Symphony No. 4 by Albert Roussel and the Suite No. 2 from the ballet, "Daphnis et Chloe" by Maurice Ravel.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

FEB 9 1965

★ ★ ★

CHARLES MUNCH, eminent French conductor and former music director of the Boston Symphony Orchestra, will have special tribute paid to him at Friday's Pre-Symphony Luncheon at the Midtown Motor Inn. He returns to Boston this week to conduct an entire program of music by French composers so "Gallic" is the theme of the luncheon. Harry Ellis-Dickson will talk on "Music of France" and its influence on music of the world. A French gourmet menu is planned.

★ ★ ★

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Herald (m)
BOSTON, Mass.
Circ. 176,483

FEB 9 19

Conductor Munch To Be Honored

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At the luncheon, Harry Ellis Dickson will talk on "Music of France" and its influence on music of the world, a topic especially popular to Boston audiences, who are so familiar with everything French. Bouquets of red, white and blue spring flowers will decorate the tables. The French gourmet menu will please gourmets.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 10 1965

Guest Conductor

Former music director of the Boston Symphony, Charles Munch, will return for two weeks beginning Friday, to lead the orchestra in programs of French music.

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FRI.-SAT # 17. SUN. # 4. THUR # 5

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Seventeenth Program

FRIDAY AFTERNOON, February 12, *at* 2:00 *o'clock*

SATURDAY EVENING, February 13, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

BERLIOZ .... Overture to "Benvenuto Cellini," *Op.* 23

DEBUSSY .... Ibéria ("Images," No. 2)
- I. Par les rues et par les chemins (Through the Highways and Byways)
- II. Les Parfums de la nuit (The Fragrance of the Night)
- III. Le Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

ROUSSEL .... Symphony No. 4, *Op.* 53
- I. Lento; Allegro con brio
- II. Lento molto
- III. Allegro scherzando
- IV. Allegro molto

RAVEL .... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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BALDWIN PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fifth Program

THURSDAY EVENING, February 18, *at* 8:30 *o'clock*

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BE .... Overture to "Benvenuto Cellini," *Op.* 23

DE .... Ibéria ("Images," No. 2)
- I. Par les rues et par les chemins (Through the Highways and Byways)
- II. Les Parfums de la nuit (The Fragrance of the Night)
- III. Le Matin d'un jour de fête (The Morning of a Festal Day)

INTERMISSION

RO .... Symphony No. 4, *Op.* 53
- I. Lento; Allegro con brio
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- IV. Allegro molto

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BALDWIN PIANO *RCA VICTOR RECORDS

SAME PROGRAM
SUNDAY FEB. 14th.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 7 1965

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Record-American (m) (e)
BOSTON, Mass.
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FEB 9 1965

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Herald (m)
BOSTON, Mass.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 10 1965

Guest Conductor

Former music director of the Boston Symphony, Charles Munch will return for two weeks beginning Friday to lead the orchestra in programs of French music.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

FEB 7 1965

Munch at Symphony

Charles Munch, who retired in 1962 as music director of the Boston Symphony Orchestra after 13 years at the post, will arrive in Boston this week for a two-week engagement as guest conductor.

This week he will conduct the fifth open rehearsal of the season on Thursday evening, the 17th pair of Friday-Saturday concerts, and the fourth Sunday afternoon concert Feb. 14.

Munch will present works by French composers at the Friday afternoon and Saturday evening concerts. The program will include the Overture to "Benvenuto Cellini," Op. 23, by Berlioz; Debussy's Iberia ("Images," No. 2); Roussel's Symphony No. 4, Op. 53, and Ravel's Suite No. 2 from the Ballet "Daphnis et Chloe." The same program will be repeated next Sunday afternoon.

The final rehearsal of this program will be heard Thursday evening at 7:30 at the Open Rehearsal in Symphony Hall. Munch initiated the open rehearsals in 1951, and the proceeds benefit the orchestra's pension fund.

Since his retirement from Boston Munch has been active as a guest conductor in many parts of the world. He recently completed a tour of England and Holland. In the past season he has also conducted extensively on the West Coast, in Canada, and in Philadelphia. In many of his current programs he is presenting the music of French composers. Between conducting engagements he lives near Paris.

The Boston Symphony Chamber Players, a new group composed of principal players of the Boston Symphony, will give its second Boston concert of the season tonight at 8:30 in Sanders Theater, Cambridge. Claude Frank, the pianist who has recently joined the Chamber Players, will appear in three of the four works on the program, which consists of Aaron Copland's Vitebsk for Violin, Cello and Piano; Irving Fine's Fantasia for String Trio; Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452; and the Brahms Quartet for Piano and Strings in C minor, Op. 60.

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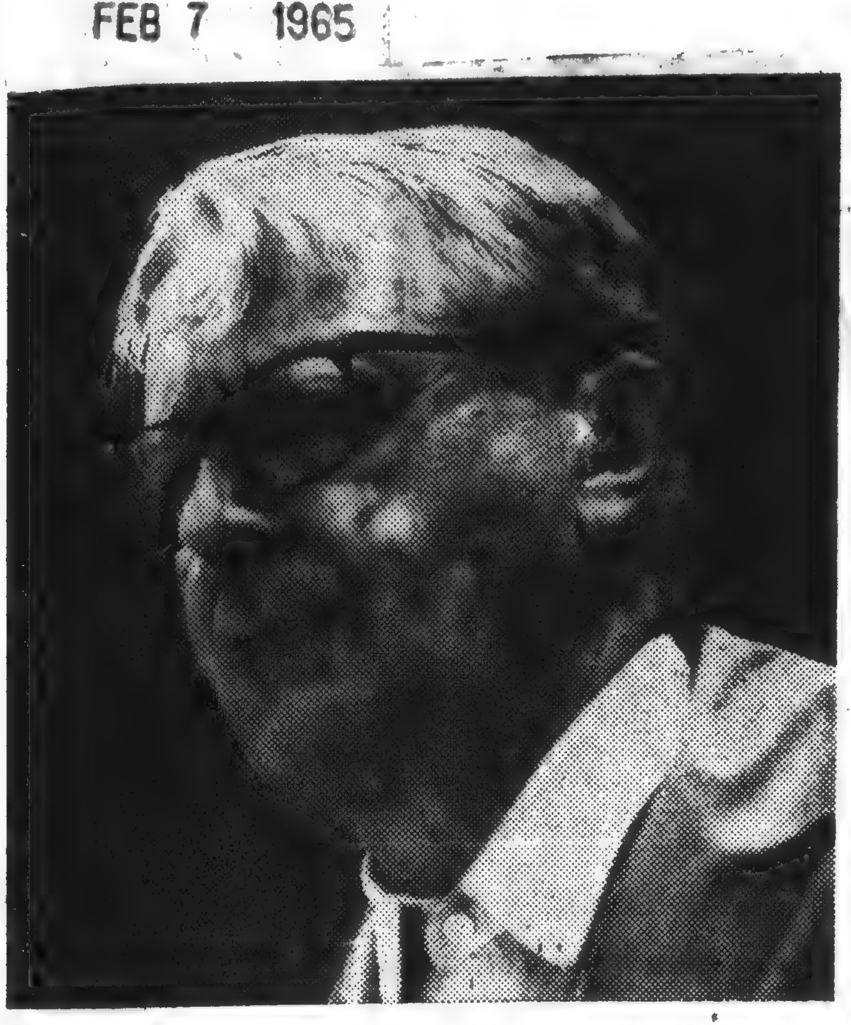
Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 7 1965



CHARLES MUNCH returns to Boston to serve as guest conductor of the Boston Symphony Orchestra for the next two weeks, starting tomorrow night and continuing through Feb. 14.

This Week at Symphony

Dr. Munch Returns With Guest Baton

Charles Munch, who retired in 1962 as music director of the Boston Symphony Orchestra after 13 years at the post, will arrive in Boston this week for a two-week engagement as guest conductor of the orchestra. This week he will conduct the fifth open rehearsal of the season on Thursday evening, the seventeenth pair of Friday-Saturday concerts and the fourth Sunday Afternoon concert next Sunday.

Dr. Munch will present works by French composers at the Friday afternoon and Saturday evening concerts. The program will open with the Overture to "Benvenuto Cellini," Op. 23 by Berlioz, followed by Debussy's Iberia ("Images," No. 2). After the intermission he will conduct Roussel's Symphony No. 4, Op. 53, and the program will conclude with Ravel's Suite No. 2 from the Ballet "Daphnis et Chloe." The same program will be repeated next Sunday afternoon at 3 p.m.

The final rehearsal of this program will be heard Thursday evening at 7:30 at the open rehearsal in Symphony Hall.

Since his retirement from Boston Dr. Munch has been continuously active as a guest conductor in many parts of the world. He has recently completed a tour of England and Holland. In the past season he has also conducted extensively on the West Coast, in Canada, and in Philadelphia. In many of his current programs he is presenting the music of French composers, continuing his wide reputation as one of the foremost interpreters of the French repertory. Between conducting engagements he resides near Paris.

The Boston Symphony Chamber Players, a newly formed group composed of principal players of the Boston Symphony, will give its second Boston concert of the season tonight at 8:30 in Sanders Theatre, Cambridge. Claude Frank, eminent pianist who has recently joined the Chamber Players, will appear in three of the four works on the program, which consists of Aaron Copland's Vitebsk for Violin, Cello and Piano; Irving Fine's Fantasia for String Trio; Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452; and the Brahms Quartet for Piano and Strings in C minor, Op. 60. A few tickets will be available at Sanders Theatre this evening.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

FEB 15 1965

Munch Conducts Brilliant French Concert in Boston

By EARL J. DIAS
Standard-Times Music Critic

Charles Munch, who for 13 years was music director of the Boston Symphony until his retirement in 1962, returned to the podium in Symphony Hall yesterday afternoon as guest conductor.

Displaying a devotion to Gallic culture that rivals that of General Charles de Gaulle, Dr. Munch presented an all-French program—Berlioz's "Overture to Benvenuto Cellini," Debussy's "Iberia" ("Images," No. 2), Roussel's "Symphony No. 4, Opus 53," and Ravel's "Daphnis and Chloe" Ballet Suite, No. 2.

Dr. Munch has, of course, an international reputation for his interpretations of French music; consequently, yesterday's concert was conducted with sensitivity and perception. The opening Berlioz "Benvenuto Cellini" Overture is a grandiso and flamboyant piece, notable for its colorful orchestration and for its daring (for the time) utilization of brass, wood winds, and percussion. Both Dr. Munch and the orchestra were in fine fettle so that the result was splendid sound compensating for a lack of genuine musical substance.

Debussy's "Iberia" is a masterful evocation of Spanish spirit and atmosphere. The first movement depicts interestingly the sights and sounds of Andulasian life; the second shimmers with typically Debussyian impressionism in its poetic representation of "the fragrance of the night," and the last movement is a treat for Hispanophiles, with its dance rhythms and folk themes appropriate to a Spanish fiesta.

The only bit of novelty on the program was the Roussel symphony—a work which we had not previously heard. It is easily assimiliated and frequently pleasurable. The opening lento develops a somber theme in the string section and then moves briskly to a lively allegro. The slow movement is lush in melody and romantic in viewpoint; the scherzo, for us the brightest and most ingratiating portion of the work, skips along merrily and wittily, and the finale, taken by Dr. Munch at a breakneck speed and revealing the virtuosity of the orchestra, achieves considerable impact.

Concluding the program was a work that Dr. Munch has virtually made his own—the Ravel "Daphnis and Chloe" Ballet Suite No. 2. In it, concertmaster Joseph Silverstein, flutist Doriot Anthony-Dwyer, and trumpeter Roger Voisin were given ample opportunity to shine—and they shone brightly, indeed.

In the concluding "Danse Generale," the orchestra's cascades of sound were rafter-shaking and a remarkable sample of the power and precision that the gifted musicians of the Boston Symphony can attain.

The audience was most cordial to Dr. Munch, obviously looking upon him as an old and welcome friend. Although this program of French music might seem, to quote "Alice in Wonderland," too "much of a muchness" to some, no one can deny that Dr. Munch had the orchestra well in hand and the ensemble performed [illegible]able zest and skill

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NewEnglandNewscli
Box 2078, Boston 6 • RI

Jewish Advo
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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

FEB 1

Charles Munch
RETURNS TO CONDUCT BSO

By ROBERT GUSTAFSON

A standing ovation from orchestra and audience alike greeted Charles Munch as he stepped to the podium to conduct last Saturday evening's Boston Symphony concert. When the evening ended, there were cheers, bravos and another standing ovation.

Part of the applause was tribute to the man who gave such distinguished service to music in Boston and part was response to an absolutely magnificent performance of the "Daphnis et Chloe," Ballet, Suite No 2 by Maurice Ravel. It was the climax to an altogether exciting evening.

What made it exciting was that the orchestra was alive — alive in a way that it has not been for some time. In "Daphnis et Chloe," Roger Voisin's trumpet rang with a lustrous brilliance. Doriot Anthony Dwyer's flute soared up, down, al around. Indeed, the orchestra itself built up great, glorious crescendi into tremendous waves of sound. It seemed that the musicians were having a whale of a good time. The strings bit into their entrances, the woodwinds clipped them out and the brasses punched them out. The total effect was a sound that one could alternately luxuriate in or be lifted out of one's seat by. At the end of the Ravel, I, for one, was limp, for the experience was exhilirating, heady. Had I a hat, I would have thrown it into the air.

So much for the Ravel. What of the rest of the program? Dr. Munch began with Berlioz' Overture to "Benvenuto Cellini," which was the least successful offering. The delineation was muddied at times and the effect was somewhat blurry. Then on to Debussy's "Iberia" — much more successful, with warm flowing passages in "Les Parfums de la nuit" and the bright, staccato gypsy rhythms of "Le Matin d'un jour de Fete." After intermission came Roussel's Symphony No. 4, restrained, graceful, at times crisp, at others misty. Again, the performance was spirited and evocative.

Viewing the evening as a whole, it can be said that this was Dr. Munch in his best form. It was not only that he had selected a program greatly to his liking and best-suited to his interpretive powers — there was something more. He did not merely conduct the orchestra, he infused it with verve and inner drive. One got the feeling that the musicians were immensely pleased with themselves and one also got the feeling that they played with devotion — to the music and to Dr. Munch. And, particularly during the Ravel, my response was visceral in a way that I have seldom responded to symphony concerts.

In short, welcome back, Dr. Munch.

Finally, Dr. Munch will again conduct this weekend in a program of Mozart, Mendelssohn, Honegger and Ravel.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

FEB 13 1965

Munch on BSO Podium In All-French Concert

Gall, not unexpectedly, was divided into three parts in Symphony Hall yesterday. It was galling to Boston Symphony subscribers when the orchestra's former music director served forth three warmed-over glazed chestnuts.

There was the rollicking "Benvenuto Cellini" overture of Berlioz for an appetizer, followed by a Spanish-spiced slice of Debussy's imagery for an entree. Only Albert Roussel's fourth symphony offered less-familiar gustatory delights, but the epicurean aftertaste was vitiated by another shopworn delicacy, the much-played second suite from Ravel's "Daphnis and Chloe" ballet music.

GALLIC CULTURE

Dr. Charles Munch is as much of a chauvinist musically as Gen. Charles de Gaulle is politically. Their constant harping on Gallic superiority in cultural attainments and hawking of French wares knows no boundaries. If Dr. Munch must continue to play supersalesman for Parisian "good taste," he should at least offer a new line of merchandise. For example, George Szell and his Cleveland Orchestra showcased the 1965 five-passenger model by Henri Dutilleux here Wednesday.

The prelude to the Berlioz flopera was presented with greater accent on this innovating composer's brimstone than on his fluent brain-power. Debussy's "Iberia" was communicated with efficacious verve, but the multihued tonal dynamics were more episodic than imaginative. Debussy's masterly evocation of the Hispanic musical idiom requires a more vibrant interpretation, with poetic insight and less-metronomical rubato phrasings.

RUGGED GRANDEUR

Roussel's symphony (Opus 53) is a coloristic instance of the French master's conversion to neoclassicism. A rugged grandeur marks its taut and invigorating, albeit Prokofieverish, polyphonics.

There is an inherent youthfulness without a smidgin of conservatism, but with artistic vigor, in Roussel's last symphony, wherein he manifested his musicianly sympathies with the new look fostered by younger French composers—"because his spirit and heart remained perpetually opened to everything new," as one critic expressed it.

The concluding Ravel ballet music might have ben more deeply satisfying had it not been music might have been more overly familiar, for Dr. Munch directed the final bacchanale, its dionysiac afterglow a-gleam with silvery glints, with a passionate intensity recalling the earlier portion of his 13-year suzerainty in Boston.

ROLFE BOSWELL

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 13 1965

At Symphony
Charles Munch Returns With French Program

By MICHAEL STEINBERG

Charles Munch has returned to conduct the Boston Symphony for two weeks here and one on tour. Friday afternoon's audience rose to greet him. There was some cheering then and a good bit of it later on in which the orchestra joined demonstratively. The program: Berlioz' Overture, "Benvenuto Cellini," Debussy's "Iberia," the Roussel Fourth Symphony, and the second suite from Ravel's ballet, "Daphnis et Chloe."

Munch is in most ways Leinsdorf's opposite as a conductor. That is one of the things that makes his visits welcome to those listeners and players who have either never become accustomed to the sobriety of the present administration or who have become a little bored with it.

Munch radiates personal charm and grace. He suggests that it is more than anything great fun to wave a baton at a hundred people who are making very loud sounds. There is a certain improvisatory element in the performance. The approach is casual, and it seems to matter little if sections of the orchestra begin to lose contact with one another, as happened in the second movement of "Iberia."

Hardly ever is there the feeling of considered interpretation. Munch seems uninterested in clarifying the nature of any particular piece he happens to be conducting, but appears content to put it over to the audience with the biggest possible bang. He gave to everything on Friday a kin of nervous excitement tha would be altogether delightfu first of all, if it were neve allowed to become sheer noise and violence, and second, if it were appropriate to all the music.

Much's best is very good, and he was at his best, that is, at his most controlled and contained, in the sharp-witted and elegant Roussel Symphony

There were fine things else where, like the well-phrase Larghetto of the Overture, an much of the second movemen and the third of "Iberia."

In the "Daphnis" Pantomine, Mrs. Dwyer played th flute solo brilliantly—literally —with intense vibrato and a daringly high pitch. It wen wonderfully, and it did so no because of her own artistry which is something radiant especially with the right conductor to draw her out, bu also because of the alert and supple context Munch provided for her playing.

But the beauty of that pas sage had been preceded by Sunrise that was too loud fo magic, and before that ther had been an 'Iberia" too hard driven for dance-like grac and made discontinuous, an thus trivial, by the vehemenc with which details were underlined.

Still earlier, "Benvenuto Cel lini" began, and eventuall continued, at a tempo that con veyed the sense of Berlio direction that the music b played "Allegro . . . con im peto," but ignored the "deciso." At certain speeds, rhythm cannot be clearly articulate and rendered intelligible, and brass instruments played at a certain volume will cover violins. By ignoring this, Munch made the music rather hard to hear as he sometimes does. In justification he might cite the cheers of the audience.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 13 1965

Munch's return
Flexing muscles

By Harold Rogers

Like Rip Van Winkle, the Boston Symphony opened its eyes as if from a long sleep. It blinked, flexed its muscles, then sprang to life.

Charles Munch is back.

The men took aim, breath, and—with the first downbeat — let fly. It was the Overture to Berlioz' "Benvenuto Cellini," and it went badly. Call it too much confidence, call it joie de vivre, call it anything you like. Maybe they were just plain giddy.

One thing was obvious: they were loving it. They leaned into their bows. They banged their drums, crashed their cymbals, blew like mad. What a surprise to see the bell of Roger Voisin's trumpet again! How radiant its clarion call!

And Munch loved it. There was that old beatific look on his face. Now and again he'd just lean back on his heels and let the sound pour over him. His baton would fall to his side, almost without motion. Then he'd take hold again, electric in his command. Glorious!

* * *

What if the Berlioz came forth in splotches? The team was warming up, feeling its fettle.

And all went better after that.

Munch trotted out his favorites. Frenchmen, of course He called upon Debussy, Roussel, and Ravel to keep Berlioz good company. Of Debussy he gave us "Ibéria," and again we inhaled the aroma of Spanish days and nights. Now it was our turn to be giddy as the blazing rhythms of the fiesta took hold of our jaded ears.

Of Roussel he gave us the Symphony No. 4, free of the sentimental moods of Debussy and Ravel on whose heels Roussel closely followed. Charming stuff. Good craftsmanship. Plenty of color. And, in this case, eloquently played.

Of Ravel he gave us the "Daphnis et Chloé" Suite No. 2. When Munch was conductor of the Boston Symphony we used to get tired of it. Tired in anticipation, that is. But he never failed to excite us when we heard him do it for the umpteenth time.

And he evoked the old magic at Symphony Hall Friday afternoon. Was there ever a crescendo quite like the one he produced in "Lever du jour"? It built from within, like something atomic. When the inner pressures could stand it no longer, it burst forth in sheer magnificence.

We were all winded after the "Danse générale." Applause was abetted by cheers, bravos, stamping, many listeners standing in tribute.

Charles Munch is back. No doubt about it.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 176,483
FEB 13 1965

Symphony: Charles Munch in Varied Program

By ROBERT TAYLOR

Charles Munch, returning to Boston for his third guest engagement—the first in which he has come to us as the only living former conductor of The Boston Symphony Orchestra—was greeted yesterday by an audience which stood upon his initial entrance and applauded his distinguished servives to music here.

Not everyone got up, but I am inclined to regard this as insignificant, and the result of several factors ranging from being caught off-guard to sheer lassitude rather than deliberate discourtesy to a venerable artist. If I am wrong, it is indeed a sorry comment by a Boston audience upon itself.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 17th program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Overture to "Benvenuto Cellini," Op. 23	Berlioz
Iberia ("Images," No. 2)	Debussy
Symphony No. 4, Op. 53	Roussel
"Daphnis et Chloe," Ballet, Suite No. 2	Ravel

French Scores

In any case, Dr. Munch, alas, conducted the first half of the program of French scores, the music with which he has long been associated, in a manner designed to make him vulnerable to the severest criticism. The intermission was an occasion for despair. Then, suddenly, the whole aspect of the concert changed: and the Roussel Symphony and "Daphnis and Chloe" emerged as only he does them, with incomparable charm and brilliance.

Thus we heard two sides of Dr. Munch yesterday: the emotionally exaggerated and the nobly musical. It is true that in dealing with the Benvenuto Cellini overture he was handling material full of robust Renaissance trumpery and strutting drama, but Cellini himself could scarcely have improved upon its shrill bombast, notable as he was in this regard.

From first to last the performance was loud, tense and brassy—impetuous, yes, but overbearingly so due to the lack of contrast and climactic accent.

Against these conceptions must be set the undoubted triumphs of the conductor's Roussell and his "Daphnis and Chloe." The Fourth Symphony, too seldom heard, is a perfect example of the French genius in minor art, neither striving for a profound rhetoric nor a universal grandeur, but, in setting distinct limitations, creating a statement thoroughly satisfying in its own terms.

The "Iberia" followed the same vein, noisy in its outer sections, blurred in detail and striving for a bogus and speeded-up momentum. The central reverie, Les Parfums de la nuit, was quite lovely, and here Dr. Munch hardly conducted at all, preferring to suggest mood and let the orchestra take its head with only the merest containment of a beat. The lack of interpretation as such worked wonders in conveying the hushed and temulous overtones of mystery and meditation; but the interpretation as a whole needed cohesion and a less splashy outline.

The color of the orchestration, the buoyancy of the rhythms and the compression of lyrical musical thought make the symphony delightfully urbane and fresh. Its design is unorthodox from the opening Lento to the finale, and the form abounds in surprises such as the scherzo which is tartly rhythmic without grotesquerie.

Throughout, it was treated by Charles Munch with a reverence for scrupulous balance and directness.

The result captured the luminous texture of the score with enough control to present the brief, apt, aphoristic ideas in context, vividly and precisely. The conducting developed the discriminating coloristic element and the concentrated melody that enhances the line. The account, splendidly modelled, rewarded one with a sustained and limpid sincerity: a captivating enterprise.

The "Daphnis and Chloe" of Dr. Munch is relatively familiar, but likewise retains an exhilarating sparkle. Drenched in color, dionysiac, rising to a swirl of unfettered vigor, the instrumental version of the piece, as he deals with it, becomes a maelstrom of lights and colors, nevertheless, exquisite in detail.

The audience afterward rose again, this time en masse, and cheered the conductor, and I would have joined them—for the second half of the program.

Next weekend finds Dr. Munch scheduling Mozart's Divertimento in D for Strings, K. 136; the Mendelssohn "Reformation" Symphony in D Minor; Honegger's Symphony No. 4. "Deliciae Basilensis," and Ravel's Rapsodie Espagnole.

New England Newsclip Agency, Inc.
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Sunday Cape Cod
Standard Times (e)
HYANNIS, Mass.
Circ. 11,953
FEB 21 1965

Munch Returns to Boston as Guest Conductor

Opinions naturally differ as to the relative merits of Charles Munch and Erich Leinsdorf as conductors. Last Sunday afternoon, in Symphony Hall, Dr. Munch returned as guest conductor for the Boston Symphony, which he guided for 13 years until his retirement in 1962.

Dr. Munch, a devotee of Gallic culture, offered an all-French program; he is, after all, internationally famous for his interpretations of French composers. Three of the works—Berlioz's Overture to "Benevuto Cellini," Debussy's "Iberia," and Ravel's "Daphnis and Chloe Suite, No. 2" — were perhaps overly-familiar to Symphony Hall audiences inasmuch as they have been staples of Dr. Munch's repertoire.

The only unfamiliar work, Roussel's "Symphony No. 4" proved to be a melodious piece of music, with a delightful scherzo, an ingratiating slow movement, and a finale that moves with jet-like speed.

Of the other three works, Dr. Munch and the orchestra were in the vein in "Iberia," a notable evocation of Spanish atmosphere and especially effective in the Ravel, whose cascades of glorious sounds obviously pleased the enthusiastic audience.

Under Dr. Munch, the orchestra has a thinner, lighter sound. Dr. Munch is not so meticulous about detail as Mr. Leinsdorf; rather, he seems to concentrate on a broad, overall view of the work he is conducting. As a result, the playing is sometimes fuzzy, without the sharpness of detail that Mr. Leinsdorf achieves. It may be that Dr. Munch is more the poet than Mr. Leinsdorf.

In the world of music, there is plenty of room for both approaches. We happen to prefer Leinsdorf's. We admire his devotion to musical detail, his control of the orchestra, his innate sense of discipline. But, for variety, it is good, on occasion, to sample Dr. Munch's conducting, too. And Sunday's concert, despite its reliance on old warhorses, was, for the most part, enjoyable and relaxing.

PATRIO LEDGER 2/17/65

Munch Brings Gallic Touch To Symphony

By Peter M. Knapp

Charles Munch has returned to Boston for two weeks of guest conducting his former colleagues in the Boston Symphony. Predictably, his first week's program was a collection of the French compositions which have earned him acclaim.

One suspects the Symphony players could have encompassed the bulk of last night's concert in their sleep, so often has Mr. Munch performed them here. Unfortunately, at times the music sounded as if this were the case.

Dismal Berlioz

It would be kinder perhaps to say there were two concerts, and to forget the pre-intermission fiascos. For the record, the evening began with a dismal example of Berlioz at his turgid worst, the treacly Overture to "Benvenuto Cellini." Debussy's coloristic portrayal of life in Spain, "Iberia", should have moved better, since Mr. Munch has achieved memorable interpretations of Debussy's scores, but it didn't.

Either it lacked sufficient rehearsal, or the conductor's flair for producing spontaneous combustion failed to ignite. Whatever, "Iberia" was stodgy and dull. The initial section floundered in rhythmic unease, probably abetted by Mr. Munch's often-vague beat, and the instrumental choirs at times came unhinged.

"The Fragrance of the Night" produced little real perfume, unless it was "Nuit d' Ennui." Those clouds of puffy sound never got off the ground. The finale seemed more to the point, with Mr. Munch putting more vitality into the dramatic sonic clashes, but it wasn't overwhelming.

After intermission, though, Mr. Munch displayed his savoir faire in a suave reading of the Symphony No 4, Opus 53, of Albert Roussel, and a splendid performance of Ravel's "Daphnis et Chloe" Ballet Suite No. 2.

Gallic Clarity

The Roussel is an interesting piece of Gallic clarity. The opening movement cavorts good-naturedly about a theme of leaping intervals; the slow section is moodily thoughtful; the scherzo, bright and genuinely playful in its capricious interplay, and the finale, brusque and compact. For the size of Roussel's orchestra, the sound is amazingly transparent, and Mr. Munch mustered the requisite organization and coherency.

The "Daphnis et Chloe" is a familiar showpiece, but Mr. Munch gave it an appealing freshness, with all the dazzling tonal delights of impressionistic orchestration spaciously laid out. Here and there, more restraint in the brass crescendi would have been more fitting, and the day didn't merely break in the first movement — it erupted in a shattering blast.

But few conductors could have handled the lacy string work setting off the superb flute solo of Doriot Anthony Dwyer in the Pantomime with the finesse of Mr. Munch, or created the dreamy atmosphere shattered so abruptly by the driving Danse Generale.

FRI-SAT. # 18

81

RTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eighteenth Program

FTERNOON, FEBRUARY 19, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 20, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

*Divertimento in D major, for Strings, K. 136

I. Allegro
I. Andante
III. Presto

SOHN Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

EGGER . . . . Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

RAVEL . . . . *Rapsodie Espagnole

I. Prélude à la nuit
II. Malagueña
III. Habanera
IV. Feria

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 14 1965

Dr. Munch Continues As Guest

Charles Munch will enter his second and final week as guest conductor at the Boston Symphony Orchestra's Symphony Hall concerts this week. He will conduct the fourth Sunday afternoon program today at 3, and concerts Tuesday evening, Thursday evening, Friday afternoon and Saturday evening. In the week following he will conduct the orchestra in four concerts on tour.

At the concerts this afternoon and on Tuesday and Thursday evenings, Dr. Munch will conduct the all-French program which he introduced this weekend.

The program will begin with the Overture to Benvenuto Cellini" by Berlioz and will continue with Debussy's "Iberia." After an intermission, he will lead the orchestra in the Symphony No. 4 by Roussel and will conclude with Ravel's "Daphnis et Chloe," Ballet, Suite No. 2.

On Friday afternoon and Saturday evening, Dr. Munch will open his program with the Mozart Divertimento in D major, K. 136, which will be followed by Mendelssohn's Symphony No. 6. After the intermission he will conduct the Symphony No. 4 of Honegger and close with Ravel's "Rapsodie Espagnole."

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Morning Globe
BOSTON, Mass.
Circ. 194,870

FEB 20 1965

Boston Symphony And Charles Munch

By MICHAEL STEINBERG

Charles Munch returned to the Boston Symphony for a second week on Friday afternoon with a program that included Mozart's Divertimento in D, K.136, Mendelssohn's "Reformation" Symphony, Honegger's Fourth Symphony, and Ravel's "Rapsodie Espagnole."

Mozart's piece, for strings only, is one of the most pleasant among his early ones: it was given an insipid, characterless playing of the notes. Mendelssohn's Symphony was given an equally bland performance, though there were also the seemingly inevitable Munchian disruptions such as the exaggerated breaking in two of the Dresden Amen. The piece itself is a trial. Its pompousness and gentility are unattractive, its tedium inexcusable (even for this audience, the number of sleepers was uncommonly large). Martin Luther was a man of highly educated musical tastes and sensibilities; had he lived to be subjected to Mendelssohn's unctuous expressions of religious sentiment, he might even have regretted posting the 99 theses.

Honegger's Symphony No. 4 is subtitled "Deliciae Basilienses" and it was written for Paul Sacher and his Basel Chamber Orchestra. It quotes a couple of local songs, one of them the "Basel an mim Rhy" also used by Britten in his "Cantata Academica." It is scored with delicacy, and that is its main charm. Its substance is made mostly of the more sentimental Ravelian cliches manipulated toward a fairly tedious end result. Except for making the first movement unduly discontinuous, Munch shaped it well.

The "Rapsodie Espagnole" is far from the best of Ravel. In any event more could be made of it in performance. The orchestral playing became exceedingly careless, especially in intonation, and the general tone of the performance, except for the raucous "Feria," was lifeless.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

FEB 25 1965

Charles Munch
Again Guest Conductor of BSO

By ROBERT GUSTAFSON

I left Symphony Hall Saturday night feeling rewarded but sad. Charles Munch once again gave us an evening of superb but this was his last weekend as guest conduetor. A it had welcomed Dr. Munch the preceding weekend, the audiene stood sad. Charles Munch once again gave us an evening of superb music.

The orchestra warmed up with a spritely performance of the Mozart "Divertimento in D major, for Strings." Then came the dramatic sweep of Mendelssohn's "Symphony No. 5, in D minor," the "Reformation" Symphony. Dr. Munch carefully developed his forces for the emphatic statement of the Chorale, "Ein' feste Burg ist unser Gott."

After intermission came the sparkling "Symphony No. 4, 'Deliciae Basilienses'" by Arthur Honegger. Based on the spirit and melodies of Basle, Switzerland, the Symphony is charming rather than profound and it was given a delightful performance right to the humorous flourish of its conclusion.

Finally Dr. Munch offered a composer without whom the evening would not have been complete. Ravel's "Rapsodie Espagnole" received a glorious interpretation from the muted "Prelude a la nuit" to the flashing, color - drenched "Feria." Again, it seemed that Dr. Munch was unleashing the orchestra and its own pure enjoyment overflowed into the audience.

As I reflected on the enjoyment of the evening, I found myself hoping that the spirit of the entire concert (and last weekend's) will be nurtured in the weeks to come. From Dr. Munch has come more than competence. He has shared with us his warmth and energy, his enjoyment of music and of life. He will be missed.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

FEB 17 1965

Munch Brings Gallic Touch To Symphony

By Peter M. Knapp

Charles Munch has returned to Boston for two weeks of guest conducting his former colleagues in the Boston Symphony. Predictably, his first week's program was a collection of the French compositions which have earned him acclaim.

One suspects the Symphony players could have encompassed the bulk of last night's concert in their sleep, so often has Mr. Munch performed them here. Unfortunately, at times the music sounded as if this were the case.

Dismal Berlioz

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Either it lacked sufficient rehearsal, or the conductor's flair for producing spontaneous combustion failed to ignite. Whatever, "Iberia" was stodgy and dull. The initial section floundered in rhythmic unease, probably abetted by Mr. Munch's often-vague beat, and the instrumental choirs at times came unhinged.

"The Fragrance of the Night" produced little real perfume, unless it was "Nuit d' Ennui." Those clouds of puffy sound never got off the ground. The finale seemed more to the point, with Mr. Munch putting more vitality into the dramatic sonic clashes, but it wasn't overwhelming.

After intermission, though, Mr. Munch displayed his savoir faire in a suave reading of the Symphony No 4, Opus 53, of Albert Roussel, and a splendid performance of Ravel's "Daphnis et Chloe" Ballet Suite No. 2.

Gallic Clarity

The Roussel is an interesting piece of Gallic clarity. The opening movement cavorts good-naturedly about a theme of leaping intervals; the slow section is moodily thoughtful; the scherzo, bright and genuinely playful in its capricious interplay, and the finale, brusque and compact. For the size of Roussel's orchestra, the sound is amazingly transparent, and Mr. Munch mustered the requisite organization and coherency.

The "Daphnis et Chloe" is a familiar showpiece, but Mr. Munch gave it an appealing freshness, with all the dazzling tonal delights of impressionistic orchestration spaciously laid out. Here and there, more restraint in the brass crescendi would have been more fitting, and the day didn't merely break in the first movement — it erupted in a shattering blast.

But few conductors could have handled the lacy string work setting off the superb flute solo of Doriot Anthony Dwyer in the Pantomime with the finesse of Mr. Munch, or created the dreamy atmosphere shattered so abruptly by the driving Danse Generale.

FRI-SAT. # 18

OURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Eighteenth Program

AFTERNOON, FEBRUARY 19, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 20, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

........*Divertimento in D major, for Strings, K. 136

- I. Allegro
- II. Andante
- III. Presto

ELSSOHN ..Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

HONEGGER ....Symphony No. 4, "Deliciae Basilienses"

- I. Lento e misterioso; Allegro
- II. Larghetto
- III. Allegro

RAVEL....................................*Rapsodie Espagnole

- I. Prélude à la nuit
- II. Malagueña
- III. Habanera
- IV. Feria

These concerts will end about 3:50 o'clock on Friday Afternoon;
10:20 o'clock on Saturday Evening.

BALDWIN PIANO *RCA VICTOR RECORDS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 14 1965

Dr. Munch Continues As Guest

Charles Munch will enter his second and final week as guest conductor at the Boston Symphony Orchestra's ~~Symphony~~ Hall concerts this week. He will conduct the fourth Sunday afternoon program today at 3, and concerts Tuesday evening, Thursday evening, Friday afternoon and Saturday evening. In the week following he will conduct the orchestra in four concerts on tour 0 47

At the concerts this afternoon and on Tuesday and Thursday evenings, Dr. Munch will conduct the all-French program which he introduced this weekend.

The program will begin with the Overture to Benvenuto Cellini" by Berlioz and will continue with Debussy's "Iberia." After an intermission, he will lead the orchestra in the Symphony No. 4 by Roussel and will conclude with Ravel's "Daphnis et Chloe," Ballet, Suite No. 2.

On Friday afternoon and Saturday evening, Dr. Munch will open his program with the Mozart Divertimento in D major, K. 136, which will be followed by Mendelssohn's Symphony No. 6. After the intermission he will conduct the Symphony No. 4 of Honegger and close with Ravel's "Rapsodie Espagnole."

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Morning Globe
BOSTON, Mass.
Circ. 194,870

FEB 20 1965

Boston Symphony And Charles Munch

By MICHAEL STEINBERG

Charles Munch returned to the Boston Symphony for a second week on Friday afternoon with a program that included Mozart's Divertimento in D, K.136, Mendelssohn's "Reformation" Symphony, Honegger's Fourth Symphony, and Ravel's "Rapsodie Espagnole."

Mozart's piece, for strings only, is one of the most pleasant among his early ones: it was given an insipid, characterless playing of the notes. Mendelssohn's Symphony was given an equally bland performance, though there were also the seemingly inevitable Munchian disruptions such as the exaggerated breaking in two of the Dresden Amen. The piece itself is a trial. Its pompousness and gentility are unattractive, its tedium inexcusable (even for this audience, the number of sleepers was uncommonly large). Martin Luther was a man of highly educated musical tastes and sensibilities; had he lived to be subjected to Mendelssohn's unctuous expressions of religious sentiment, he might even have regretted posting the 99 theses.

Honegger's Symphony No. 4 is subtitled "Deliciae Basilienses" and it was written for Paul Sacher and his Basel Chamber Orchestra. It quotes a couple of local songs, one of them the "Basel an mim Rhy" also used by Britten in his "Cantata Academica." It is scored with delicacy, and that is its main charm. Its substance is made mostly of the more sentimental Ravelian cliches manipulated toward a fairly tedious end result. Except for making the first movement unduly discontinuous, Munch shaped it well.

The "Rapsodie Espagnole" is far from the best of Ravel. In any event more could be made of it in performance. The orchestral playing became exceedingly careless, especially in intonation, and the general tone of the performance, except for the raucous "Feria," was lifeless.

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

FEB 25 1965

Charles Munch
Again Guest Conductor of BSO

By ROBERT GUSTAFSON

I left Symphony Hall Saturday night feeling rewarded but sad. Charles Munch once again gave us an evening of superb but this was his last weekend as guest conductor. A it had welcomed Dr. Munch the preceding weekend, the audience stood sad. Charles Munch once again gave us an evening of superb music.

The orchestra warmed up with a spritely performance of the Mozart "Divertimento in D major, for Strings." Then came the dramatic sweep of Mendelssohn's "Symphony No. 5, in D minor," the "Reformation" Symphony. Dr. Munch carefully developed his forces for the emphatic statement of the Chorale, "Ein' feste Burg ist unser Gott."

After intermission came the sparkling "Symphony No. 4, 'Deliciae Basilienses'" by Arthur Honegger. Based on the spirit and melodies of Basle, Switzerland, the Symphony is charming rather than profound and it was given a delightful performance right to the humorous flourish of its conclusion.

Finally Dr. Munch offered a composer without whom the evening would not have been complete. Ravel's "Rapsodie Espagnole" received a glorious interpretation from the muted "Prelude a la nuit" to the flashing, color-drenched "Feria." Again, it seemed that Dr. Munch was unleashing the orchestra and its own pure enjoyment overflowed into the audience.

As I reflected on the enjoyment of the evening, I found myself hoping that the spirit of the entire concert (and last weekend's) will be nurtured in the weeks to come. From Dr. Munch has come more than competence. He has shared with us his warmth and energy, his enjoyment of music and of life. He will be missed.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

FEB 17 1965

Munch Brings Gallic Touch To Symphony

By Peter M. Knapp

Charles Munch has returned to Boston for two weeks of guest conducting his former colleagues in the Boston Symphony. Predictably, his first week's program was a collection of the French compositions which have earned him acclaim.

One suspects the Symphony players could have encompassed the bulk of last night's concert in their sleep, so often has Mr. Munch performed them here. Unfortunately, at times the music sounded as if this were the case.

Dismal Berlioz

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1 | 14 82

Symphony: Mendelssohn 'Reformation' Revived

By ROBERT TAYLOR

Mendelssohn's "Reformation" Symphony, which Charles Munch revived in a tidy performance yesterday, deserves repetition, being unjustly neglected in favor of the "Italian" and "Scotch" symphonies, but revealing the composer even more as the master orchestrator.

No doubt, the reasons for the neglect are superficial, having to do with the alleged religious content. And while it is true that Mendelssohn wrote for the anniversary of the Augsburg Confession, and drew upon the Catholic "Dresden Amen" and the Protestant "Ein' feste Burg," the composer's own attitude toward his materials was rather ecumenical. Theology in music is — by and large — inscrutable.

Soggy Second

Dr. Munch firmly confronted the complicated features of this symphony and dealt with commendable understatement those parts of the score that present problematic issues. In particular, the soggy second movement, which isn't at all related to the ideas of the rest, received a clear handling. To keep this part from remaining veiled, the conductor elected to give it a firm place in the design; and this meant underplaying the climaxes, especially, the final fugal development of the chorale which was built up from its first appearance in the winds into a strongly emphatic but not bombastic utterance.

The total performance sacrificed some of the dramatic accents for the delineation of detail, so the design had a virtually Wagnerian tone fabric—not inappropriate, considering the use that was later made of the identical theme in Parsifal—and the bright colorations, from Doriot Dwyer's initial entry with the chorale melody to the wonderful writing for horns and bassoons, held an engaging radiance. It wasn't a "Reformation" in the grand style: rather, honestly and sturdily paced, with healthy non-raucous fortes, the symphony attained direct simplicity.

Such again was the very proper approach in the Honegger, but Dr. Munch failed to kindle much sparkle from the intractable score. The delights of Basle, I'm afraid, are of an elevated and philisophic order, not designed to entice the tourist of grosser appetites. The spirit and form of the piece are cast in the Mozartian mode, but what they require is the Mozartian amiability.

One couldn't help but consider Prokofiev's "Classical" Symphony and how differently two composers, inspired by the same classic style react to it. Honegger's approach is basically impressionistic and if the composition contains a great deal of transparency and open sound, it also lacks the wit, ingenious turn of phrase and sophisticated interplay between past and present in mood.

Active Sensibility

The linear construction, complex though it may be, has its polyphonic moments, and the finale seems not without a glint of the possibilities inherent in the score. The sensibility of chamber music is active throughout; but the four-square treatment emphasized the somber and determined aspects of what Honegger calls "a state of spirit," and which seemed to me in another definition: having a good time even if it hurts.

The Mozart Divertimento, which opened the program, and the Rapsodie Espagnol, which closed it, were a mixture of ingredients. The slow tempos pre[illegible] the former underlined [illegible]icacy of Mozart's workmanship, while simultaneously lending it a ponderous rhythmic character and the edge of lethargy.

The Rapsodie Espagnole, however, was supercharged with the dramatic and impassioned rhetoric of Iberia, and while matters got out of hand at the close, tumultuous even for a feria, the Malaguena and Habanera sections received an opulent sheen.

After the swirl, the applause of the audience put Spanish floridities to shame, recalling Dr. Munch again and again to the stage where he bowed, his hand over his heart, an artist beloved of Boston, who has given of his best here, esteemed for his rare qualities as a musician and a man.

Next weekend the orchestra is on tour, and the program of March 5 and 6 finds Mr. Leinsdorf listing Strauss's "Don Juan," the first performance of Walter Piston's Symphony No. 8, and the Brahms Piano Concerto No. 2, Op. 83, with Grant Johannesen as the soloist.

KING AND QUEEN candidates at University of Maine Winter Carnival Feb. 26-28 are, front row from left, Carol Denton, Saco, Me., Sue Myer, Springvale, Me.; Melody Mace, Amherst, Me., and Sarah Bunker, Brewer. Back row, Dave Svendsen, Needham, Mass.; Henry Schmelzer, Stow, Mass.; Wayne Johnson, Rockland, Me., and Arnold Delaite, Brunswick, Me.

The Symphony

The Boston Symphony Orchestra, Charles Munch conducting, presented the 18th program of the 84th season yesterday in Symphony Hall. The concert will be repeated tonight at 8:30.

Divertimento in D Major, for strings, K. 136	Mozart
Symphony No. 5, in D Minor, "Reformation," Op. 107	Mendelssohn
Symphony No. 4, "Deliciae Basilienses"	Honegger
Rapsodie Espagnole	Ravel

TOUR # 4

83

NORTHAMPTON.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

FEB 17 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

FEB 17 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

FEB 17 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

FEB 22 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

FEB 19 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

FEB 21 1965

BSO Concert

The Boston Symphony concert in the Smith College course, in John M. Greene Hall at 8.15 Wednesday evening, will be conducted by the former leader of the symphony, Charles Munch, who has chosen for this occasion an all French program of Berliz, Debussy, Ravel and Roussel.

Tickets are available at the box office. The program will open with the Benvenuto Cellini Overture of Berlioz, followed by Debussy's Iberia. The symphony will be Roussel's Fourth, op. 53, composed in 1936, in four classical movements of great rhythmic and orchestral brilliance. The concert will close with Ravel's Daphnis and Chloe Suite.

Next Sunday in Sage Hall at 8 p m. Dorothy Stahl, soprano, with Robert Miller, piano, Philipp Naegele, violin and Marion DeRonde cello, will present a recital of Handel German Airs, a group of Debussy songs, Schumann's Frauenliebe and Leben, an da group of English songs by Chanler, Bowles, and Britten. The recital is open to the public without charge.

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Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

FEB 24 1965

Standing Ovation Given Dr. Munch At Smith

A standing ovation was given Dr. Charles Munch by the members of the Boston Symphony Orchestra, when he appeared last evening as their guest conductor, at John M. Greene Hall. The third in the current Smith College Concert Course, it was definitely a Munch program, all French, with the conductor evidently enjoying his return as much as the musicians, giving them free - rein where it was possible, and controlling them with his usual smooth and unique manner.

The program opened with Berlioz' Overture to his opera "Benvenuto Cellini," a composer to whom Dr. Munch always gives himself with quite complete abandon. The orchestra seemed a little unwieldly at first, but soon hit their stride, and made the beautifully contrasting sections as exciting as they are written.

Delightful to hear, and fascinating to watch performed, especially the percussive assortment, was the Debussy Images, No. 2, from his Iberia Suite, with its evocative music of Spain and her brilliant peoples, her richly colorful country, charming and gay as only Debussy could impress.

After intermission, during which it was learned that the orchestra would fly to New York City, came the fourth Symphony of Albert Roussel, who spanned the 19th and 20th centuries, and was noted for his anti-romantic and anti-impressionist views. Classic in form and style, the four movements were superbly played, the Lento especially impressive with grand layers of sound, the Allegro scherzando well-defined and delightfully dissonant, ending abruptly; and the final Allegro molto, with the oboe (its principal player Gomberg replaced in the second half by a very adept artist) giving the principal theme, taken up in turn by the other winds, and finally the strings, syncopated, restrained but lively.

To many of Munch's admirers, the last number was the favorite, and undoubtedly magnificently projected, Ravel's Ballet Suite No. 2 from "Daphnis et Chloe." Loud cheers and tumultuous applause brought Dr. Munch back several times, during which he insisted on flutist Doriot Dwyer joining him in acknowledgment. After every number on the program, as always, Dr. Munch graciously directed the musicians to rise and bow with him. It was a pleasure to see and hear their former conductor and the Boston Symphony together again. — Mde. B. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

FEB 24 1965

Boston Symphony, Munch Cheered At Smith Concert

NORTHAMPTON—John M. Greene Hall at Smith College was filled to capacity Tuesday night as Charles Munch conducted the Boston Symphony Orchestra in a two-hour concert featuring compositions by well-known French composers.

Munch, who formerly was Boston Symphony conductor, was greeted warmly by the audience, and was given a rousing cheer at the conclusion of the performance.

Selections presented included Berlioz's overture to "Benvenuto Cellini" Opus 23, Dubussy's "Iberia Images No. 2," Roussell's Symphony No. 4, Opus 53, and Ravel's "Daphnis et Chloe" ballet suite No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

FEB 24 1965

Music Review

BSO at Smith College

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra came to Smith College in Northampton last night and played a completely French program under the baton of Charles Munch, returning for a three-week term as guest conductor.

Except for a Berlioz overture, the music was all by composers of this century, but of a generation just preceding that of Munch. Two, Ravel and Roussel, had been old friends. Debussy had died before Munch came to France.

Munch has made himself a prime champion of Berlioz, yet the "Benvenuto Cellini" overture was played with the least balance of the evening. It may be that John M. Greene Hall is extra resonant, but the wind instruments, the brass particularly, were extremely favored the whole evening to the disadvantage of the strings. Indeed, it was not until "The Fragrance of the Night," the second scene from the Debussy "Images" from his "Iberia," that the strings were allowed their rightful prerogative.

* * *

IT IS, of course, due to the diaphanous nature of this imaginative movement that this side of the orchestra was properly exposed, but the excessive brass became annoying. After the impetuous introduction in the Berlioz, the song for the strings in the larghetto is accompanied by reiterated waving figures in the reeds. Munch allowed this to completely submerge and almost obliterate the unison of the four string sections. It must be said that in the final sentence he brought the orchestra to the great abyss with a formidable dramatic punch, an effect in which he is not excelled.

* * *

THE MAIN offering of the evening was the last (the fourth) symphony of Albert Roussel. There is nothing here of the filmy translucence of his confreres, Debussy and Ravel, even though he came out of the same background and was exposed to the same germs. Roussel fills in his canvases with vivid colors and, instead of fragmentary phrases, writes long graceful lines in polytonal textures.

But Munch's old warhorse, the Ravel "Daphnis and Chloe" second suite, was cannily chosen to end the program. It was beautifully done as the virtuosi of the Boston orchestra can so competently do it, but the final and climactic eight bars in which the tympani and all the percussion are beat to insensitivity is a proven bravo-evoker, a peak of approval which the large audience had not approached during the rest of the program.

NEW YORK FEB 24th

Herald Tribune
D. 282,005 SUN. 363,384

FEB 1 7 1965

Music Notes

Charles Munch will conduct **the Boston Symphony Orchestra** three times in New York City next week. Mr. Munch, who retired as the orchestra's music director in 1962, will lead an all-French program (Ravel, Berlioz, Debussy and Rousell) Wednesday in Philharmonic Hall, and a Mozart-Mendelssohn-Honegger - Ravel program Thursday at the Brooklyn Academy and Friday at Philharmonic Hall. **Erich Leinsdorf,** the current music director, will conduct Saturday night's program in Carnegie Hall at which soprano **Phyllis Curtin** will be soloist in Alban Berg's concert aria, "Le Vin." . . . Meanwhile, Boston's new Veterans' Memorial Auditorium will be opened next Monday with an inaugural concert by **Arthur Fiedler** and the **Boston Pops Orchestra.** . . . Works by **Messiaen, Carter, Hamilton and Crumb** will be offered at a Contemporary Music Society concert Thursday, Feb. 25, in the auditorium of the Guggenheim Museum. Pianist **Paul Jacobs** and cellist **Kermit Moore** will be the performers.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 2 1 1965

WEDNESDAY

BOSTON SYMPHONY ORCHESTRA, Philharmonic Hall, 8:30 P.M. Conductor, Charles Munch.

Overture to Benvenuto Cellini..Berlioz
Iberia (Images No. 2)........Delbussy
Symphony No. 4..............Roussel
Daphnis et Chloe, Suite No. 2.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 2 4 1965

MUSIC NOTES

The Boston Symphony Orchestra will play at Philharmonic Hall tonight at 8:30, with Charles Munch as conductor.

Other events today: Mischa Elman, violinist, with members of the American Symphony Orchestra, José Iturbi, conductor, Carnegie Hall, 8:30 P.M.; Esterhazy Orchestra, David Blum, conductor, with Shirley Verrett, mezzo-soprano, Town Hall, 8:30; Music in Our Time, Max Pollikoff, director, Kaufmann Concert Hall, 92d Street "Y," 8.

And, Gale Enger, organist, St. Paul's Chapel, Columbia University, 12:05 P.M.; John Upham, organist, St. Paul's Chapel, Broadway and Fulton Street, 12:30.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 339,455

MAR 1 3 [illegible]

Boston Symphony Orchestra regained its French accent, which had been missing for some time past, during its latest visit to Philharmonic Hall. This was not a question of finding something that had been misplaced so much as restoring somebody who had been replaced. That somebody was Charles Munch, returning to the post of command in which he had been replaced by Erich Leinsdorf.

The spirit of the performances of Berlioz's *Benvenuto Cellini* Overture, Debussy's *Ibéria,* Roussel's Symphony No. 4, and the second of Ravel's *Daphnis et Chloé* Suites was all Munch, but some of the substance, at least, was Leinsdorf. For every slashing stroke of impulse there was a responsive unity that gave the listeners the best of two worlds, Leinsdorf's discipline and Munch's compulsion. It was good as well as interesting to hear

—Irving Kolodin.

Herald Tribune
D. 282,005 SUN. 363,384

FEB 2 6 1965

Nostalgia: Munch, Boston

By John Gruen

An extended ovation, by both public and members of the orchestra, greeted the appearance of Charles Munch, who Wednesday evening came to guest-conduct the Boston Symphony Orchestra at Philharmonic Hall. Mr. Munch, it will be recalled, served as music director of the Boston players for 13 years (from 1949 to 1962), and his return to the podium recalled—with no little nostalgia—the many memorable performances heard under his aegis.

It was clear from the very first that the orchestra would outdo itself. This, and the fact that the program was devoted to music by French composers—an area in which Mr. Munch is master—contrived to make the evening an event to cherish.

The opening work was Berlioz's Overture to "Benvenuto Cellini," a rousing, wonderfully put-together piece that alternates fire and brimstone with flights of bitter-sweet melodic invention. It received a predictably disciplined performance.

This was followed by Debussy's Iberia ("Images," No. 2). Like all good French composers, (Bizet, Lalo and Ravel immediately come to mind), Debussy could evoke the spirit, atmosphere and color of Spain almost better than any of his Spanish confreres. The work, in three sections, is drenched in the sounds and rhythms of that sultry land, yet with it all, there are none of the smoldering cliches that so often attends this sort of music.

Debussy, like Mozart, believed above all in clarity and purity of line. Given the sinuous delicacy and color of his orchestral textures, nothing deterred the composer from following an almost punctilious logic at every turn. Under Mr. Munch's experienced hands the work became a wondrous study in expressive shape, contour and meaning.

Next came the Symphony No. 4 by Albert Roussel, a composer infrequently heard hereabouts. Roussel, who died in 1937, wrote music of a diffident nature. Restrained, often cool, always elegant, it weaves its spell through an understated insistence of melodic and harmonic ideas. The Symphony bore all these qualities, and the conductor knew how to translate all these elements into an arresting musical experience.

The evening concluded with a superb reading of Ravel's "Daphnis et Chloe" Ballet Suite No. 2.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 2 5 1965

Music: Boston Plays for Munch Again

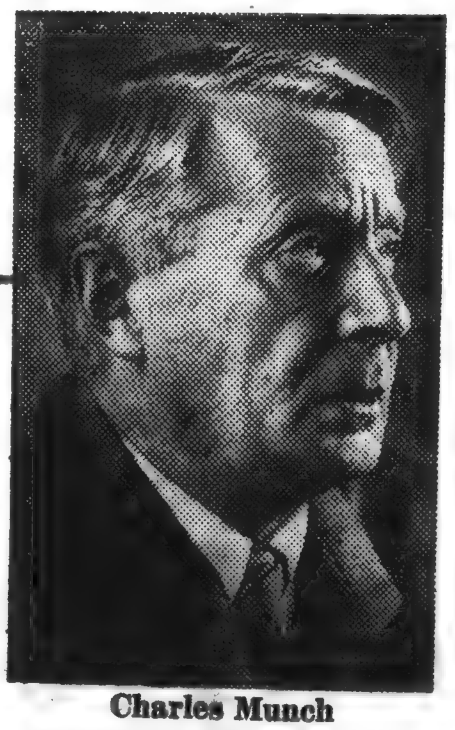
Concert Program Here Recalls Recent Era

By THEODORE STRONGIN

CHARLES MUNCH led the Boston Symphony Orchestra at Philharmonic Hall last night in a concert very reminiscent of a few years ago years ago when the orchestra was his own.

First of all, the program was French, ending with Ravel's "Daphnis et Chloe" Suite No. 2. During his years as music director of the Boston, from 1949 to 1962, the suite was something of a specialty of the conductor, as was French music in general.

Mainly, though, it was the sound of the orchestra and the quality of its playing that brought one back in time. Erich Leinsdorf, the current music director, has emphasized a transparency and lightness of texture. This was absent. Instead one heard the Munchian nobility of proportion and rushing impetuosity. The textures were blurred at times and there were ragged moments, especially in the opening "Benvenuto Cellini" Overture of Berlioz. But a sense of grandness was present in the overture that overrode petty detail.



Charles Munch

French Works Given Touches of Grandeur

Debussy's "Iberia" was savored. Especially in the middle movement, "Les Parfums de la nuit," the conductor's pacing was miraculous and sure and it gave the feeling that the music was destined to be that way and no other. His patience with the Debussy released the myriad small sounds buried in the work, without for one moment disturbing its motion.

Mr. Munch's decisions were just as apt in the Roussel Symphony No. 4, which, with a minimum of fuss, he invested with a life and direction of its own. It flowed effortlessly. It is not a work dripping with ultra-refinement of sentiment, but it is romantic and graceful and very clear and civilized. It has a touch of earthiness, too, which Mr. Munch brought out.

All in all, it was a pleasure to return to the Boston Symphony of another era for an evening. Some members of the audience thought so, too. When Mr. Munch came out on the stage to start the concert, the applause was loud and there were scattered cheers.

85

BROOKLYN FEB 25th

CAPITA[illegible] NEWS BUREAU
[illegible]LBANY, N.Y.
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CO[illegible]E NEW YORK
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1965

Boston Symphony Here

NE

The Boston Symphony Orchestra, under direction of Charles Munch, will present a concert Thursday at 8:30 P.M. in the Brooklyn Academy of Music, 30 Lafayette Ave. The program will include works by Mozart, Mendelssohn, Honegger and Ravel.

NEW YORK
Journal American
D. 506,746 SUN. 640,588

FEB 2 4 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE [illegible] YORK
STATE SERVICE

BROOKLYN [illegible]RD
[illegible] 1965

CAP[illegible]S BUREAU
[illegible] N.Y.
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[illegible] PRESS
[illegible] 1965

MAESTRO RETURNS

Charles Munch returns to Brooklyn as guest conductor of the Boston Symphony Orchestra ~~Thursday~~ night at the ~~Brooklyn~~ Academy of Music. The maestro, who was the music director of the Boston Symphony Orchestra from 1949 to 1962, has been appearing around the world as a guest conductor.

NE

NEW YORK FEB 26th

NEW YORK
Journal American
D. 506,746 SUN. 640,586

FEB 2 7 1965

AT CARNEGIE HALL

Munch Sways Bostonians

By MILES KASTENDIECK

CHARLES MUNCH exerted his mesmerizing influence as guest conductor of the Boston Symphony in Carnegie Hall last night.

It was good to have his genial personality suffuse warmth into the orchestral playing as well as into the music.

He chose a German-French program with some emphasis on things of the spirit.

The German entry in this category was Mendelssohn's "Reformation" Symphony No. 5; The French entry Honegger's Symphony No. 4, subtitled "Baslerian Delights."

If the former may be classified as somewhat "sacred" music, the latter leaned strongly toward the secular; both, however elevate the spirit.

★

NEITHER work turns up often. The Mendelssohn appeals to Mr. Munch for the spiritual quality of the music. He is faithful to his friend's memory when he plays Honegger. In both he conveyed the feeling that he gets personally involved in them .

That circumstance held the secret of the richer, cohesive sound that characterized the orchestral playing last night. The fervor with which Mr. Munch conducts is as infectious as it is comumnicative.

Both performances gave pleasure in different ways: the Mendelssohn as an old friend met occasionally, the Honegger as a new acquaintance still novel.

Its relaxation was somewhat disconcerting possibly because last night it assumed too somber a mood. Only the finale completely engaged the listener; the other movements sounded too introspective on this occasion.

★

THE DELICACY with which Mr. Munch played this Honegger symphony revealed how much rapport existed between musicians and conductor.

It was noticeable in the artful simplicity of the opening performance of Mozart's "Diver Timento for Strings" where the ensemble was justly proportioned.

It showed itself in the magical quality of the playing in Ravel's "Rhapsodie Espagnole," which ended the concert with a burst of virtuosity peculiarly Munchian.

Time may not deal too kindly with the Honegger because it is such a personal indulgence. Some people shun the Mendelssohn because they do not place it on a par with the "Italian"" and "Scotch" symphonies.

Thus the observation that this program did not offer quite the substance it might have could be valid. It nevertheless had its refreshing aspect, and the audience enjoyed the concert, partly, no doubt because Mr. Munch was present.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

04

NEW YORK PARK EAST
Thursday, February 25, 1965

Boston Symphony

NE

The Boston Symphony Orchestra will present concerts on Friday, February 26, at 8:30 p.m. at Philharmonic Hall and on Saturday, February 27, at Carnegie Hall, also at 8:30 p.m. Charles Munch, retired music director of the orchestra, will be guest conductor at the Friday concert, and Erich Leinsdorf, present director of the orchestra, will conduct the Saturday performance of works by Bach, Beethoven, Berg, and Brahms.

118

CARNEGIE HALL FEB 27th

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

MAR 2 1965

OVER AT CARNEGIE, Leinsdorf was enjoying himself as much as his listeners. Although the Bach Double Violin Concerto, reduced to Baroque proportions and accompanied at the harpsichord by the conductor, was dwarfed by the auditorium, the evening contained some powerful Beethoven, Berg and Wagner to compensate. At the first great chord of the Beethoven "Leonore" Overture No. 2, one could feel the sound in his toes, for the carpet-covered wooden floor of the old hall transmits aural vibration in a way that concrete-based halls can never hope to do. Leinsdorf, conducting with a freedom and an expressiveness that one had never before heard from him, capped a grand concert with Brahms' Second Symphony, so glowingly done that perfect strangers were challenging one another at the end to remember when they had heard better Brahms.

N. Y. TIMES. MARCH 1, 1965

Phyllis Curtin Sings Berg

Erich Leinsdorf stretched the familiar three B's to four in the Boston Symphony Concert in Carnegie Hall on Saturday night. Besides Bach, Beethoven and Brahms, the program listed Alban Berg, staying within the German-Austrian orbit of composers.

The Berg work was the rarely heard "Le Vin," a long concert aria for soprano with a text by Beaudelaire. Written in 1929 it prefigures in some ways the composer's opera "Lulu." It has a 12-tone basis, with a wide-ranging vocal line that still has a lyrical quality. But it is the shimmering texture of the orchestra and all the subtle interplay of rhythms, including, for example, a tango rhythm, that make the score outstanding.

Phyllis Curtin was the soloist, appearing quite appropriately in a wine red gown. She sang the original French poems: Berg set them in a German translation by Stefan George, but the German and French work about equally well with the music. The soprano's singing, as was to be expected, had a fine clarity of tone and intelligent style.

Joseph Silverstein, concertmaster, and Alfred Krips, assistant concertmaster, were soloists in Bach's Concerto in D minor for Two Violins. Mr. Leinsdorf used a minimal number of string players and conducted from a harpsichord. The resultant sound was pure chamber music, the soloists seeming like members of an ensemble rather than individuals.

Other than this, the performance was distinguished by the smooth, silken sounds of the strings, which tended to soften the structural line.

Neither Beethoven's "Leonore" Overture No. 2 nor Brahms's Symphony No. 2, which completed the program, was routinely played, although the orchestra and conductor might have been forgiven a run-of-the-mill approach. (Was Mr. Leinsdorf on his mettle after all the Beethoven that orchestras from Berlin, Philadelphia and Cleveland have played here this season?) The overture and symphony had unusual breadth; tempos in the symphony might even have been called slow. Yet the readings were firmly shaped and clear in detail, and not obsessively so. Given the elegant, warm sonorities of the Boston Symphony, this performance of the Brahms was most heartening.

RAYMOND ERICSON.

NEW YORK Herald Tribune
D. 282,005 SUN. 363,384

MAR 1 1965

L. S.

'Le Vin'— Rare Vintage

Alban Berg's setting of three Baudelaire poems, "Le Vin," is not often served up locally. It was, however, on Saturday night at Carnegie Hall by Erich Leinsdorf and the Boston Symphony, with Phyllis Curtin as a beautifully liquid "voix du vin," expressing, in Berg's becomingly tipsy idiom and the poet's fragrant words, the soul-inspiring qualities of the pressed grape in a variety of guises—a wine commercial of most unusual cast! Berg's capacity musically to agitate the bubbles as well as stir up the sediment, often in an aurally clinical manner reminiscent of the current Met "Wozzeck," proved entirely appropriate in this alternatingly painful, sparkling and haunting score. Miss Curtin sang with great expertise against the orchestra's wonderfully explicit flow of sound.

Bach's Concerto for Two Violins and Strings had eloquent soloists in Joseph Silverstein and Alfred Krips, with Mr. Leinsdorf as a proficient harpsichordist. Beethoven's "Leonore No. 2" overture, and Brahms's Second Symphony rounded out a satisfying program.

L. S.

BALTIMORE FEB 28th

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

FEB 26 1965

Erich Leinsdorf will conduct the Boston Symphony Orchestra, which the Baltimore Symphony presents in concert Sunday at 3 P.M. at the Lyric. The concert is one in the current series.

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

FEB 28 1965

THE MAESTRO gives cues during rehearsal. Erich Leinsdorf will conduct Boston Symphony Orchestra concert at Lyric, today, 3 P. M.

THE EVENING SUN
BALTIMORE, MD.
D. 211,991

FEB 24 1965

Club Sells Concert Tickets

Tickets to the Boston Symphony Orchestra concert at 3 P.M. Sunday at the Lyric are still being sold by members of the Radcliffe College Club of Baltimore, according to Mrs. Jerome D. Frank, president.

Club members are selling a block of seats at the concert to benefit their scholarship fund. The concert under the direction of Erich Leinsdorf, is part of a midweek series of the Baltimore Symphony Orchestra.

Chairman of the benefit is Mrs. Courtney Clower. Mrs. Peter S. Houts, of Stevenson lane, is ticket chairman.

Other officers serving with Mrs. Frank, include: Mrs. John B. Newman, vice president; Mrs. John Goodell, recording secretary, and Mrs. James W. Holtzworth, corresponding secretary.

Mrs. George E. Thomsen is interviewer of prospective students. Mrs. Paul H. Voreacos heads a committee on new opportunities for women.

Chairman of the annual College Night is Mrs. Philip Van I. Darling. Mrs. Harry G. Green is publicity chairman.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

FEB 25 1965

As a benefit for its scholarship fund, the Radcliffe College Club of Baltimore has a block of seats for the concert of the Boston Symphony Orchestra under Erich Leinsdorf, scheduled for 3 P.M. Sunday at the Lyric Theater as part of the Baltimore Symphony Orchestra midweek series.

A few of these tickets still are available through Mrs. Peter S. Houts, of Stevenson lane, ticket chairman of the club's benefit committee; Mrs. J. Henderson Dorsey, Jr., Mrs. Hamilton H. Sanger or Mrs. Francis D. Murnaghan, Jr., members of the ticket committee. Chairman of the benefit is Mrs. Courtney Clower.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN 325,664

FEB 21 1965

Next Sunday at 3 P.M., as one of the events in the Baltimore Symphony Orchestra's midweek series, the Boston Symphony Orchestra will appear at the Lyric Theater under the direction of Erich Leinsdorf.

The program:

Overture to La Scala di Seta........Rossini
Double Concerto........Brahms
Symphony No. 6........Prokofiev

Erich Leinsdorf will direct the Boston Symphony Orchestra in matinee concert next Sunday in the Lyric.

The Home News
NEW BRUNSWICK, N. J.
D. 46,171 SUN. 45,794

FEB 28 1965

THE EVENING SUN
BALTIMORE, MD.
D. 211,991

FEB 26 1965

Boston Symphony Due

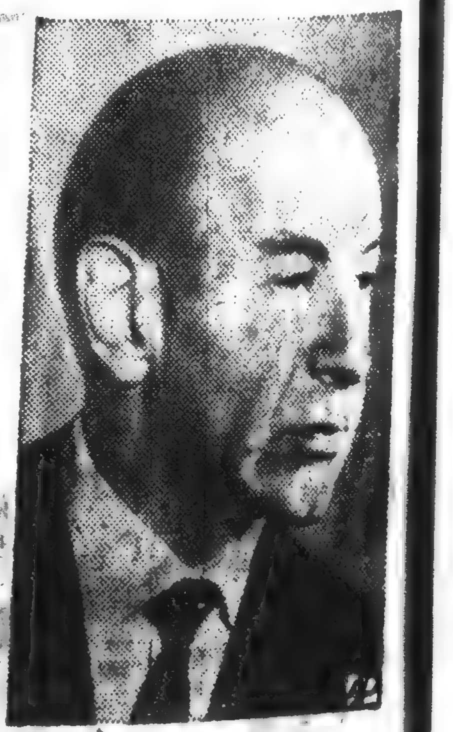
The Boston Symphony Orchestra will perform at the Rutgers Gymnasium on College Avenue Tuesday at 8:30 p.m.

The Symphony, composed of 101 male and three female members, will be presenting its 23rd concert at Rutgers and the fourth concert in the 1964-65 gymnasium series.

Erich Leinsdorf, 11th musical director of the 84-year-old Boston Symphony, received an honorary doctorate in music from Rutgers in 1952. He was previously music director and conductor of the New York Metropolitan Opera.

For the Rutgers concert, Leinsdorf will conduct Beethoven's Overture, Leonore No. 2, and Mahler's Symphony No. 6 in A Minor.

Tickets for Tuesday's performance are still available and may be obtained through the University Concert Office at 542 George St.



ERICH LEINSDORF

87

THE SUN
BALTIMORE, MD.
(MORNING)
SUN. 325,664

MAR 1 1965 Bufkeller

Music Notes

Boston Symphony

By ELLIOTT W. GALKIN

FOR the second time since he assumed the musical directorship of the Boston Symphony Orchestra in 1962, Erich Leinsdorf appeared with this distinguished symphonic ensemble at the Lyric Theater yesterday afternoon.

The program, cannily chosen to reveal the singular characteristics of the orchestra under its new conductor, included Rossini's Overture to La Scala di Seta, Prokofiev's Symphony No. 6 in E-Flat Minor, and Brahms's Double Concerto for Violin and Cello, in which Joseph Silverstein, the orchestra's concertmaster, and Jules Eskin, its solo cellist, appeared as soloists.

Both texturally and stylistically, Mr. Leinsdorf has in his three years of tenure wrought great changes in this orchestra. The Boston Symphony Orchestra no longer has the sharp intensity of sound, the keen, lean focus of brass sonority, the floating winds and the transparent strings it had under Koussevitzky and Munch. In effect, it is no longer a French orchestra.

In Stylistic Image

Mr. Leinsdorf instead has molded the organization into his stylistic image, one influenced primarily by the criteria of orchestral color and interpretation characteristic of the great orchestras of Middle Europe.

In its vibrancy of sound, broad of bow in the strings, forceful and heavy of weight in the woodwinds, and majestically noble in the brass, this is an orchestra that if comparisons may be made to those in Europe, resembles the Concertgebouw of Amsterdam in its over-all characteristics.

There is, however, in its playing, an added quality which has been unique to this orchestra under former conductors and which has remained with Leinsdorf; this is their quick almost nervous immediacy of attack. Unlike many European orchestras which have been trained to play after the beat, *Nachschlag*, the Boston Symphony Orchestra's attacks are machine-gun-like in their instantaneous response to the conductors gestures.

Variety Of Gestures

And what a variety of gestures there are. Leinsdorf's baton technique is undeniably one of the most sophisticated in the world of podium personalities. Like a ballet dancer's, his movements are ever changing, graceful, smooth and fluid-like.

However, they are intended for more than the public eye. Leinsdorf is a virtuoso who can titilate the audience by acting out the emotional content of the music; equally important is the fact that at every moment of the musical continuity, his is a technique of consummate control of all aspects, physical and psychological, of the performance. Every beat and part of a beat count.

To watch him mark a simple four-beats-in-a-bar in the air, and to change the shape and emphasis of each measure, is to recognize the wisdom of Berlioz's observations that the mechanical gestures of conducting may be learned in a half hour, but their subtelties and mastery are given only to a few and are the work of a lifetime.

Program Well Executed

Thus from a technical point of view the program was one marvelous for its execution; paradoxically, however, it was less stylistically consistent and impressive of accomplishment.

The offerings began with the Overture to La Scala di Seta, one of the lesser known masterpieces by the Nineteenth Century's foremost *farsa* composer, a work bright with the sounds of simple melodies played frequently in octaves, the use of the oboe piquant in its expressiveness, the total impression one of bubbling impetuousness.

In presentation, Leinsdorf reduced the orchestra to one of chamber proportion, its tempi brisk and speedy, almost Toscanini-like in its precision, clarity and dramatic exploitation of crispness and crescendo.

It was clever psychological programing to follow the Rossini with the double concerto of Brahms.

Points To Dissappointment

Although undeniably authoritatively executed, however, there were aspects of its presentation which were disappointing. In general the approach to the work was one which seemed to emphasize specific sections, rather than to convey a sense of over-all structure.

While such a point of view is certainly valid, and was a characteristic of great German interpreters of two or three generations ago, there was, however, one specific element, that of sustained intensity, which appeared to be lacking in this performanee.

Both Mr. Silverstein and Mr. Eskin are extraordinary technicianss, and both are musicians of intelligence; Mr. Silverstein, a Brussels prize-winner in 1959 and the recipient of a Naumberg Award, has a broad, rich sound, a sure and agile bow arm and an impeccable left hand technique, even in the stratospheric regions of his instrument; Mr. Eskin plays with comparable agility and purity, although his sonority is neither so dramatic nor so robust as that of his partner.

An Ingredient Missing

What seemed to be missing, however, was a combination of the senses of the spontaneous and the spacious. This appeared to be a careful reading by two exceptional instrumentalists, but it did not bear the soloistic stamp of impetuousity nor the emphasis upon individuality of utterance.

To conclude the program, Mr. Leinsdorf changed the emotional climate to one of incandescence with a brilliant performance of Prokofiev's Sixth symphony.

Like the final works of Beethoven (it in fact bears the same opus number as his last piano sonate, III) this is an extraordinary amalgamation of qualities of personal tragedies, intellectuality and nobility.

Mild and colorful music, it is filled with extraordinary distributions of instrumental parts, the flutes heard below the oboes and clarinets, the violins combined with the tuba, two and three octaves apart.

Mr. Leinsdorf conducted it with brio. In particular the ominous coda of the finale was contrasted passionately with the rollicking almost Mozart-like four-note vivace, to bring the program to a stirring and dramatic close.

THE EVENING SUN
BALTIMORE, MD.
D. 211,991

MAR 1 1965 Bufkeller

Music In Review

Erich Leinsdorf Conducts Boston Symphony At Lyric

By Adelide C. Rackemann

Erich Leinsdorfer conducted the Boston Symphony Orhestra yesterday afternoon at the Lyric, phesented by the Baltimore Symphony Orchestra, as part of its regular series of Wednesday evening concerts.

The three works on the program were no doubt chosen to display the rich diversity of sound of this orchestra and the tehcnique of Mr. Leinsdorf. The Rossini Overture to "La Scala di Seta" (The Silken Ladder), a compartively insignificant work (written in 1812, when Rossini was 20), was brilliantly played, with the score drained of every ounce of musical content. The strings had a bouyancy and the overture as a whole a conversational precision.

Conductor A Perfectionist

Mr. Leinsdorg, a perfectionist, conducts in a way which leaves no doubt as to his intentions. Acting with the alacrity of a coiled spring, he both demands and receives. Every one of his many gestures is meaningful.

The ringing Rossini Overture contrasted with the opulence of the Brahms Concerto in A minor for Violin and Violoncello, Opus 102. The soloists were the young concertmaster of the Boston Symphony Orchestra, Joseph Silverstein, and the first cellist, Jules Eskin.

Here, in the first movement (Allegro) were exciting gradations of strings, with almost no woodwinds audible. The solo violin was delicately persistent, with the bold undercurrent of the cello, against the vibrant pealing of the orchestra.

But the woodwinds were emphasized, and the solo instruments assumed a mellowness, in the Andante. In the concluding movement, Vivace non troppo, there was an effective balance in the diailogue between violin and cello and th humming orchestra accompaniment, as each successively took up the sinister short theme.

Soloists Able, Imaginative

While the soloists are both able and imaginative, the total effect was a successful blending, with Mr. Leinsdorf provoking an instant response in whatever luckless section of the orchestra his graphic gesture was aimed.

The Symphony No. 6 in E flat minor, Opus III, by Prokofiev, was given its first performance in 1948. Shortly afterwards, Prokofiev and the other leading Russian composers were condemned by the Central Committee of the Communist Party, accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." Prokofiev was considered to express bourgeois ideology, to have lost touch with the artistic demands and tastes of the Soviet People.

Oddly enough, the Sixth Symphony seems less cacophonic than the composer's Fifth, a work ostensibly one of lavish patriotism. There is little in it that most of us would accept as "bourgeois."

It has themes easy to follow, small explosions of sound and long valleys of comparative quiet. In addition, it is a symphony of tremendous instrumental variety and innovation—with the use of the bassoon, perhaps, the most striking — percussive, rhythmic, and even, in the pictures it conjures up, Russian.

For the first movement (Allegro moderato) suggests a topographic map of the Soviet Union, vast and varied, while the sweep of the second movement (Largo) expresses a steady wind over the Steppes, with the Vivace ending jauntily reminiscent of "Peter and the Wolf" (a work which earlier provided Prokofiev with a cheap success), an effective martial ending.

Played with clarity and regard for all its nuances, it showed again Mr. Leinsdorf's iron control, as he elicited at all times the right responses from his fine orchestra.

It may have been partly because this was an afternoon performance that the audience was alert and responsive, applauding with more than its usual warmth. In addition, of course, it was appreciation of one of the foremost orchestras of the country, with, possibly, the most exacting conductor.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

FEB 28 1965 Bufkeller

Concerts On Music Menu

By ELLIOTT W. GALKIN

THE Boston Symphony Orchestra, the second oldest permanent symphonic organization in the United States (dating from 1881), and now recognized as among the foremost symphonic ensembles of the world, will be heard at 3 P.M. today at the Lyric Theater under the direction of Erich Leinsdorf.

Their appearance will take place as one of the scheduled events included in the mid-week series of concerts sponsored by the Baltimore Symphony Orchestra.

Leinsdorf, who became the musical director of the orchestra in 1962, is its first conductor in the mid-European tradition since Karl Muck in 1918. Through the tenures of its succeeding musical directors, Pierre Monteux (1919-1924), Serge Koussevitzky (1924-1949), and Charles Muench (1949-1962), the style and tonal qualities of this orchestra had been developed according to the aesthetic criteria and characteristics of French orchestral playing, and in terms of a repertory which stressed the works of French composers.

Leinsdorf's appointment marked the end of an era in the orchestra's history, and the beginning of a renewed performance policy which emphasized the works of the German symphonic composers, contemporary symphonists following their tradition, and Italian opera composers.

The program to be presented, typical of this new orientation, will feature the appearances as soloists of the orchestra's concertmaster, Joseph Silverstein, and its solo cellist, Jules Eskin.

The program:

Overture to La Scala di Seta	Rossini
Double Concerto in A Minor, Opus 102, for violin, Cello and orchestra	Brahms
Symphony No. 6	Prokofiev

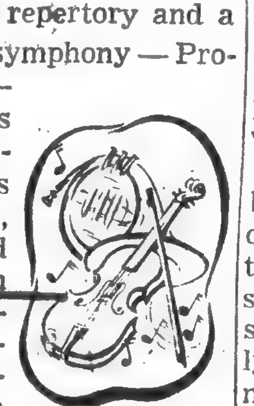
The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

MAR 1 1965 Bufkeller

Boston Symphony

A Posthumous Honor For Serge Prokofief

By R. P. HARRISS



Two 19th Century works from standard repertory and a 20th Century symphony — Prokofief's Sixth— that brought its composer humiliation in his native land, were performed by the Boston Symphony yesterday afternoon to a contented audience filling the Lyric to capacity.

Conducted by Erich Leinsdorf, the concert was presented under the auspices of the Baltimore Symphony.

THE PROGRAM offered, seriatim:

Rossini: Overture to "La Scadi Seta" (The Silken Ladder).

Brahms: Concerto in A Minor for Violin and Cello, with concertmaster Joseph Silverstein and first cellist Jules Eskin as soloists.

Prokofief: Symphony No. 6 in E-flat Minor.

THE SOVIET composer's condemned work, superbly performed, provided the greater part of the interest. Prokofief's Sixth was glumly received at its first performanee in the U.S.S.R. in 1948.

The Communist Party bigwigs denounced Prokofief.

THE IDIOCY of the official Red strictures becomes obvious with the opening notes of the first movement, heavily accented in the cellos and basses.

True, it is intricate music, but it certainly is not cacophonic, and the thematic development is masterly.

After this tart and bracing beginning, with its markedly contrasting, bright figures in the lighter strings against the somber bass coloration, the slow movement provides a richly melodic texture. The final movement, Vivace, is delightful throughout, with lively suggestions of folk melodies.

What a pity Comrade Prokofief could not have heard such a spendid reading as this of his Sixth, before he died.

ROSSINI'S sprightly overture to a forgotten opera buffa went very nicely, as a start.

The Brahms double concerto was given a stylistically satisfying performance with admirable collaboration between soloists and orchestra. For all its beauty, however, this concerto tends a little toward monotony in its noble, dark resonance, which lacks brilliant contrasts.

SINCE his last appearance here with the Boston Symphony, Mr. Leinsdorf has developed cetrain distracting histrionics and a dancing-master, Bernsteinian bounciness — regrettable in so able a conductor. It was disturbingly noticeable in his conducting of the Rossini and Brahms, but happily absent from the Prokofief.

NEW BRUNSWICK

SOUTH AMBOY, N. J.
CITIZEN
W. 1,900

FEB 2 5 1965

Boston Symphony In Rutgers Series

The Boston Symphony Orchestra will make its twenty-third visit to the State University on Tuesday, Mar. 2, for the fourth concert in the Rutgers Gymnasium Series.

The 84-year old orchestra, which last performed at Rutgers in February, 1962, will appear at 8:30 p.m. in the gymnasium on College Avenue.

Erich Leinsdorf, the 11th musical director of the Boston Symphony, will conduct the orchestra for the first time at Rutgers. The program will consist of Beethoven's Overture, Leonore No. 2 and Mahler's Symphony No. 6 in A Minor.

Leinsdorf, who received an honorary doctorate in music from Rutgers in 1952, was previously music director and conductor of the New York Metropolitan Opera.

A former student of the late conductors Bruno Walter and Arturo Toscanini, Leinsdorf has also been a guest conductor of the major symphonies throughout the world. He received Musical America's 1963 award as Musician of the Year, an honor based on a poll of the nation's music critics and editors.

The Boston Symphony has the longest concert season of any privately supported orchestra in the world and averages more than 200 concerts each year. The season includes performances in July and August at its summer home, Tanglewood, in Lenox, Mass.

Tickets for the Rutgers performance are still available and can be obtained through the University Concert Office in 542 George St., New Brunswick, or by calling CH 7-1766, Ext. 6591.

DAILY HOME NEWS
NEW BRUNSWICK, N.J.

FEB [illegible] 647

W E D CLIPPING SERVICE
CALDWELL, N. J.
CApital 6-4044

Boston Symphony Due

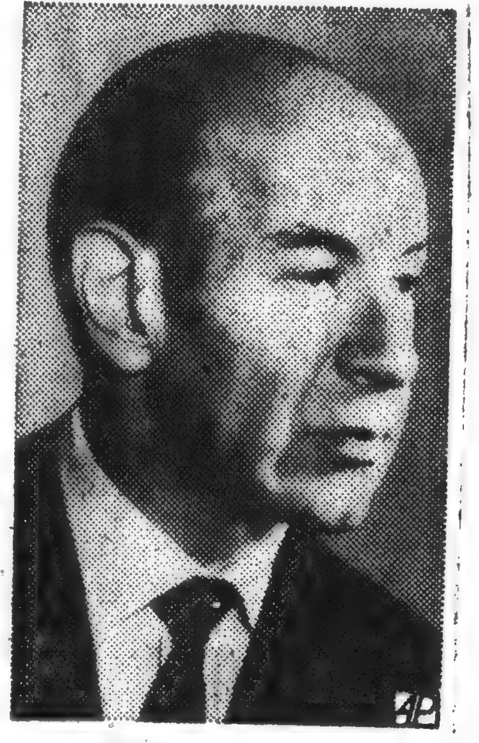
The Boston Symphony Orcnestra will perform at the Rutgers Gymnasium on College Avenue Tuesday at 8:30 p.m.

The Symphony, composed of 101 male and three female members, will be presenting its 23rd concert at Rutgers and tne fourth concert in the 1964-65 gymnasium series.

Erich Leinsdorf, 11th musical director of the 84-year-old Boston Symphony, received an honorary doctorate in music from Rutgers in 1952. He was previously music director and conductor of the New York Metropolitan Opera.

For the Rutgers concert, Leinsdorf will conduct Beethoven's Overture, Leonore No. 2, and Mahler's Symphony No. 6 in A Minor.

Tickets for Tuesday's performance are still available and may be obtained through the University Concert Office at 542 George St.



ERICH LEINSDORF

THE COURIER-NEWS
PLAINFIELD, N. J.
D. 46,472

FEB 2 5 1965

METUCHEN, N. J.
RECORDER
W. 7,400

FEB 2 5 1965

The Boston Symphony Orchestra will make its 23rd visit to Rutgers University Tuesday for the fourth concert in the current Gymnasium Series.

Erich Leinsdorf will conduct. The program includes Beethoven's Overture Leonore No. 2 and Mahler's Symphony No. 6 in A Minor. Tickets for the performances are still available and may be obtained through the University Concert Office at 542 George street, New Brunswick.

PERTH AMBOY, N. J.
NEWS
D. 38,700

FEB 2 5 1965

Concert Set At Rutgers

NEW BRUNSWICK — The Boston Symphony Orchestra will make its twenty-third visit to Rutgers University on Tuesday for the fourth concert in the Rutgers Gymnasium Series.

The 84-year old orchestra, which last performed at Rutgers in February 1962, will appear at 8:30 p.m. in the gymnasium on College Avenue.

Erich Leinsdorf, the 11th musical director of the Boston Symphony, will conduct the orchestra for the first time at Rutgers. The program will consist of Beethoven's Overture, Leonore No. 2 and Mahler's Symphony No. 6 in A Minor.

Leinsdorf, who received an honorary doctorate in music from Rutgers in 1952, was previously music director and conductor of the New York Metropolitan Opera.

A former student of the late conductors Bruno Walter and Arturo Toscanini, Leinsdorf has also been a guest conductor of the major symphonies throughout the world. He received Musical America's 1963 award as Musician of the Year, an honor based on a poll of the nation's music critics and editors.

FRI-SAT. # 19. SUN # 5. TUES. # 9

Nineteenth Program

RNOON, March 5, *at* 2:00 *o'clock*

SATURDAY EVENING, March 6, *at* 8:30 *o'clock*

on Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

....Symphony No. 8

oderato mosso

nto assai

llegro marcato

(First performance)

INTERMISSION

Brahms ...... Piano Concerto No. 2, in B-flat major, *Op.* 83

- Allegro non troppo
- II Allegro appassionato
- III. Andante
- IV Allegretto grazioso

SOLOIST

GRANT JOHANNESEN

Mr. Johannesen plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

Fifth Program

SUNDAY AFTERNOON, March 7, *at* 3:00 *o'clock*

Strauss ... "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

Piston ....Symphony No. 8

- I. Moderato mosso
- II. Lento assai
- III. Allegro marcato

(First performance in this series)

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N PIANO RCA VICTOR RECORDS

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

FEB 28 1965

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Erich Leinsdorf will conduct. The program will open with Strauss' tone poem, "Don Juan." After intermission, Grant Johannesen will be soloist in the Brahms Piano Concerto No. 2.

The Piston Symphony is the second one written for the Boston Symphony. No. 6, which was commissioned for the orchestra's 75th anniversary, 1955-56, was performed around the world on the orchestra's European and oriental tours. The orchestra has also given first performances to seven other symphonic works by Piston. One was his Symphony No. 7, which Erich Leinsdorf conducted at his first concert as the orchestra's new music director.

Grant Johannesen will appear for the first time at the Friday-Saturday concerts, although he has performed at Tanglewood and last season filled an engagement for the indisposed Rudolf Serkin. Born in Salt Lake City of Norwegian parents, he began his piano study at the age of 5, and later studied with Robert Casadesus, Egon Petri and Nadia Boulanger. Since his New York debut in 1944, the pianist has made frequent tours of Europe, South America, the Philippines, India, and Russia. In addition to appearances at the Amsterdam, Bergen, Aix-en-Provence and other international festivals, he performs frequently at the Aspen Festival, where he is artist-in-residence.

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Herald (m)
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The concert, to be conducted by Erich Leinsdorf, will open with the tone poem, "Don Juan," by Richard Strauss, followed by the "Symphony No. 8" by Walter Piston. The Brahms concerto will follow an intermission.

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Patriot-Ledger (e)
QUINCY, Mass.
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MAR 10 1965

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Clear, Not Cloudy

The symphony uses a large orchestra, reinforced in the brass and employing a number of percussion effects. Yet nothing is cloudy, and the moments of orchestral density are merely passing contrasts. The primary quality here is clarity, well-suited to the composer's lean themes.

In mood, the work is somber, even melancholy in the slow middle movement swept away by the agitated rhythms of the finale. Throughout, there is a sense of craftsmanship and logic, although one finds the symphony—on first hearing at least—to be emotionally cool.

The first two movements seem to turn back upon themselves, completing a kind of development circle in which both sections begin and end with much the same material and treatment. There is an especially fine section for woodwinds, in solo and in playful section work, in the first movement.

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After intermission, the American pianist Grant Johannesen appeared as soloist in the Brahms Concerto No. 2 in B flat, Opus 83. It was a puzzling reading, one in which there were passages of exciting declamation or subdued lyricism spotted between stretches of stiffly correct yet unmoving music.

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There is much to admire in Mr. Johannesen's playing. It is direct, technically proficient, unfussy. He neither moons over lyrical passages nor pounds in the fortes. However, his playing in the Brahms was impersonal, sometimes bland. Intelligent as it was, it lacked heart.

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Sunday Standard-Times
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His "Symphony No. 8" is in three movements. The first two are characterized by a somber beauty, by considerable skill in orchestration, and by skillful development of musical ideas. The final movement, an allegro, is perhaps the best in the symphony—lively, driving, composed with precision and admirable control. Mr. Piston was on hand last Sunday to receive the plaudits of the cordial audience and the obvious respect and affection of conductor Erich Leinsdorf.

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THE BOSTON HERALD, SATURDAY, MARCH 6, 1965

SYMPHONY

Walter Piston's Symphony No. 8 Receives World Premiere Here

By ROBERT TAYLOR

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The pattern of its three units presents two slow movements, a moderato tempo and a stately lento, followed by an emphatic allegro. Orchestration explores the resources of the contemporary symphony orchestra without exotic combinations of timbre. The language of the composition is orthodox, suggesting in its way the musical idiom of Hindemith, yet the relationships of style establish a distinctly individual voice.

Enormous Skill

In short, the symphony makes no appeal whatever to the vulgarities of an alleged modernism. It is cerebral but clear; the informing principles of organization may be perceived, the enomous skill in construction; however, technique never becomes an end in itself. What is readily apparent at first listening is that Piston's conceptions of balance and proportion support statement which in a lesser talent would depend on sham novelty.

That we have heard the ideas in the Eighth Symphony in other earlier stylistic contexts of the composer is of scant importance—the same may be said of Mozart.

The most successful movement of the three, it seemed to me yesterday, was the allegro, for the dark, introverted character of the initial sections does not permit much leeway for contrast, although they are of instrinsic subtlety.

But in the first two movements, commencing with the bright fleck of the triangle against unison strings, and carrying over into the lento with its plaintive bassoon cavatina and low-register 'cellos, we have an extended, thoughtful and weighty commentary that never palls, even if the colors modulate almost imperceptibly.

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BOSTON
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MONTHLY-CIRC. N. AVAIL.

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World première

New Piston Eighth

By Harold Rogers

Walter Piston's new Eighth Symphony—given its world première Friday by the Boston Symphony—is another masterful addition to an output earning him the right to be called the leading American symphonist.

Proof of its vitality was found as it won its way while sandwiched between two lushly romantic items—Strauss's "Don Juan" tone poem, and the Second Piano Concerto of Brahms. But the Piston proved to be the only thing of real interest. The rest turned gray in its presence.

It was Erich Leinsdorf who commissioned the work. He, too, is the dedicatee. And it was he who gave it a commanding performance, if not altogether exciting.

Piston in his Eight has again brought forth his superb sense of form. This he gains by using a certain instrument or choir to produce a certain melody or mood, and then recalling the same effect when the melody or mood later reappears in the structure.

Superb form

For the most part it appears to be through-composed. Themes do not sound as if quoted verbatim, at least on first hearing. Yet the listener is never lost in a morass of sound that knows not where it has come from or where it is going. With Piston you always know where you are.

And you can always understand what he is saying. You know that he bases his symphony on a solid layer of counterpoint. You know—as in the first movement (Moderato mosso)—that he is restive as the music seethes into climactic knots, only to unravel their tensions into areas of lyric beauty.

Piston sings a sad little song in the middle movement (Lento assai). It was announced by Sherman Walt's suave bassoon. It is then picked up by the fiddles and later developed into great dissonant arcs of tension, interspersed with moments of diatonic peace.

The final Allegro marcato sets an agitated pattern that keeps most of the instruments hopping from first to last. Through this he drives an aspiring melody that recalls an older Sibelius technique. But the likeness stops there. Piston is Piston. He is reminiscent of no one. He knows how to express his musical identity without losing his audience.

He was on hand to receive rounds of appreciative applause.

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711
MAR 6 1965

At Symphony

New Piston Symphony; Johannesen's Brahms

By MICHAEL STEINBERG

One sometimes hears it said, generally in defense of some recent musical developments, that the resources of traditional music are exhausted. It is true that some composers find that they no longer can bring certain traditional techniques to life, but there are also composers who still manage to work creatively and inventively within the familiar framework.

Walter Piston has been one such composer, and especially some of his recent chamber music has demonstrated the point eloquently. His new Symphony, his eighth, which was written for the Boston Symphony and was give its first performance by them under Erich Leinsdorf on Friday afternoon, is, however, a disappointment, so largely does it consist of familiar gestures joined in familiar ways.

It is technically skillful, though every time I read or write that phrase I am haunted by a phrase in a published letter of Randall Thompson's, something to the effect, "what is technique if not making a work good?" Let us say then that the Piston Eighth is fluent, coherent, consistent, and efficiently scored. There is something curiously Russian about the piece; perhaps it is the prevalence of unisons, especially in the Lento, that are so suggestive of Shostakovich. The performance seemed to be good, and the composer was warmly applauded.

Winthrop Sargeant has a theory that many compositions in their opening moments contain touchstone phrases by whose execution one can infer much about what the whole performance is apt to be like. The theory is attractive and useful, and Grant Johannesen and Erich Leinsdorf provided an illustration of it in their performance of Brahms' Piano Concerto No. 2.

First, Leinsdorf got the opening horn call started at a ridiculously slow tempo. First of all, it was wrong for Brahms' "allegro non troppe;" then, it had the effect of making everything up to the entrance of the full orchestra an introduction, that is, something outside the piece, when, in fact, the principal structural point of the movement is the integration of the horn phrase into a great variety of contexts.

Then there was the pianist's sentimentalizing of the decending triplet at the end of his first measure. Next, the conductor counted only to three-and-a-half when he should have counted to four, and brought the next horn entrance in too soon. Predictably by then, there was a similar rhythmic truncation in the measure when the woodwinds first enter.

Such things are not momentary accidents. They are matters of basic conviction (Johannesen's style) or basic unawareness, (Leinsdorf's rhythm). It was unlikely, as early as measure 7, that this would be a performance of the Brahms Second Concerto much worth listening to, and as it went on there was increasing evidence that Johannesen does not understand where this work lives expressively.

In the context of the slack reading, the one element of distinguished playing of music was provided by Jules Eskin's cello solos in the third movement.

Earlier there had been a performance of Strauss' "Don Juan." Leinsdorf played it straight, which was welcome, but here also, except for the very well managed coda, there was a deadening lack of rhythmic animation. Ralph Gomberg played the oboe solo simply, and thus satisfyingly.

FRI.-SAT. 20. "CAMBRIDGE" 5

Twentieth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

BACH .... Passacaglia and Fugue in C minor

SCHUBERT .... Symphony in B minor, "Unfinished"

- I. Allegro moderato
- II. Andante con moto

INTERMISSION

SHOSTAKOVITCH .... Symphony No. 5, *Op.* 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

Fifth Program

TUESDAY EVENING, MARCH 16, *at* 8:30 *o'clock*

STRAUSS ....."Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

PISTON .... Symphony No. 8

- I. Moderato mosso
- II. Lento assai
- III. Allegro marcato

(First performance in this series)

INTERMISSION

BRAHMS .... Piano Concerto No. 2, in B-flat major, *Op.* 83

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegretto grazioso

SOLOIST

GRANT JOHANNESEN

Mr. JOHANNESEN plays the Steinway Piano

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 1 0 1965

Guest Conductor

Leopold Stowosky will direct works of Bach, Schubert and Shostakovitch at the Friday and Saturday Boston Symphony concerts.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

MAR 1 0 1965

STOKOWSKI TO CONDUCT BSO CONCERTS FRI., SAT.

Leopold Stokowski, who conducted the Boston ~~Symphony~~ Orchestra for the first time last season, has accepted the invitation of Erich Leinsdorf, music director, to return as guest conductor at the Orchestra's Symphony Hall concerts next Friday at 2 p. m. and Saturday at 8:30

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 7 1965

Stokowski B.S.O. Guest

Leopold Stokowski, who conducted the Boston Symphony Orchestra for the first time last season, has ~~accepted the invitation~~ of Erich Leinsdorf, music director, to return as guest conductor at the orchestra's Symphony Hall concerts Friday afternoon and Saturday evening. The 83-year-old conductor also appeared at the Berkshire Festival last year and will return once again this coming Summer.

Stokowski's program this weekend will open with the Bach Passacaglia and Fugue in C minor, and will continue with Schubert's Symphony No. 8, in B minor, "Unfinished." After the intermission he will conduct the Symphony No. 5, Op. 47, by Shostakovitch.

Leinsdorf will conduct the first Sunday Afternoon concert today, the ninth Tuesday Evening concert Mar. 9 at 8:30, and the sixth and final Thursday Evening concert Mar. 11 at 8:30. Grant Johannesen will be guest pianist at each program, performing the Brahms Piano Concerto No. 2, in B-flat major, Op. 83. Leinsdorf will begin these concerts with Strauss's Tone Poem "Don Juan, and will then conduct the new Symphony No. 8 by Walter Piston, which received its first performance Mar. 5.

The Boston Symphony Chamber Players will be heard in their third and final Boston program of the season Sunday evening at 8:30 in Sanders Theatre, Cambridge. Their concert will include Piston's Divertimento for Nine Instruments (1946); Mozart's Sonata for Bassoon and Cello, K. 292; the Woodwind Quintet (1948) by Elliot Carter; and Ludwig Spohr's ~~Nonet, Op. 31~~.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

MAR 1 1 1965

Where To Go, What To Do

Friday, March 12

Leopold Stokowski will appear as guest conductor at the Boston Symphony Orchestra's Friday afternoon concert at Symphony Hall.

The 83-year-old maestro will open with the Bach Passacaglia and Fugue in C minor, and continue with Schubert's Symphony No. 8 in B minor, "Unfinished."

Saturday-niters will also have an opportunity to enjoy the great conductor, of Philadelphia Orchestra fame, who comes to the Hub for the weekend.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

MAR 1 3 1965

Boston Symphony In Musical Honor To Slain Minister

BOSTON (AP) — The Boston Symphony Orchestra at its Friday afternoon concert in Symphony Hall performed Gluck's music of the blessed spirits in the Elysian Fields, from "Orpheus and Eurydice," in Reeb's memory. Leopold Stokowski conducted.

The orchestra management said the Gluck work was included in the program at the request of members of the orchestra. The music was last played by the orchestra Nov. 22, 1963, at a concert in memory of President John F. Kennedy.

FRI.-SAT. 20. "CAMBRIDGE" 5

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twentieth Program

FRIDAY AFTERNOON, MARCH 12, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 13, *at* 8:30 *o'clock*

LEOPOLD STOKOWSKI, *Guest Conductor*

BACH .... Passacaglia and Fugue in C minor

SCHUBERT .... Symphony in B minor, "Unfinished"

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SHOSTAKOVITCH .... Symphony No. 5, *Op.* 47

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- II. Allegretto
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- IV. Allegro non troppo

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BALDWIN PIANO — RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Fifth Program

TUESDAY EVENING, MARCH 16, *at* 8:30 *o'clock*

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(First performance in this series)

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- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegretto grazioso

SOLOIST

GRANT JOHANNESEN

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BALDWIN PIANO — RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 10 1965

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 7 1965

Stokowski B.S.O. Guest

Leopold Stokowski, who conducted the Boston Symphony Orchestra for the first time last season, has accepted the invitation of Erich Leinsdorf, music director, to return as guest conductor at the orchestra's Symphony Hall concerts Friday afternoon and Saturday evening. The 83-year-old conductor also appeared at the Berkshire Festival last year and will return once again this coming Summer.

Stokowski's program this weekend will open with the Bach Passacaglia and Fugue in C minor, and will continue with Schubert's Symphony No. 8, in B minor, "Unfinished." After the intermission he will conduct the Symphony No. 5, Op. 47, by Shostakovitch.

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Record-American (m) (e)
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MAR 10 1965

TOKOWSKI TO CONDUCT SO CONCERTS FRI., SAT.

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Traveler (e)
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MAR 11 1965

Where To Go, What To Do

Friday, March 12

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Saturday-niters will also have an opportunity to enjoy the great conductor, of Philadelphia Orchestra fame, who comes to the Hub for the weekend.

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Union (m)
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MAR 13 1965

Boston Symphony In Musical Honor To Slain Minister

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The orchestra management said the Gluck work was included in the program at the request of members of the orchestra. The music was last played by the orchestra Nov. 27, 1963, at a concert in memory of President John F. Ken-

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Sunday Herald
BOSTON, Mass.
Circ. 176,483

65

LEOPOLD STOKOWSKI

Symphony This Week

Stokowski Guest For 2 Concerts

Leopold Stokowski, who conducted the Boston Symphony Orchestra for the first time last season, has accepted the invitation of Erich Leinsdorf, music director, to return as guest conductor at the orchestra's Symphony Hall concerts next Friday afternoon and Saturday evening. The 83-year-old conductor also appeared at the Berkshire Festival last summer and will return again this coming summer.

Mr. Stokowski's program this weekend will open with the Bach Passacaglia and Fugue in C minor, and will continue with Schubert's Symphony No. 8, in B minor, "Unfinished." After the intermission he will conduct the Symphony No. 5, Op. 47, by Shostakovitch.

Erich Leinsdorf will conduct the fifth Sunday afternoon concert today at 3 p.m., the ninth Tuesday Evening concert next Tuesday at 8:30, and the sixth and final Thursday Evening concert next Thursday at 8:30. Grant Johannesen will be guest pianist at each program, performing the Brahms Piano Concerto No. 2, in B-flat major, Op. 83. Mr. Leinsdorf will begin these concerts with Strauss' Tone Poem "Don Juan," and will conduct the new Symphony No. 8 by Walter Piston, which received its first performance this weekend.

The Boston Symphony Chamber Players will be heard in their third and final Boston program of the season next Sunday evening at 8:30 in Sanders Theatre, Cambridge. Their concert will include Piston's Divertimento foi Instruments (1946), Mozart's Sonata for Bassoon and Cello, K. 292; the Woodwind Quintet (1948) by Elliot Carter; and Ludwig Spohr's Nonet, Op. 31. Tickets are available at the Symphony Hall Box Office and at the Harvard Coop.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 13 1965

At Symphony

Leopold Stokowski Returns as Guest

By MICHAEL STEINBERG

Stokowski returned to the Boston Symphony Friday afternoon to the obvious pleasure of the orchestra and of much of the audience. He conducted his own orchestration of Bach's organ Passacaglia, Schubert's Unfinished Symphony, and the Shostakovich Fifth.

In addition, at the beginning of the second half of the program, Stokowski announced that the orchestra had requested he lead them in the Dance of The Blessed Spirits from Gluck's "Orpheus" in memory of Rev. James J. Reeb, the Boston clergyman murdered in Alabama earlier this week. The same music had been chosen for the orchestra's Kennedy memorial the day after the President's death in November, 1963.

At nearly 83, Stokowski still is an elegant, self-possessed figure, and in many ways a compelling one. His movements are not as precise as they once were, but by the end of the afternoon, the ensemble difficulties that marked the first part of the concert had disappeared. As a musician, Stokowski is as tasteless as ever.

Stokowski's transcription of the Passacaglia is bad, not because it is a transcription: Bach himself would be first to deplore that viewpoint. Nor is the trouble that the transcription is out of style: so are the ones by Liszt, Schoenberg, Webern, and Stravinsky.

The problem is that it reveals nothing about the piece. Orchestral colors are used for their own sakes, without regard for phrase or paragraph structure. The naive alternation of winds and strings in the variations only obscures their design. In the double fugue, all one can ever hear is the part of the fugue subject that is derived from the Passacaglia bass. That was always rammed out clearly enough, which is the way talented piano students play fugues (let'em hear the subject, never mind the rest!). The performance was bad, too, but less for its fevered outbursts than for its rhythmless tedium.

When Stokowski let the Schubert alone, it went pleasantly. There were too many interruptions of the flow by exaggerated accelerations and retardations, and the codas of both movements became absurd in their melodrama and sentimentality.

As for the compositional clumsiness and the endless oratorical commonplaces that make up the Shostakovich Fifth, they, too, were given a Stokowski treatment. That is, where the music failed to meet the conductor's standards for mushiness and sensationalism, it simply got fixed up. By now, at least, the playing was alert and rhythmic, and the performance of the Scherzo was by any standards exceptionally good.

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Herald (m)
BOSTON, Mass.
Circ. 178,553

MAR 13 1965

SYMPHONY

Stokowski in Musical Tribute To Memory of Rev. James Reeb

By ROBERT TAYLOR

Leopold Stokowski and the members of The Boston Symphony Orchestra placed a wreath of musical remembrance on the testament of the Rev. James Reeb yesterday afternoon.

In an extraordinary gesture, the orchestra and this week's guest conductor offered Gluck's Music of the Blessed Spirits In the Elysian Fields in memory of the martyred clergyman. The score was last played as tribute to President Kennedy on the evening of Nov. 23, 1963.

Prior to the homage, the musicians of The Boston Symphony unanimously reaffirmed their orchestral policy of no performances before segregated audiences. Officials of Symphony Hall pointed out the trustees were in complete accordance; and that Erich Leinsdorf a year ago publicly had stated his refusal to conduct such concerts.

Although the orchestra could not have rehearsed the memorial music from Gluck's "Orpheo," the performance achieved a direct and poignant simplicity. Mr. Stokowski, who briefly announced the work from the stage following the intermission, allowed the limpid flow of the strings and woodwinds to achieve ethereal purity. Then, unmarred by a single handclap, the moment passed into an eternity where the light of the spirit shines, inspiring the example of men . . .

Returning to the harsh business of musical criticism, I'm afraid I could endorse nothing else on the program. Mr. Stokowski is the doyen of American conductors, and his years and very considerable contributions to his art deserve only veneration. At the same time, it must be recognized he is at his best in music lending itself to emotional excitement; and his lapses of taste are apt to convert less viable works into orgies of virtuoso musical showmanship.

The Bach Passacaglia and Fugue, alas, was utter nonsense being neither Bach nor Stowkowski, and indeed for a time making me doubt, despite contrary evidence, it was even a fugue. To build up the sonorities of a Bach organ Passacaglia in terms of strings and woodwind with occasional brass reinforcement can only remotely suggest keyboard registrations—but Mr Stokowski's transcription (like Respighi's before him) with its eight horns and four trumpets and four trombones is so anti-baroque in character that it transcends mimicry to rise into a realm of Glorious Technicolor.

The reading of the "Unfinished" Symphony of Schubert was almost as exaggerated. Instead of the pseudo-dramatic, it emphasized the pseudo-sentimental. The strings were coaxed into larger-than-life expression the phrasing shaped into melting languorous accents. The performance had the sheen of pathetic fluency one associates with the pretty and the ornamental and the texture was saccharine.

Different Concept

One heard an approach to Schubert smacking of "Blossom Time," and one had only to compare Alfred Einstein's excellent program comments about crescendi, which should be sharp and clear-cut rather than glassy furbelows, to detect the difference in stylistic concepts.

Mr. Stokowski used a score of Shostakovitch's Fifth that had been annotated by the composer, I'm informed. However, the interpretation was whipped-up, although the most successful of the scheduled program, relatively. The score, a rather coarse and obvious exhibit of jingoism, has seemingly endless pedal points, not a few good melodies and the mannerisms of other composers (Mahler, for example) mingled in the Russian style of unison writing. The Stokowski performance held the textural virtue of clarity; but in every respect it was sham stercophonic; loud, bombastic and spuriously punctuated for theatrical bravura. There were cheers.

Next week the Harvard Glee Club and Radcliffe Choral Society will be heard in Prokofiev's "Alexander Nevsky" Cantata, Op. 78, with Shirley Verrett as the mezzo soloist. Mr. Leinsdorf also schedules Brahm's Rhapsody for Contralto Solo, Male Chorus and Orchestra, Op. 73, and Mozart's Divertimento in B-flat Major, for strings and two horns, K. 287.

The Symphony

The Boston Symphony Orchestra, Leopold Stokowski conducting, presented the 20th program of the 84th season yesterday in Symphony Hall. The program will be repeated tonight at 8:30.

Passacaglia and Fugue in C Minor	Bach
Symphony in B Minor, "Unfinished"	Schubert
Symphony No. 5, Op. 47	Shostakovitch

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 13 1965

Stokowski guest at Symphony

By Harold Rogers

When he returned to the podium after intermission, Leopold Stokowski lifted his hands to silence applause.

"We of the orchestra," he announced, "would like to play—in memory of the Reverend James Reeb—Gluck's Music of the Blessed Spirits from 'Orpheus and Eurydice.'"

Then the noted conductor—appearing as guest at the Boston Symphony's weekend concerts—paid eloquent tribute to the Boston clergyman killed in Alabama by white segregationists.

But the Gluck was only a fraction of an afternoon of eloquent music. Perhaps Stokowski's hands are not so dramatic as they once were, yet it is not the movement of the hands that makes the music blow hot or cold. It's the heart, and this maestro's heart has never lost its youthful fire.

True to original

He opened with his own transcription of Bach's Passacaglia and Fugue in C minor. Eliciting great organ tones from the orchestra (in keeping with Bach's original), he proved his version to surpass by far the one by Respighi we have heard in Symphony Hall in recent years.

How opulent the strings! They recaptured old glories as they again throbbed with Koussevitzkian ardor.

In Schubert's "Unfinished" he inscribed its lovely songful phrases. He added strength to the conflicts of the development sections. He evoked a superb sense of repose in the Andante con moto.

Dynamic impact

But he reserved the impact of his dynamic personality for the Shostakovitch Symphony No. 5, his concluding item. Perhaps his way was not so electric as Leonard Bernstein's, nor so heady as Richard Burgin's. Yet it gained in power through Sto-

heart is reined in by a steely intelligence.

the kind of power won when an impassioned heart it reined in by a steely intelligence.

Small wonder his listeners responded with rounds upon rounds of bravos.

FRI-SAT # 21

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twenty-first Program

FRIDAY AFTERNOON, March 19, *at* 2:00 *o'clock*

SATURDAY EVENING, March 20, *at* 8:30 *o'clock*

Mozart . . . . Divertimento in B-flat major, for Strings and Two Horns (K. 287)

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

Brahms . . . . Rhapsody for Contralto Solo, Male Chorus and Orchestra, *Op.* 53

INTERMISSION

Prokofiev . . . . "Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, *Op.* 78

I. Russia under the Mongolian Yoke
II. Song about Alexander Nevsky
III. The Crusaders in Pskov
IV. Arise, Ye Russian People
V. The Battle on the Ice
VI. Field of the Dead
VII. Alexander's Entrance into Pskov

(First performance at these concerts)

Harvard Glee Club and Radcliffe Choral Society
Elliot Forbes, Conductor

SOLOIST
SHIRLEY VERRETT

BALDWIN PIANO   RCA VICTOR RECORDS

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

MAR 14 1965

Brahms Rhapsody At the Symphony

Erich Leinsdorf will conduct the Boston Symphony Orchestra in three concerts and an open rehearsal this week.

Tuesday evening the fifth concert of the "Cambridge" series will take place, with Grant Johannesen as piano soloist.

Shirley Verrett, mezzo-soprano, will make her first appearances with the Symphony at the Friday afternoon and Saturday evening concerts.

The sixth open rehearsal on Thursday evening will be the final preparation for the week-end program, and the proceeds will benefit the orchestra's pension fund.

The Tuesday evening program will open with Richard Strauss' tone poem "Don Juan," and will continue with the new Symphony No. 8 by Walter Piston, which received its first performances by Leinsdorf and the orchestra last weekend. Following intermission Grant Johannesen will join the orchestra for his sixth and final appearance in a performance of the Brahms Piano Concerto No. 2, in B-flat major, Op. 83.

The concerts of Friday and Saturday will begin with the Mozart Divertimento in B-flat K. 287. Shirley Verrett will then appear to sing Brahms' Rhapsody for Contralto Solo, Male Chorus, and Orchestra, Op. 53, assisted by the Harvard Glee Club. The Brahms work has not been performed by the Orchestra since 1947. After intermission Mr. Leinsdorf will close the program with Prokofiev's cantata "Alexander Nevsky," with Miss Verrett, The Harvard Glee Club and Radcliffe Choral Society.

THE BOSTON SYMPHONY Chamber Players will present their final Boston concert of the season tonight at 8:30 in Sanders Theatre, Cambridge. The program will include Walter Piston's Divertimento for Nine instruments (1946); Mozart's Sonata for Bassoon and Cello, K. 292; the Woodwind Quintet (1948) by Elliot Carter; and the Nonet, Opus 31, of Ludwig Spohr, one of the composer's bolder works, written about 1815. Tickets will be available at the door at Sanders Theatre.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 14 1965

Soloist at Symphony

The American contralto Shirley Verrett will be soloist with the Boston Symphony in two works this week-end. At the concerts Friday afternoon at 2 and Saturday evening at 8:30, she will be heard in the Brahms Rhapsody for Contralto, Male Chorus and Orchestra, Op. 53, assisted by the Harvard Glee Club. Erich Leinsdorf will conduct.

After intermission will come Prokofiev's cantata, "Alexander Nevsky," with Miss Verrett, the Harvard Glee Club and Radcliffe Choral Society. The choristers have been prepared by Elliott Forbes, glee club director.

Leinsdorf will open the program with the B-flat major Divertimento, K. 287, of Mozart.

Miss Verrett, who will be making her first appearances with the Boston Symphony, was born in New Orleans of ~~musical parents and~~ grew up in California.

Her father discovered her vocal potentialities very early and provided her earliest training. Later when her formal voice study began she made rapid progress and won several important vocal awards in quick succession.

She finished at the Juilliard School and has spent a Summer in the Berkshire Music Center Opera Department. Her New York recital debut in November, 1963, was acclaimed, and since then she has sung with several leading orchestras, at American and European festivals and opera houses, in recordings and on television.

The Boston Symphony will give an additional concert this week as well as an open rehearsal. Tuesday's program, to be televised on Channel 2, following a half-hour interview with Leinsdorf, Perry Rathbone of the Museum of Fine Arts, and Grant Johannesen, the evening's piano soloist, will be made up of three works. They are Strauss' "Don Juan," Piston's Symphony No. 8, and the Brahms Piano Concerto No. 2.

The open rehearsal Thursday evening at 7:30 will be the orchestra's final preparation for the Friday-Saturday concerts.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 20 1965

SHIRLEY VERRETT
. . . soloist with Symphony

Verrett at Symphony

By Harold Rogers

Seldom can you find a singer of Shirley Verrett's qualities. Her mezzo-soprano soars with strong sensuous appeal, rich and warm. It is an eloquently focused voice, save perhaps for some chesty tones in her lowest register.

But Miss Verrett not only sings the music well; she thinks the music, she feels the music. Hers is a compelling art.

Hers is also a state of mind that expresses peace, poise, dominion. It is seen physically in her walk, her stance, her head held high. All these mental, vocal, physical, and musical elements blended in an impact of striking beauty as she made her debut with the Boston Symphony Orchestra. She spun out little more than the first phrase of the Brahms Alto Rhapsody to win over the Friday afternoon listeners. From that moment they gave her their ecstatic support.

Strange dichotomy

Erich Leinsdorf opened the concert with Mozart's Divertimento in B-flat major, K. 287. After that came the Brahms, and then the first performance at these concerts of Prokofiev's "Alexander Nevsky" Cantata for chorus, orchestra, and mezzo-soprano. Assisting in the Brahms and Prokofiev were the Harvard Glee Club and Radcliffe Choral Society.

Here again one could not help musing over the strange dichotomy in Mr. Leinsdorf's musical makeup—how he can set a choral work on fire and let an orchestral piece die on the vine. Both on the same program. His Mozart was pretty, all was clear, controlled, balanced. But dull.

Glorious action

Yet the Brahms came winningly to life; the Prokofiev sprang into glorious action. Great Russian panoramas unfolded before us. We heard the keening voices of oppressed peasants, the galloping hoofs of battle horses, the shouts of Cossacks. Here was vital music, and Mr. Leinsdorf let no drop of emotion fall on barren soil. True, Mozart's emotion is not Prokofiev's; but Mozart has his own kind of emotion, untouched in Mr. Leinsdorf's reading.

Miss Verrett crowned the day with her performance of the "Field of the Dead" from the "Nevsky" Cantata. Here was poetry that came close to the purest sense of it found in great lieder singing.

FRI-SAT # 21

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twenty-first Program

FRIDAY AFTERNOON, MARCH 19, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 20, *at* 8:30 *o'clock*

MOZART .... Divertimento in B-flat major, for Strings and Two Horns (K. 287)

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

BRAHMS .... Rhapsody for Contralto Solo, Male Chorus and Orchestra, *Op.* 53

INTERMISSION

PROKOFIEV .... "Alexander Nevsky," Cantata for Chorus and Orchestra, with Mezzo-Soprano, *Op.* 78

I. Russia under the Mongolian Yoke
II. Song about Alexander Nevsky
III. The Crusaders in Pskov
IV. Arise, Ye Russian People
V. The Battle on the Ice
VI. Field of the Dead
VII. Alexander's Entrance into Pskov

(First performance at these concerts)

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

SOLOIST
SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 281,586

MAR 14 1965

Brahms Rhapsody At the Symphony

Erich Leinsdorf will conduct the Boston Symphony Orchestra in three concerts and an open rehearsal this week.

Tuesday evening the fifth concert of the "Cambridge" series will take place, with Grant Johannesen as piano soloist.

Shirley Verrett, mezzo-soprano, will make her first appearances with the Symphony at the Friday afternoon and Saturday evening concerts.

The sixth open rehearsal on Thursday evening will be the final preparation for the week-end program, and the proceeds will benefit the orchestra's pension fund.

The Tuesday evening program will open with Richard Strauss' tone poem "Don Juan," and will continue with the new Symphony No. 8 by Walter Piston, which received its first performances by Leinsdorf and the orchestra last weekend. Following intermission Grant Johannesen will join the orchestra for his sixth and final appearance in a performance of the Brahms Piano Concerto No. 2, in B-flat major, Op. 83.

The concerts of Friday and Saturday will begin with the Mozart Divertimento in B-flat K. 287. Shirley Verrett will then appear to sing Brahms' Rhapsody for Contralto Solo, Male Chorus, and Orchestra, Op. 53, assisted by the Harvard Glee Club. The Brahms work has not been performed by the Orchestra since 1947. After intermission Mr. Leinsdorf will close the program with Prokofiev's cantata "Alexander Nevsky," with Miss Verrett, The Harvard Glee Club and Radcliffe Choral Society.

THE BOSTON SYMPHONY Chamber Players will present their final Boston concert of the season tonight at 8:30 in Sanders Theatre, Cambridge. The program will include Walter Piston's Divertimento for Nine Instruments (1946); Mozart's Sonata for Bassoon and Cello, K. 292; the Woodwind Quintet (1948) by Elliot Carter; and the Nonet, Opus 31, of Ludwig Spohr, one of the composer's bolder works, written about 1815. Tickets will be available at the door at Sanders Theatre.

SHIRLEY VERRETT
. . . soloist with Symphony

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 14 1965

Soloist at Symphony

The American contralto Shirley Verrett will be soloist with the Boston Symphony in two works this week-end. At the concerts Friday afternoon at 2 and Saturday evening at 8:30, she will be heard in the Brahms Rhapsody for Contralto, Male Chorus and Orchestra, Op. 53, assisted by the Harvard Glee Club. Erich Leinsdorf will conduct.

After intermission will come Prokofiev's cantata "Alexander Nevsky," with Miss Verrett, the Harvard Glee Club and Radcliffe Choral Society. The choristers have been prepared by Elliott Forbes, glee club director.

Leinsdorf will open the program with the B-flat major Divertimento, K. 287, of Mozart.

Miss Verrett, who will be making her first appearances with the Boston Symphony, was born in New Orleans of musical parents and grew up in California.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 20 1965

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Herald (m)
BOSTON, Mass.
Circ. 177,889

SYMPHONY: Brahms Alto Rhapsody Sublime

By ROBERT TAYLOR

Prokofiev's blood-curdling "Alexander Nevsky" cantata, with all its post-office-mural vulgarities, exciting orchestration and patriotic rum-tum could be endured cheerfully as the featured work of yesterday's Symphony, for it was preceded by nothing less than a sublime musical experience in Brahm's Alto Rhapsody, with Shirley Verrett as the soloist.

The Harvard Glee Club, which distinguished itself with The Radcliffe Choral Society in the shallow but pungent Prokofiev [illegible], sang the Goethe text [illegible], adding the vibrant [illegible] of young male voices [illegible] the third verso of the Brahms, when the chorus reinforces the soloist, who has till then supported the burden of the first two recitative-like stanzas.

Shining Example

The soloist, however, is everything, and Miss Verrett was a shining example of art. In appearance she is an exceedingly handsome young Negro whose simplicity of carriage conveys in terms of stage deportment the spirit of the Alto Rhapsody, and her voice, in the fascinating mezzo-contralto range, is an instrument of tonal loveliness handled with equisite musicality.

Brahms' symphonies are revived year after year, but his choral composition in smaller forms—miracles of concision and expressive nobility — are rarely encountered. The Alto Rhapsody has not been offered at these concerts since Arthur Fiedler trained a chorus for what must have been the 50th anniversary observance of the composer's death. The contrast of the solo contralto with the orchestra is almost Wagnerian in its sensuous bloom, and though the comparison involves opposite aesthetic ideals, the same kind of dusky intensity that one meets in "Gurre-Lieder" or late romanticism.

The [illegible] of the first two stanzas in the third is distinctly Brahmsian, though, and at the haunting entrance of the Harvard Glee Club against the superb clarity of Miss Verrett's soaring German, I felt profoundly moved by the lucid and yet impassioned forces of Brahm's writing. This is the kind of performance by which Symphony seasons are remembered.

How superficial it made "Alexander Nevsky" sound: the musical rhetoric of flag-waving patriotism is no less sincere a sentiment than the thoughts that lie too deep for tears when Brahms alternates from C minor to major in the Alto Rhapsody; and indeed, the best parts of "Nevsky" are redeemed by a fervent jingoism that succeeds in transcending itself in musical melodrama, such as the spectral accents of the opening of the battle on the ice between the Russian armies and the Teutonic Knights.

OPENING MONDAY at the Ebb Tide, 302 Boulevard Revere, the distaff answer to the Beatles, Les Beatlettes Canadiennes from Montreal, Canada.

Not Illuminating

But patriotism is also what Dr. Johnson said it was, and if the only scoundrels involved are 'bad' Germans, the emotion isn't very illuminating. Mr. Leinsdorf strove for the harsh, primitive qualities of Eisenstein's film, and he realized these particularly well in massive choruses where the Harvard-Radcliffe took on a snarling power and a metallic strength-through-joy in the later ceremonials of victory.

The performance was an interesting and incisive interpretation of a score originally written for a film, and which cannot exist as valid statement separately. Again there was mignificent vocalism from Miss Verrett, this time in Russian. The narrative sound effects of the cantata—such as the "water" figure—simply don't make sense without pictures, and the music invokes all sorts of irrelevant extra-musical sensations, and I found myself back at The Old South Theater, in 1946, watching Eisenstein's medieval montage, instead of hearing Prokofiev's guttural surge.

The Mozart Divertimento was a sound and straightforward reading of no especial savor. Mr. Silverstein handled the solo violin role competently, three horns were employed, and the variations were turned admirably. Mr. Leinsdorf accented the Nachtmusik element nicely, but though the balances had polish and the charm of the work was undeniable it seemed to me an account that could have taken on more sparkle. The Alto Rhapsody compensated for all.

Next weekend Leontyne Price will be soloist in Excerpts from "Salome," Op. 54, and "The Egyptian Helen," Op. 75, of Strauss. Joseph Silverstein will be soloist in Schoenberg's Violin Concerto, Op. 36; and Erich Leinsdorf will open the program with Weber's Overture to "Oberon."

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 21st program of the 84th season yesterday afternoon in Symphony Hall. The Harvard Glee Club and Radcliffe Choral Society was prepared by Elliot Forbes. Shirley Verrett, mezzo-soprano, was the soloist. The program will be repeated tonight at 8:30.

Divertimento in B-flat major, for strings and two horns (K.287) .... Mozart
Rhapsody for Contralto Solo, Male Chorus and Orchestra, Op. 53 .... Brahms
"Alexander Nevsky," Cantata, Op. 78 .... Prokofiev

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

MAR 25 1965

With the BSO

Shirley Verrett Sings Brahms

By ROBERT GUSTAFSON

Last Saturday evening's Symphony concert was a mixed bag — at times glorious, at times dismal. The brightness came largely from a gorgeous contralto, Shirley Verrett. She was supported extremely well by the Harvard Glee Club and Radcliffe Choral Society and, some of the time at least, by Erich Leinsdorf and the Boston Symphony.

Miss Verrett's first appearance was the Brahms' "Rhapsody for Contralto Solo, Male Chorus and Orchestra," and she scored heavily. Her voice has a rich, tactile quality — clear in the high register, warm in the lower range. Her voice soared with seemingly absolutely no effort. In short, she was magnificient. The boys from Harvard did themselves proud and the orchestra supported both extremely well.

Elsewhere things went awry, specifically in Prokofiev's "Alexander Nevsky." Miss Verrett returned to sing the aria, "Field of the Dead." She was superb, but more of this later. The Radcliffe Choral Society joined the Harvard Glee Club and both were excellent throughout. With Mr. Leinsdorf and the orchestra, however, I have a quarrel.

The first section of the score which Prokofiev wrote for Eisenstein's film is entitled "Russia under the Mongolian Yoke." It is a brooding, mood-setting introduction. Mr. Leinsdorf chose to gallop through it as though impatient to get on to the main action. Sadly, when he got to it, he just kept right on going. Had he been commander of those Russian troops, they would have been exhausted before they even got out onto the ice.

Miss Verrett, fortunately, was having none of it. She was entirely believable as the woman who searches the body-strewn field for her wounded lover. Her interpretation was well paced, restrained and deeply moving. Her voice, again, was sumptuous.

The tempo of the final section was improved and "Alexander's Entrance into Pskov" was indeed triumphant.

The combined voices of Harvard and Radcliffe were, as I have indicated, joyous to hear, letting go with overpowering waves of sound. Their attacks were clean and sure, their delivery precise. No small praise should go to Elliot Forbes, their conductor. He did his work extremely well.

Returning to the orchestra, I would simply ask what, in the name of heaven, happened to the brasses in the opening section. They worked themselves free, finally, but the intonation was pretty grim for a while.

Concluding on a brighter note, the Mozart "Divertimento for Strings and Two Horns" did get the evening off to a fine start and a particular nod must go to the two horns.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 20 196

At Symphony

Harvard-Radcliffe And Shirley Verrett

By MICHAEL STEINBERG

Shirley Verrett made a solid and undoubted success with Friday's Symphony audience when she sang the Brahms "Alto Rhapsody." Her singing, and the generally excellent framework provided for it by Erich Leinsdorf and the orchestra, projected vividly an uncommonly difficult piece that is so often apt to subside into a shapeless and fogbound series of growls.

Shirley Verrett's voice is large and of great sensuous beauty. It is securely produced and the pitches are perfectly placed, even in Brahms' most devilish diminished twelfth leaps. The German diction is excellent also.

The limitations of Mrs. Verrett's performance stem from the fact that, like many performers who have achieved mastery of their instrument, she uses beautiful sounds for their own sakes. She succumbs particularly to the temptation to exploit her spectacular low notes. One can almost sense the thought process: "Man, here comes an A flat. I'm going to let them have it here." One almost reels from the shock of the glorious tone, and for a moment one is almost hypnotized into forgetting that the A flats should have been part of a musical and poetic continuity.

On the whole, the singing was least successful in the recitative-like beginning of the "Rhapsody," better when the "aria" started ("Ach, wer heilet die Schmerzen"), and best of all in the hymnic concluding section ("Ist auf deinem Psalter"). In sum, the more obvious the continuity of the writing, the better its realization in performance. The musically more complex tasks at the beginning of the piece were less well solved because they were more liable to interruption by the singer's vocal narcissim.

The Harvard Glee Club, Elliot Forbes, conductor, sang very well. Leinsdorf paced the "Rhopsody" well and shaped its phrases effectively. His reorchestration of the final measures was a vulgarly sentimental assault on Brahms' esthetic, and thoroughly objectionable.

One of the pleasures of hearing the Brahms "Rhapsody" was that its predominantly low-register writing came as welcome reliefe after the long and somewhat shrieky Mozart's Divertimento that it followed. I say "shrieky" because it has an unusually high-lying solo violin part, whose acuity was emphasized by having it played by 10 first violins. The work itself, K.287 in B flat, is charming, and in a few places more than that, notably in the great Adagio aria, and the Trio of the second Menuet.

The playing was inclined to be bland and rather static rhythmically, but the playing, especially that of the 10 virtuoso violinists, was dazzling.

The concert concluded with Prokofiev's "Alexander Nevsky" Cantata, derived from his score to the Eisenstein film. It was done with the participation of the Harvard Glee Club and the Radcliffe Choral Society, with both groups singing excellently, and with Shirley Verrett singing the brief "Field of the Dead" solo.

Prokofiev should have come to live in America after all. His unhappy struggle with his artistic conscience would have been no greater, and instead of being hounded by Zhdanov and the rest of the cultural commissars, he could have won heaps and heaps of Oscars.

The "Nevsky" score is blatantly cheap in its aim, expert in the handling of available technical resources in the achievement of those aims, in a word: Hollywood. It gives the customer a very big bang for his buck, and its banality makes it a stupefying bore. The performance was effective.

PROVIDENCE # 5.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,292

MAR 22 1965

Music In Review

Boston Symphony Series Ends With 'Perfection'

The Boston Symphony Orchestra and Erich Leinsdorf, its incomparable director, were given what seemingly was unceasing applause after yesterday's concert, the last of this season's in Providence, in Veterans Memorial Auditorium.

It was light-hearted, yet profoundly touching, filled with exhilarating surprises, played as though each musician and the conductor divined the vision of the composers, the dreams of the poets and affection of the Muses. It was perfection approaching the sublime, more than in harmony with Olympus; they were attuned to Paradise.

Beginning with Beethoven's "Overture, Lenore No. 2" there was eloquence in the shadows of sorrow and the bright dreams of hope, mounting in tension, gripping with foreboding, but ending in exultation at Floristan's deliverance.

Another Beethoven work, all too-seldom heard, was "Symphony No. 8 in F-Major" that had much of the pastoral beauty of his Sixth Symphony but less of its meditative scene painting. Its opening movement, allegro vivace e con brio, was gay and childlike in a soft, flowing, dancing, bouncing-ball rhythm followed by an allegretto scherzando movement that was folksy picnic music, with all the sounds of nature mingled with the laughter and play of humans when there is eating, drinking and singing out of doors.

The third movement, tempo di menuetto, had the rhythm but not the courtliness of the dance, and a theme that was as fresh and free-moving as the summer air, as down-to-earth as bare feet in the green grass. The final movement gathered up all the fun of the day and reviewed it for an enchanted audience that thundered its approval.

Then there was Richard Strauss' "Don Juan Tone Poem" that was pure melody, first dark, then light, now like a hymn, now like a serenade; as majestic as an anthem yet as thrilling as an ode to joy.

And finally, Kodaly's "Suite from the Comic Opera 'Hary Janos' " that was a treat added to an already perfect program. It was a delight in contrast of imagery, laughing folk tunes, mock courtliness and bragging heroism, all clearly comprehensible in the manner that Leinsdorf presented the moods. A cimbalom, an uncommon, ancient, string instrument with tone like a deep-voiced viola, was played by Toni Koves-Steiner, soloist, in one of the pieces.

C.H.L.

FBI + SAT # 22.

97

ASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

wenty-second Program

FRI RNOON, MARCH 26, *at* 2:00 *o'clock*

ATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

WE . . . . Overture to "Oberon"

SCH Concerto for Violin and Orchestra, *Op.* 36

allegro
lante grazioso
ale: Allegro

(First performance at these concerts)

Soloist: JOSEPH SILVERSTEIN

STRAUS . . . . The Awakening of Helen from "The Egyptian Helen," *Op.* 75

(First performance at these concerts)

INTERMISSION

STRAUSS . . . . Excerpts from "Salome," *Op.* 54

Dance of the Seven Veils

Interlude and Final Scene

(First performance at these concerts)

SOLOIST
LEONTYNE PRICE
Soprano

BALDWIN PIANO

RCA VICTOR RECORDS

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAR 13 1965

Leontyne Price Concert Dates Reset in Boston

BOSTON — Two December concerts by soprano Leontyne Price with the Boston Symphony Orchestra have been rescheduled for March 26 and 27 and will be followed by RCA Victor recordings of her performances.

Erich Leinsdorf will conduct the program, which includes the final scene of Richard Strauss' "Salome" and the awakening scene from Strauss' opera "The Egyptian Helen."

RCA Victor will record these two performances.

The soprano, who began a series of performances of Verdi's "Ernani" with the Metropolitan Opera Association, New York, on Friday (5), is also one of the stars of an RCA Victor March release of Verdi's 'La Forza del Destino." The record also features Richard Tucker, Shirley Verrett, and Robert Merrill. It was recorded in Rome with the RCA Italiana Opera Orchestra and Chorus under Thomas Schippers.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 21 1965

Soloists at Symphony

Soprano Leontyne Price and the Boston Symphony concertmaster Joseph Silverstein will be soloists at the orchestra's concerts Friday afternoon at 2 and Saturday evening at 8:30. Erich Leinsdorf will conduct.

Miss Price's appearance this week makes up the concerts in December which she was forced to cancel because of illness. She will be heard in two works by Strauss: the Awakening Scene from "The Egyptian Helen" and the final scene from "Salome." The excerpt from "Salome" will be introduced by the Dance of the Seven Veils and Interlude.

Leinsdorf will open the concerts with Weber's Overture to "Oberon." He will then conduct the first Boston Symphony performance of Schoenberg's Violin Concerto. Silverstein will be the soloist.

The seventh open rehearsal of the season will be held Thursday evening at 7:30 when the weekend program will receive its final preparation. The proceeds from the open rehearsals benefit the orchestra's pension fund.

The final Symphony Hall organ concert of the season will take place next Sunday evening at 6. John Ferris, Harvard University organist and choirmaster, will be guest artist. The concluding work of his program will be the world premiere of William Hibbard's Fantasy for Organ, Trumpet, Trombone and Percussion, in which he will be assisted by the Boston Symphony principal players Roger Voisin, William Gibson, and Everett Firth. The remainder of the program will consist of works by Buxtehude, Bach, Messiaen and Franck.

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Sunday Herald
BOSTON, Mass.
Circ. 176,483

[illegible] 196

Orchestra on Tour

Rubinstein Next At the Symphony

The Boston Symphony Orchestra will be out of town this week on its final tour of the season. Erich Leinsdorf, music director, will conduct its concerts in Hartford Tuesday evening, Philharmonic Hall in New York Wednesday and Friday evenings, Brooklyn Academy of Music Thursday and Carnegie Hall in New York Saturday evening.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, April 9-10. Aaron Copland will be guest conductor, and Sidney Foster, pianist, will appear as soloist.

The Boston Symphony's Pension Fund Concert next Sunday afternoon will fall on the 90th birthday of the late Pierre Monteux, who passed away last July. He was scheduled to conduct the concert to celebrate his 90th anniversary, just as he had conducted his 80th and 85th birthday Pension Fund Concerts. Arthur Rubinstein first appeared with the Boston Symphony forty-four years ago in 1921, when Mr. Monteux was music director.

Mr. Rubinstein will be heard in two piano concerti, the Beethoven Concerto No. 3 and the Brahms Concerto No. 1. Erich Leesinsdorf and the members of the Orchestra, who will contribute their services for this special concert, will open the program with Wagner's Prelude to "Die Meistersinger."

Some tickets for the concert are still available at the Symphony Hall box office.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 28 1965

Orchestra Tours

The Boston Symphony Orchestra will be out of town this week on its final tour of the season. Erich Leinsdorf, music director, will conduct its concerts in Hartford Tuesday, Philharmonic Hall in New York Wednesday and Friday, Brooklyn Academy of Music Thursday, and Carnegie Hall in New York Saturday. Soloists during the tour will be Grant Johannesen, pianist, and Joseph Silverstein, concertmaster.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, Apr. 9-10. Aaron Copland will be guest conductor, and Sidney Foster, pianist, will appear as soloist.

FRI. + SAT. # 22.

97

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twenty-second Program

FRIDAY AFTERNOON, MARCH 26, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 27, *at* 8:30 *o'clock*

WEBER . . . . Overture to "Oberon"

SCHOENBERG . . . . Concerto for Violin and Orchestra, *Op.* 36

I. Poco allegro
II. Andante grazioso
III. Finale: Allegro

(First performance at these concerts)

Soloist: JOSEPH SILVERSTEIN

STRAUSS . . . . The Awakening of Helen from "The Egyptian Helen," *Op.* 75

(First performance at these concerts)

INTERMISSION

STRAUSS . . . . Excerpts from "Salome," *Op.* 54

Dance of the Seven Veils

Interlude and Final Scene

(First performance at these concerts)

SOLOIST
LEONTYNE PRICE
Soprano

BALDWIN PIANO — RCA VICTOR RECORDS

BILLBOARD
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W. 50,000

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Leontyne Price Concert Dates Reset in Boston

BOSTON — Two December concerts by soprano Leontyne Price with the Boston Symphony Orchestra have been rescheduled for March 26 and 27 and will be followed by RCA Victor recordings of her performances.

Erich Leinsdorf will conduct the program, which includes the final scene of Richard Strauss' "Salome" and the awakening scene from Strauss' opera "The Egyptian Helen."

RCA Victor will record these two performances.

The soprano, who began a series of performances of Verdi's "Ernani" with the Metropolitan Opera Association, New York, on Friday (5), is also one of the stars of an RCA Victor March release of Verdi's 'La Forza del Destino." The record also features Richard Tucker, Shirley Verrett, and Robert Merrill. It was recorded in Rome with the RCA Italiana Opera Orchestra and Chorus under Thomas Schippers.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 21 1965

Soloists at Symphony

Soprano Leontyne Price and the Boston Symphony concertmaster Joseph Silverstein will be soloists at the orchestra's concerts Friday afternoon at 2 and Saturday evening at 8:30. Erich Leinsdorf will conduct.

Miss Price's appearance this week makes up the concerts in December which she was forced to cancel because of illness. She will be heard in two works by Strauss: the Awakening Scene from "The Egyptian Helen" and the final scene from "Salome." The excerpt from "Salome" will be introduced by the Dance of the Seven Veils and Interlude.

Leinsdorf will open the concerts with Weber's Overture to "Oberon." He will then conduct the first Boston Symphony performance of Schoenberg's Violin Concerto. Silverstein will be the soloist.

The seventh open rehearsal of the season will be held Thursday evening at 7:30 when the weekend program will receive its final preparation. The proceeds from the open rehearsals benefit the orchestra's pension fund.

The final Symphony Hall organ concert of the season will take place next Sunday evening at 6. John Ferris, Harvard University organist and choirmaster, will be guest artist. The concluding work of his program will be the world premiere of William Hibbard's Fantasy for Organ, Trumpet, Trombone and Percussion, in which he will be assisted by the Boston Symphony principal players Roger Voisin, William Gibson, and Everett Firth. The remainder of the program will consist of works by Buxtehude, Bach, Messiaen and Franck.

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Sunday Herald
BOSTON, Mass.
Circ. 176,483

MAR 28 1965

~~Orchestra on Tour~~

Rubinstein Next At the Symphony

The Boston Symphony Orchestra will be out of town this week on its final tour of the season. Erich Leinsdorf, music director, will conduct its concerts in Hartford Tuesday evening, Philharmonic Hall in New York Wednesday and Friday evenings, Brooklyn Academy of Music Thursday and Carnegie Hall in New York Saturday evening.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, April 9-10. Aaron Copland will be guest conductor, and Sidney Foster, pianist, will appear as soloist.

The Boston Symphony's Pension Fund Concert next Sunday afternoon will fall on the 90th birthday of the late Pierre Monteux, who passed away last July. He was scheduled to conduct the concert to celebrate his 90th anniversary, just as he had conducted his 80th and 85th birthday Pension Fund Concerts. Arthur Rubinstein first appeared with the Boston Symphony forty-four years ago in 1921, when Mr. Monteux was music director.

Mr. Rubinstein will be heard in two piano concerti, the Beethoven Concerto No. 4 and the Brahms Concerto No. 1. Erich Leesinsdorf and the members of the Orchestra, who will contribute their services for this special concert, will open the program with Wagner's Prelude to "Die Meistersinger."

Some tickets for the concert are still available at the Symphony Hall box office.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 28 1965

Orchestra Tours

The Boston Symphony Orchestra will be out of town this week on its final tour of the season. Erich Leinsdorf, music director, will conduct its concerts in Hartford Tuesday, Philharmonic Hall in New York Wednesday and Friday, Brooklyn Academy of Music Thursday, and Carnegie Hall in New York Saturday. Soloists during the tour will be Grant Johannesen, pianist, and Joseph Silverstein, concertmaster.

The next Symphony Hall concerts will take place Friday afternoon and Saturday evening, Apr. 9-10. Aaron Copland will be guest conductor, and Sidney Foster, pianist, will appear as soloist.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 27 1965

Strauss arias

Leontyne's laurels

By John Marshall Cuno

The soprano voice of Leontyne Price is perhaps one of the finest in the world today. One thing is certain. To hear it is to react with enthusiasm. It was no effort for the Friday audience at Symphony Hall to shower Miss Price with laurels of approval. They applauded as they applaud the best.

At intermission time, just after Miss Price had sung Strauss's Awakening of Helen from "The Egyptian Helen," Op. 75, no one moved for the longest time. The audience preferred applauding this remarkable soloist rather than conversing. There was a similar response to the final number when Miss Price sang an excerpt from the Strauss "Salome," Op. 54 (Interlude and Final Scene). Nobody—it appeared—wanted to leave the hall.

Great freedom

Miss Price has achieved during the last decade a level of subjectivity in her singing which allows her great freedom of expression. At the same time, a detachment from self has made possible her concentration on the full possibilities of the music she is singing. It has lifted her high in the realm of artistic endeavor. This subjectivity is a kind of humility. It includes a recognition of the greatness of music in its infinite form and variety.

Instead of climbing to high notes and perching there for precarious moments, the voice seems to leap from nowhere. Or it soars and lands with ease. Instead of always struggling upward it descends birdlike out of the sun.

And it can find its way about at lower altitudes. Both Strauss excerpts were charged with intense feeling. Miss Price's voice became a bridge over which could pass not only the loftiest musical concepts but the deepest and most responsive feelings.

Above all it is a strongly supported voice full of rich, warm tones. It has exceptional range and an even quality of tone.

Sharp contrast

You felt she knew precisely how far the sound went. The rest of the Boston Symphony program, though slightly pale by comparison to these numbers, was by no means unenjoyable. Erich Leinsdorf, this time with baton in hand, led the orchestra through Weber's Overture to "Oberon."

By sharp contrast, Schoenberg's Concerto for Violin and Orchestra, Op. 36, came next. Joseph Silverstein, concertmaster, was the remarkably facile soloist for this 12-tone composition of which Schoenberg himself said, "The concerto is extremely difficult, just as much for the head as for the hands." This and the first and last Strauss selections were first performances by the Boston Symphony Orchestra.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

MAR 27 1965

Symphony: Schoenberg Violin Concerto A Meritorious Performance

By ROBERT TAYLOR

The Boston Symphony Orchestra gave three first performances in its octogenarian Friday-Saturday series yesterday, and by far the most important was Schoenberg's Violin Concerto featuring Joseph Silverstein as a sensitive soloist.

The Schoenberg is difficult; incredibly so. In fact, for the first years of its existence—the score, composed in 1936, was dedicated to Webern—the Concerto was considered unplayable. Louis Krasner exploded this myth (which is very useful to lazy technicians), but his example has not been followed, and there are so few musicians with the work in their repertory that a major orchestra like the Boston has to wait nearly 30 years for its premiere.

The difficulties of the Concerto reside, it seems to me, less in the obvious problems (in the last 20 years many a piece has been penned that for fiendish intricacies make Schoenberg's sound like the Concerti of Beethoven and of Brahms—which also lay beyond the reach of the executants of their day) than in problems of temperament.

On the surface it is resolutely 'modern,' and astringent, but even a cursory encounter for the first time discloses the classical pattern — an opening movement in the sonata form with a Beethovenate development and recapitulation; a middle section of spare, song-like character; and a rondo finale in which the tattoo of the percussion filters into the themes, summed up by a salient cadenza and coda. The brilliant neo-classicism of the piece is enhanced by an orchestra of rather large dimensions, required to play with chamber-music delicacy.

While the form is classical the content is emotional, stormy, rhetorical after its idiosyncratic fashion. And in Schoenberg's collected letters, which have recently been published, one finds that he stresses the "expressive" aspects of the Concerto. The complexities of the piece are compounded by the necessity to resolve the objective and subjective tensions present within the fundamental tone row employed: the properties of discipline inherent in the 12-tone style, and of freedom in its constraints.

Mr. Silverstein's performance was honest, intelligent and true, but it cannot be said to bring together all these possibilities. He feels this music deeply, as the young 20th century interpreter will: he has less affinity for the 19th century composer that lurks in the hedges of the tone row. expertise of the performer virtually a devotional act, an commands our admiration— functional approach to a soluti the neatly-balanced timbres [illegible] touches; the sense of propor that lends such a sympa connection between the 18th [illegible] 20th centuries.

The work, in short, was fre as though its emotion came a as the application of a series laws. On one level this convincing. But, on anoth showed that of all periods romantic is least congenial to young virtuosi, and Schoenb Concerto has much of [illegible] romantic in it. The style of score provides its secret; Schoenberg never intended to create ironclad system, but to extend potentials of subjective communication. The accompaniment [illegible] too lush by far, thus reinforc Mr. Silverstein's own [illegible] phrasing.

Nevertheless, I am eminent grateful for the dedication, the imaginative decision to undertake this ambitious work, more to Mr. Silve[illegible] the orchestra and music than a dozen flashy successes.

Leontyne Price, who was for to cancel her December con because of illness, sang in the series-premiere Strauss [illegible] as the soprano soloist [illegible] magnificent in "The [illegible] Helen," which [illegible] voluptuous, large, [illegible] scope; but the sen[illegible] her singing in the finale of "Salome" was all wrong for the role. Strauss intended a ba[illegible] decadent: we heard a refined civilized and "beautif" [illegible] tation, totally artificial. The con fusion between Wilde's "Salome" and Strauss's [illegible] Leinsdorf didn't [illegible] this [illegible] Dance of [illegible]

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 27 1965

At Symphony

Schoenberg Concerto And Joseph Silverstein

By MICHAEL STEINBERG

Almost 29 years old, and more than 24 years after its first performance, Arnold Schoenberg's Violin Concerto has at last come to Boston. Joseph Silverstein played it at Friday's Symphony concert, which, conducted by Erich Leinsdorf, also included Weber's "Oberon" Overture and some Richard Strauss operatic excerpts sung by Leontyne Price.

Schoenberg's is a remarkably beautiful violin concerto, perhaps the most beautiful since the Brahms. The pre-compositional material from which the themes, figurations, and harmonies are drawn, yield for Schoenberg a richly varied music. The melodies are full of expressive semitones, sometimes inverted into sevenths or stretched into ninths; the intense sevenths are often heard in the harmony as well, but so are warm thirds. And all of this is already prefigured in the opening two measures.

The orchestration is miraculous. Schoenberg avoids doubling notes in different octaves: in other words, if middle C occurs in a chord, there will be no lower or higher C present in the same chord. It has the effect of giving to each single sound and to every simultaneous stack of sounds an extraordinary clarity and sharpness of profile.

The problem that arises when there are no octave doublings is how to keep the orchestra busy, because in conventional orchestration most of the instruments are engaged in precisely such doublings. Some composers escaped into a chamber-orchestral style. Schoenberg, however, by a most stupendous feat of imagination and of dazzling technique, forged a completely original style that is unmistakably full-orchestral.

It is, moreover, completely successful, even when measured against the exacting standards of Schoenberg's own earlier masterful orchestra scores like the "Variations" and the opera "Moses and Aron." Fascinating as it is, Schoenberg's way with instruments is not a self-sufficient virtuosic activity. It is completely organic, inseparable from the rest of the act of composition. This integrity is in evidence even when the instrumentation is minimal, that is in the cadenzas for unaccompanied violin, when the different "orchestrations" harmonics, pizzicatos, tremolandos, etc.) are brilliantly and wittily used to clarify the material and to separate the different and simultaneous layers of activity.

Silverstein must be one of the very few violinists who can play this music with a sense of ease. His imposing mastery of the violin was especially useful in the complex technical and analytical task of separating the strands of polyphony implied in Schoenberg's difficult multiple stops. Silverstein's idea of the piece is clear, soundly based, and he played the work very well.

Still more to the point is that he will come to play it even better. It is too rare and too hard a piece to be let go in the three performances it is getting now. It should become a fairly frequent repertory item for Silverstein and Leinsdorf, and early next season would not be too soon for its next performance.

The orchestral task is extremely difficult also. Again it is partly a matter of the non-doublings, which means that the conductor was not always ideal, but it was never less than adequate, and many passages were extremely well achieved. That, too, will become better as Leinsdorf and the players come to feel more at home in the piece.

The Schoenberg Concerto was, however, unhappily programmed. Partly it was the consequence of Leontyne Price's illness that had prevented her appearance earlier i nthe season. Still, it did not seem unavoidable to follow the Schoenberg immediately with an excerpt from Strauss' "Aegyptische Helena." That could nicely have gone into the second half of the program, but what actually happened was regrettably consistent with some bad of Leinsdorf's earlie[illegible] year, such as following "Gurrelieder" excerp Respighi and Menotti. Berg's "Le Vin" with K

Oddly, the "Helena" exc was called "The Awakenin Helen." That is the nam the first act finale, but [illegible] was actually perform the opening of Act [illegible] "Zweite Brautnacht!", which Helen is wide aw from the start (though composer seems not to [illegible] been). By any name, it [illegible] stale rubbish.

Not so the "Salome" finale which is composed wit great verve and invention. It was preceded, with not especially good effect, by the Interlude that follows Jochanaan's exit, and Salome ontune Price was in mos magnificent voice and sang Dance was also played.

TOUR # 5

HARTFORD MARCH 30th

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Sunday Courant
HARTFORD, Conn.
Circ. 168,428

MAR 21 1965

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Sunday Courant
HARTFORD, Conn.
Circ. 168,428

FEB 21 1965

Bushnell Roundup

Leinsdorf and Boston Play March Concert

The Boston Symphony Orchestra, with Erich Leinsdorf conducting, will perform the fourth concert in this season's Bushnell Symphony Series March 30 at 8:15 p.m.

A visitor to Hartford since the early 1890s and an annual attraction in the Bushnell since its dedication 35 years ago, the Boston ensemble is expected to attract a standing-room audience, as did the Cleveland Orchestra in last week's performance.

Tickets for the Boston concert, limited in number, are now available.

Leinsdorf, who a couple of seasons ago succeeded Charles Munch, has recently been awarded several honors as the result of his 1964 activities. Music Business Magazine named him as its choice for Musician of the Year.

One magazine selected Leinsdorf's performance of Mahler's Fifth Symphony as the best orchestral recording of 1964.

Following the Bostonians' concert here next month there will be one more concert in the 1964-65 Bushnell series by visiting orchestras. London's B.B.C. Symphony will be heard April 29, in one of the limited number of American concerts it will perform.

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Courant (m)
HARTFORD, Conn.
Circ. 124,441

Leinsdorf and Boston At Bushnell Tonight

Erich Leinsdorf will conduct the Boston Symphony Orchestra in a Bushnell Symphony Series concert today at 8:15 p.m. This event will be the fourth in the current Bushnell series of performances by visiting orchestras.

For his program, Dr. Leinsdorf has selected: Beethoven's Lenore Overture; Stravinsky's Concerto in D for Violin and Orchestra, with the Orchestra's concertmaster, Joseph Silverstein, as soloist and Brahms' Symphony Nov. 2 in D major.

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Courant (m)
HARTFORD, Conn.
Circ 124,441

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March Concert

Erich Leinsdorf, music director and conductor of the Boston Symphony, has announced that the program to be performed by his orchestra at 8:15 p.m., March 30, will include works by Beethoven, Stravinsky and Brahms.

The upcoming concert will be the fourth in this season's Bushnell Symphony Series, which will close on April 29 with the BBC Symphony of London. A limited number of seats for the Boston concert are now available at the box office.

The Leinsdorf program will open with Beethoven's Leonore

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Times (e)
HARTFORD, Conn.
Circ. 128,545

MAR 31 1965

Boston Symphony Performs Here

By GEORGE W. STOWE

The Boston Symphony Orchestra under Erich Leinsdorf offered some resplendent music-making last night at the Bushnell, one of its most stimulating concerts in recent years.

Although the Mahlerites were undoubtedly disappointed that Mr. Leinsdorf did not perform the composer's Sixth Symphony (as originally scheduled), the orchestra was in such superb form, particularly in the Brahms Second Symphony, that only the most hard - hearted music lover could begrudge the change.

* * *

Beethoven's "Leonore" Overture No. 2, the overture normally used as the First Act prelude to "Fidelio," is the composer's most concise setting of the opera's thematic material. And last night it had a reading that was notable for carefully wrought dynamics and tonal suavity.

In the dirge - like section that recapitulated Florestan's air Mr. Leinsdorf allowed the music to breathe naturally, to whisper the theme with affecting gravity. In contrast the jubilant concluding section had a tingling excitement that brought the overture to an overwhelming climax.

* * *

Stravinsky's Violin Concerto dates back to 1931 and has the lean acerbity that we associate with his so-called neo-classic period. The composer has expressed his disdain of most of the standard violin concerti and this work is far from a purely virtuoso showpiece (Stravinsky refused to write a cadenza for it).

For this performance Joseph Silverstein was the able soloist. Concertmaster and frequent soloist with the orchestra, Mr. Silverstein is a fluent technican and was particularly impressive in the two outer movements. His tone is not large or rich-timbred but this was not a great drawback in the Stravinsky concerto.

* * *

Mr. Leinsdorf has been criticized in the past for his coldly analytic approach to the music. This charge could not be leveled at his Brahms Second Symphony last night which was full of warmth and Viennese gemutlichkeit. There was fine tooled precision to the performance but there was also an inner glow, an intensity that was unmistakable.

In the second movement the cello section sang with a deep-throated richness that was inimitable. The conductor's tempi were beautifully relaxed throughtout and one had the feeling that old Brahms would have nodded in assent to this interpretation. It had an unhurried grace not often encountered in our concert halls.

There was even an encore last night, a vibrant and resounding performance of the familiar Overture to "Die Meistersinger" of Wagner.. Mr. Leinsdorf's long tenure in the opera house continues to serve him on the concert stage.

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Courant (m)
HARTFORD, Conn.
Circ. 124,441

MAR 31 1965

Leinsdorf And Boston Heard Here

Erich Leinsdorf and the Boston Symphony Orchestra were presented in the Bushnell Symphony Series at the Memorial auditorium Tuesday night. Joseph Silverstein, violinist, was guest artist. The program:

Leonore Overture No. 2	Beethoven
Violin Concerto in D Mr. Silverstein, Soloist	Stravinsky
Second Symphony	Brahms

Those who yearn for music in the grand manner came in for their share of it when Erich Leinsdorf and the Boston Symphony appeared at the Bushnell Memorial last night.

Certainly the two end-works on the program, the Beethoven Overture and the Brahms symphony, were all that could be asked for in the way of lush sound, the opulent effect and the epitome of performance. In fact, Mr. Leinsdorf's reading and the Boston's playing sometimes went right by the limits of actual beauty and arrived at a kind of over-ripeness. I hope Mr. Leinsdorf does not intend to remain in this state of ecstacy permanently.

The Stravinsky Concerto

Thus, partly of itself and because it was a lean interval in contrast with the Beethoven and Brahms, the Stravinsky Violin Concerto was the most interesting and salutary part of the evening. The relationship of the violin writing to the Bach unaccompanied sonatas has frequently been remarked, while the score as a whole also recalls the kind of orchestration Stravinsky strove for in say, "Le Renard" or "Histoire du Soldat," where the instruments function like a "combo," each of equal importance and each with its own way.

An Excellent Soloist

The Concerto has a pellucid texture, a piquant orchestration, the always exciting Stravinsky flair for rhythmic invention, and a great deal that is sardonic and provocative of the Stravinsky temper. It was again extremtly beguiling as Joseph Silverstein and the orchestra set it out. The violin writing is very difficult, of course, yet Mr. Silverstein accomplished it with ease and art, gleaning both the brilliance and the sweetness of the work. Mr. Leinsdorf and the orchestra threaded their way through all the surprises and subtleties of the score with great imagination and poise. It was all very tasteful and immaculate in the performance besides.

An encore here by the Boston Symphony is a rare event. But many persons will always remember last night's "Meistersinger" excerpt for the sadness occasioned when a member of the audience was stricken while it was being played.

—T.H.P.

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Record (m)
MERIDEN, Conn.
Circ. 18,997

APR 1 1965

Have You Heard . . .

Boston Symphony Orchestra At Bushnell Memorial

By MARJORIE C. TOWER

Never has a Hartford audience heard the Boston Symphony Orchestra sound as it did Tuesday evening at Bushnell Memorial under the baton of its new conductor, Erich Leinsdorf. Inhibitions and sedate traditions have crumbled: the pure and the exquisite are no longer the only gods to honor. Now each section, when it is appropriate, evokes a human, solo tone so incredibly appealing that one can scarcely stand it. In fact, during the Overture to "Die Meistersingers von Nurnberg", played as an encore, one overwrought individual had to be carried out.

Leinsdorf himself, a spare, tall, sinewy man, most of the time conducts with a quiet beat, with clean but telling gestures. On occasion, as at climaxes, his arms flail, but never to the distraction of the audience. Perhaps the most striking difference this year is the dramatic urgency brought by this conductor of many operas at the Metropolitan and at New York City Centre.

Leonore Overture, No. 2 by Beethoven begs for dramatic treatment. It assuredly alerted pulses to the exciting evening in store. Thunderous claps of chords, long very silent pauses, tense racing scales through the string section, and trumpet calls offstage. Even though it was familiar Beethoven, this reading was exceptional.

A violin soloist with a great orchestra is always a treat. Joseph Silverstein overcame the enormous rhythmic and technical hurdles of the largely unknown Stravinsky violin concerto in D. But no magician can make a musically untutored body of listeners like the fragmentary, strange - sounding, will-o'-the-wisp efforts of most contemporary composers. This is hard to say, for the writer was delighted. But the enthusiasts seemed very few. Nevertheless, the first and last movements were cheery, light, tuneful, and to me, not discordant. In Aria I and Aria II the artist produced an extraordinary singing tone with the unusual accompaniment in places, of the 'cello's alone, or say, three bassoons. The reduced orchestra needed quick wits to follow the brilliant exchange of ideas between solo instrument and orchestra. And of course the audience needed quick wits, too.

Brahms' Symphony No. 2, in D major restored a blissful smile of contentment to the faces of all, as it was intended to no doubt. The tremendous orchestra was once more playing glorious melodies as easy to follow as a rainbow. Broad bands of color advanced and receded. Here again the strings implored and exulted passionately. In the Adagio the 'cellos sang their melody with a vibrancy unrivaled, while the perfection of woodwinds could only be marvelled at. An electric current vitalized each section as it became the bearer of the theme: this was the type of electric current which touches an audience when the great curtain at the opera goes up and drama with music is in the air.

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Sunday Courant
HARTFORD, Conn.
Circ. 168,428

MAR 2 8 1965

Bushnell Roundup

Boston in Annual Visit, Prep School Event Set

The orchestra that has performed more Hartford concerts than any other visiting unit, the Boston Symphony, will return in a Bushnell Symphony Series concert Tuesday at 8:15 p.m. Erich Leinsdorf, who succeeded Charles Munch two years ago as music director of the orchestra, will conduct.

For his Hartford program he has selected: Beethoven's Overture No. 2; Stravinsky's Concerto in D for Violin and Orchestra, with Joseph Silverstein, the concertmaster, as violin soloist; Brahms' Second Symphony. The last two numbers replace the Mahler Sixth Symphony, which Dr. Leinsdorf had originally scheduled.

The Boston orchestra has been playing in Hartford since the early 1890s, and has presented at least one concert yearly in the Bushnell since it opened in 1930.

A limited number of tickets are available for the concert.

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Times (e)
HARTFORD, Conn.
Circ. 128,545

MAR 2 0 1965

Boston Symphony Offers Stravinsky Violin Work

WHEN Erich Leinsdorf brings his Boston Symphony Orchestra to the Bushnell for the current season's concert at 8:15 p. m. March 30, he will conduct a work never before performed in the 35 years of the Bushnell Symphony Series. This is Stravinsky's Concerto in D for Violin and Orchestra, a work completed, by coincidence, in the year the Bushnell was opened.

Soloist for the concerto will be the orchestra's concertmaster, Joseph Silverstein.

The program will open with Beethoven's Leonore Overture No. 2 and will also include the Brahms Second Symphony. Leinsdorf originally had announced the long Mahler Sixth Symphony for the Hartford program, but dropped this work in favor of the Brahms and Stravinsky creations.

Silverstein succeeded Richard Burgin as concertmaster in Boston three years ago. When he joined the orchestra in 1955 after having played with the Houston, Denver and Philadelphia orchestras, he was only 23 and at the time the youngest member of the Boston ensemble. He has won signal honors here and abroad, including the Walter W. Naumburg Foundation Award in 1961.

The Boston Symphony concert is the fourth in this season's Bushnell Symphony Series, which will close Apr. 29 with a performance by London's celebrated BBC Symphony, Pierre Boulez conducting.

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New York Post

Words and Music

By Harriett Johnson

Johannesen Opens With Brahms

Erich Leinsdorf's mystery last night was not intriguing but unfortunate.

He chose the Brahms B Flat Piano Concerto, Op. 83, to open his concert with the Boston Symphony in Philharmonic Hall. Grant Johannesen was the soloist, saddled with interpreting one of the most musically and technically demanding works in the repertoire before the audience had a chance to settle itself, and with late comers straggling in between movements. An attempt to find an answer to the question didn't produce any answer. One thing I settled, however. The reason was not that the pianist had to rush off to catch a plane.

Johannesen has a rugged style that gave sweep and a sense of expansion to the work. At the keyboard he was really the outdoor man from his native Utah. He didn't show too much concern for nuance or elegance of phrasing. At times he landed on a chord with the thrust of a rancher's surprise shoulder clap.

No theoretical philospher mapped his course with irrefutable logic. Instead his mountain climber's endurance and vitality rode the hurdles with rough-hewn, solid conviction. The first two movements had drive without the passion of surging emotion while the Andante was thoughtful without much poetry. Technically there were slips in detail but the overall big picture was there. And there was a breezy power in his interpretation; a tempestuous, honest virility.

Leinsdorf accompanied him in the same vein. It was an ablebodied, vigorous collaboration, not distinguished for its beauty of conception or profundity of thought.

Johannesen and Brahms brought us to the intermission. Afterwards Leinsdorf conducted Strauss tone poem, "Don Juan," and Walter Piston's Symphony No. 8 in its first local performance. Completed on January 27 of this year; the work develops its ideas with sensitivity and the mastery of craftsmanship that are now a mark of Piston's talent and long experience. On first hearing, it seemed music of noble and poetic sentiment, the ideas not too compelling but developed with refinement and consistent interest. Repetitions are necessary for a more considered judgment as to its deeper significance. But it is not a work to be dismissed.

Wagner's Prelude to "Die Meistersinger" completed the program.

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Box 2078, Boston 02106 • 742-4200

Times (m)
NEW YORK, N. Y.
Circ. 603,574

APR

Music: Leinsdorf, Johannesen, Brahms

Boston Symphony Has Formidable Program

By **RAYMOND ERICSON**

ERICH LEINSDORF is not one to present his Boston Symphony Orchestra in slight programs. Wednesday night in Philharmonic Hall he began the organization's final set of New York appearances for the season with one of the meatiest of all concerts, and its interest lay in the arrangement and effect as much as in the music itself.

Brahm's Piano Concerto No. 2 in B flat, with Grant Johannesen as soloist; Richard Strauss's "Don Juan;" Walter Piston's Symphony No 8, played for the first time in New York, and Wagner's Prelude to "Die Meistersinger" made the formidable quartet of works that were played.

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The Brahms was, of course, the most formidable of all, with its length and large symphonic proportions, and it seemed fitting to allot the whole first half of the program to it, a consideration it does not always get. If the Strauss and Wagner are relatively short, they are no less rich in orchestral texture, and they made a rather gaudy frame, in the second half of the concert, for Mr. Piston's fine new symphony, which is not a particularly ascetic piece either.

All those notes made the instrumentalists earn their pay on this occasion. They also made a lot to listen to. But the program did not turn out to be indigestible, in aural terms. No one work really resembled another, and given the kind of performances traditionally offered by Mr. Leinsdorf and his men, the concert was successful.

Grant Johannesen

Mr. Piston's Eighth Symphony is the third he has written for the Bostonians, and it was completed last Jan. 27. It is dedicated to Mr. Leinsdorf, as the Third and Sixth are dedicated to Mr. Leinsdorf's predecessors, Serge Koussevitzky and Charles Munch, respectively. The composer implies that each took into consideration the "different qualities of sound and style" developed by the orchestra under the three conductors.

Piano Concerto No. 2 Given Full Effort

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However, this idea may have affected the work, it is a delight to both the mind and the ear. In three conventional movements, the 25-minute symphony has themes of marked character and an over-all lyricism that gives it at glistening quality. The interplay of wind and string textures is as charming to the ear as the compact development of themes is to the mind. Like other works of the composer, it should find a steady place in the repertory, and it was fitting that the grand old man—he is 71—was on hand to aknowledge the applause of the audience.

Mr. Johannesen's performance of the solo part of the Brahms concerto had a vigor and warmth not always associated with the pianist's style. But it was predominantly discriminating in tempo, seeking breadth rather than intensity. Mr. Johannesen, seconded by Mr. Leinsdorf, reached for the work's largeness of spirit and achieved it admirably.

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176

APR 1 1965

Music

Symphony Shine Piston, Boston

By LOUIS BIANCOLLI
World-Telegram Music Critic

What struck me as Walter Piston's finest symphony to date was the Number Eight, performed for the first time in New York at Philharmonic Hall last night.

Louis Biancolli

Commissioned by the Boston Symphony and dedicated to Erich Leinsdorf, it was given a superlative premiere by that distinguished team last night. It is an American symphony for all to be proud of.

Piston came out for a well-deserved bow at the end. The audience obviously liked the new score. It is an easy one to like, with its pungent themes, jubilant flourishes, and ceaseless momentum.

• • •

If I say Piston's Eighth is Shostakovich's Tenth, I mean it as a compliment to both composers. Consciously or subconsciously, Piston has written an American parallel to that great symphony, at least in the Lento.

In idiom, it is the freshest and boldest of Piston's scores, very modern without abandoning the mainstream of music. That slow movement is an act of self-liberation. The finale is a smart American salute.

Also American of a very high order was the performance by Grant Johannesen of Brahms' Second Piano Concerto. In a season of superb Brahms playing, it stood out for its firm control and pervasive poetry.

• • •

Other numbers on the program were Strauss' "Don Juan"—the season's most frequently performed tone-poem—and prelude to Wagner's "Die Meistersinger." There the Bostonians were in their glory.

They were in their glory, in fact, all through the program. Leinsdorf has made this orchestra his very own—an enlargement, you might say, of his own prodigious musicianship and stylistic grasp.

It was obvious throughout the Piston symphony that it was tailor-made for this kind of mastery. One felt Piston not only had the Boston Symphony always in mind, but its conductor too. The Eighth Symphony is one big compliment.

NewEnglandNewsclipAgency,Inc.
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Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

PR 2 1965

A Bostonian First

By William Bender

The Boston Symphony Orchestra gave the first New York performance of Walter Piston's Eighth Symphony Wednesday night in Philharmonic Hall. The score was written for the orchestra at Erich Leinsdorf's suggestion and completed only two months ago.

The new symphony is less concerned with lyricism (one of Piston's stronger traits) than it is with motor energy and tight structure. Its three movements take 19 minutes, and there are few listening problems offered by its rich scoring and the elaborate spinning out of its essentially compact melodic material. The work's shape seems to come from without, however, rather than from within, and its ability to involve the listener is the weaker for that.

Strauss' "Don Juan" and Wagner's "Die Meistersinger" Prelude rounded out the program. The Strauss burst with romance, mystery, color and drama in an excellent reading by Mr. Leinsdorf.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

APR 1 1965

WALTER PISTON'S Symphony No. 8 received its first N.Y. performance with Erich Leinsdorf and the Boston Symphony in Philharmonic Hall last night.

The composer admits to "a quaint and old-fashioned notion" of making music "that will be sympathetic to the performers and the listeners."

This listener found that the music churned too much. Piston must have taken more intellectual than aural pleasure in composing it.

His partiality to the basses was a compliment to the Boston's players, but he also favored the flute and the harp in this work even though he ranges through the orchestra freely.

Musically it had an indeterminate character. Themes that might have come into focus became obscured in counterpoint, dissonances accentuated atonal preoccupation, rhythmic craftsmanship reached no conclusion in a first hearing.

The grasp of composition exceeded the reach of communication.

Interestingly Mr. Leinsdorf used a baton, something unusual in his general procedure. The Bostonians gave a brilliant account of the work. It was something to have heard it so admirably presented.

FADED TEXT

102 BROOKLYN APRIL 1st.

New York World-Telegram
and
The Sun
D. 373,849 SAT. 142,176

MAR 29 1965

The Boston Symphony Orchestra will give its last concert in Brooklyn for this season on Thursday evening at 8:30 in the Brooklyn Academy, 30 Lafayette Ave. Erich Leinsdorf will conduct the orchestra in music by Beethoven, Strauss and Tchaikovsky. Tickets are $3.50 to $6.50.

NEW YORK
AND
BROOKLYN DAILY
D. 76,558

MAR 22 1965

Boston Symphony At Bklyn Academy On Thurs., April 1st

Erich Leinsdorf, Music Director, will conduct the Boston Symphony Orchestra at the Brooklyn Academy of Music on Thursday evening, April 1st, at 8:30 P.M. It is the last Brooklyn concert of the 1964-65 series by the Bostonians. Reservations are now being received for next season's series of five concerts; to the the 79th consecutive year in which this great orchestra will appear in Brooklyn!

This spring will mark the completion of Leinsdorf's third season as Music Director of the Boston Symphony Orchestra. So great has been his success in this short period that today his name equally identifies the world famous orchestra he directs. He has enlarged its repertoire by performing works of neglected composers and has opened new musical vistas for both its musicians and its audiences.

Tickets for the April 1st concert by the Boston Symphony Orchestra are priced $3.50, $4.00, $5.00 and $5.50, with a few at $6.50. Mail orders must be accompanied by stamped, addressed envelope with check or money order, payable to the Brooklyn Academy of Music.

BROOKLYN, N. Y.
RECORD
BAY RIDGE RECORD
W. 12,100

PAGE ONE
CERTIFIED

MAR 26 1965

ENJOY GREATEST EVENTS AT:

B'klyn Academy Music

Thursday, April 1

BOSTON SYMPHONY ORCHESTRA

~~Erich Leinsdorf, Conducting~~

The Bostonians' last concert of the current season will be conducted by Mr. Leinsdorf, the Orchestra's Music Director. He has arranged a particularly attractive program, three acknowledged masterpieces, each a popular work.

BEETHOVEN .... Symphony No. 8
STRAUSS .... "Don Juan"
TCHAIKOVSKY .... Symphony No. 4

OPERA HOUSE at 8:30 p.m.

CARNEGIE HALL APRIL 3RD.

Newark Sunday News
NEWARK, N. J.
SUN 437,018

APR 11 1965

It was, in fact, quite a weekend for Mahler. The Boston Symphony arrived at Carnegie Saturday night for their first New York performance of the Mahler Symphony No. 6 in A Minor, a work not often performed. From the viewpoint of form, this is not one of Mahler's more successful works. Too many of the themes just don't seem to fit the picture, at least at first hearing.

But the Boston still made it sound grandiose, beautiful and full of the inventive me[illegible] that so many are finding in Mahler these days, [illegible] years of neglect. The murksome scherzo was a delight, especially in some measures that must have depicted drunken revels to the composer. The adagio was full of tingling harmonies and utter serenity, in turn. Erich Leinsdorf, the conductor, has a talent for Mahler and is showing it in these annual presentations (last year it was the fifth).

It was a far better piece to hear than, for instance, the program's opening work, the Schoenberg Violin Concerto, a long infinitely complex composition which remains impenetrable to this listener. The many orchestral parts seem to have little to do with each, and none of them is a close friend of the main violin solo.

The season's award for heroism goes to concertmaster Joseph Silverstein for his courage and ability in managing the solo, which with good reason is called the most difficult violin part ever written.

Bostonians Play Mahler

The Boston Symphony Orchestra ~~concert Saturday night~~ at Carnegie Recital—its last here this season—was a forbidding affair. Two Viennese works were done, neither of which can be called popular—Schoenberg's Concerto for Violin (Op. 36) and Mahler's Symphony No. 6.

Erich Leinsdorf led the Mahler with his customary acuity. He seemed to relish the complex work, which he conducted from memory, for he took the orchestra through its hour's length with continuous energy. The orchestra has played more brilliantly in the past, but this is not a showpiece.

Long on rhetoric but short on Inspiration, this is the least attractive of the 10 Mahler symphonies.

Joseph Silverstein, the orchestra's concertmaster, played a very honest and musicianly performance of the Schoenberg. He and the conductor used notes for this. Written in 1939, the concerto, like most of Schoenberg's music, has been highly regarded by other serial composers, but has made no mark on the concert world. Highly complex, it calls for a large orchestra but only uses bits and pieces. The writing is spare, acerbic, learned, and the music sounds dry.

Mr. Silverstein can take credit for having learned this devilish and ungrateful work and having given it such a precise reading. But the concerto remains a text more for analysis than hearing. The orchestra did a servicable job with the punctilious score.

The soloist and conductor took several bows but the steady applause was tepid. A lady patron was overheard to say: "This is terrible. I didn't expect to hear this from Boston."

HOWARD KLEIN.

SPRINGFIELD APRIL 6TH.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

SEP 27 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

APR 7 1965

Symphony Attains Zenith In Concluding Concert

Boston Orchestra Under Leinsdorf Performs Magnificently in Junior League Series Closeout

By SAM HOFFMAN

The Boston Symphony Orchestra concluded ~~the Junior League~~ of Springfield concert series this season with a highly polished and thoroughly colorful performance of symphonies by Beethoven and Tchaikovsky.

Under the very capable and adroit leadership of music director Erich Leinsdorf, the orchestra reached the zenith of musical expression in both Beethoven's Symphony No. 8, in F major, Op. 93 and Tchaikovsky's Symphony No. 4, in F minor, Op. 36.

Both works as well as the beautifully developed "Don Juan" tone poem by Richard Strauss call for highly selective but persistent authority. For Mr. Leinsdorf and the Boston Symphony the entire program proved to be one of skilled accomplishment.

The major work was Tchaikovsky's symphony. The orchestra successfully endeavored to exploit the composer's feelings. With Mr. Leinsdorf at the helm, the orchestra moved through each of the four movements with effortless ease to attain the tonal depiction of fate versus happiness.

The composition is a highly emotional work by the composer fluctuating between melodic themes of gloom and prophesy. The orchestra moved with certain established conviction in this area and always with strength.

The Boston Symphony was again a combination of strength and sound in a crisp, splended performance of Beethoven's eighth.

There is a grace and elegance within the eighth that comes into full bloom. Again Mr. Leinsdorf's authoritative leadership was convincing in the illumination of the composer's frankness.

Crisp in Mood

The opening movement is crisp as the mood changes to one almost of gaiety in the second movement. The next area, tempo di minuetto, is a slight change from the second but the final movement is larger in dimensions and loftier in spirit.

In Strauss' "Don Juan," the orchestra exercised the wealth of color within the composition. Here is something that oozes of beauty, swaying moods which are highly developed with the ease of professionalism.

Mr. Leinsdorf and the truly wonderful Boston Symphony Orchestra performed magnificently and those attending last night's concert at Municipal Auditorium could not have left without complete satisfaction that they had seen and heard music at its finest.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAR 29 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

APR 4 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

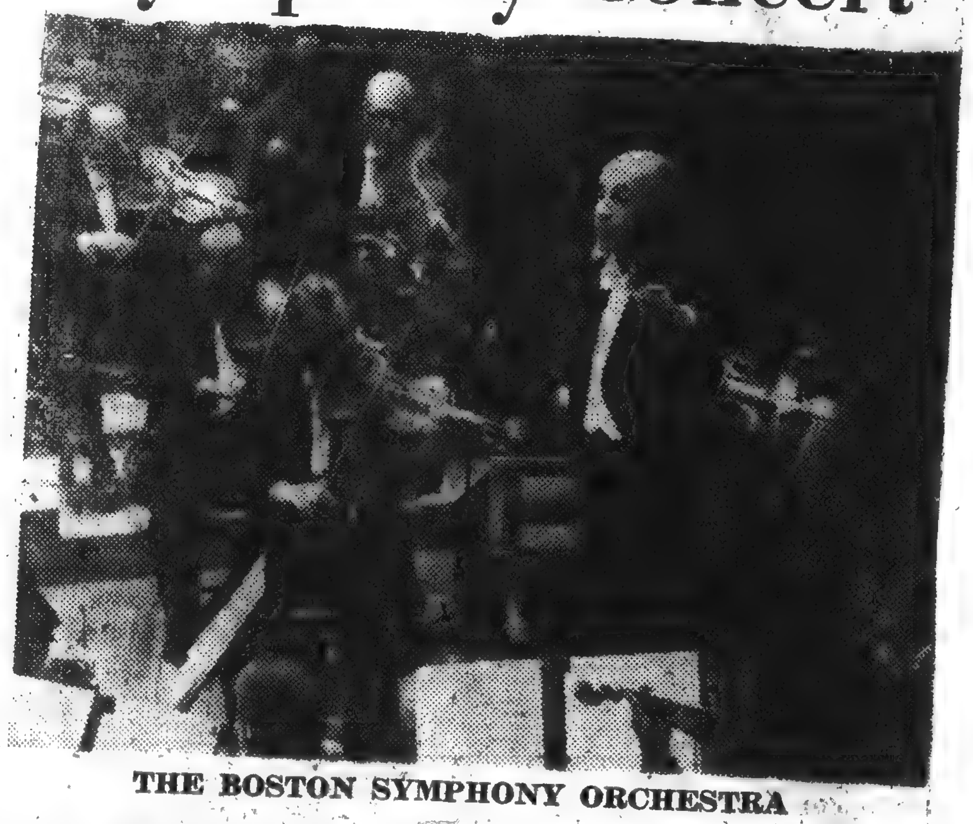
APR 1 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAR 24 1965

Symphony Concert



THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra ~~will present the~~ final concert of the 31st Junior League Concert series at 8:00 p.m., on Tuesday, April 6, at the Municipal Auditorium. Series subscribers are urged to note the correction in concert time, since tickets purchased early in the campaign last spring were printed in error, and indicate an 8:30 p.m. starting time. The new hour, 8:00 p.m., will continue into the next season, since it has proven attractive to parents desiring to bring school-age youngsters to these outstanding concerts.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra since the fall of 1962, will be making his second appearance in Springfield. He performed the concluding concert of the 1963-64 Junior League Concert Series, and was acclaimed by an enthusiastic local audience. The BSO has many fans in the area who journey to the orchestra's winter home at Symphony Hall in Boston, as well as to the Berkshire Music Festival at Tanglewood in Lenox during July and August.

The Boston Symphony has owned, operated and presented concerts in its own auditorium, Symphony Hall, for 62 years. Also, it is the only orchestra in the world conducting its own Summer Festival on its own property and operating its own school of music.

To maintain an Orchestra of the size and calibre of the Boston Symphony Orchestra is an enormous undertaking. In the 1962-63 season, the total cost for salaries, administration, music, transportation, upkeep, et al, was $3,013,228. It is the only orchestra to own a large tractor necessary to mow the areas of green lawns at Tanglewood. The Orchestra earns more of its annual budget through musical means than any other orchestra in the United States: more than 70%, versus a national average of 57%. In the 1961-62 season, the operating deficit was $641,981 before income from investments and contributions from the Friends of the Boston Symphony Orchestra. It would never be possible for the Orchestra to meet its total budget through musical means alone.

Mrs. Evelyn Macaulay, ticket manager, will be in the Forbes and Wallace box office during store hours, from Monday, March 29, through the day of the concert. The Auditorium box office will be open at 7:00 p.m., the evening of the concert. Early reservations are recommended for choice seat locations.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

APR 7 1965

Leinsdorf Leads Boston Symphony in Finale

The Boston Symphony Orchestra played its last concert Tuesday night at the Municipal Auditorium, under the auspices of the Junior League Concert Series. Left to right, are: Dr. Leonard E. Anderson, president of the Concert Association of Greater Springfield; Erich Leinsdorf, musical director of the Boston Symphony Orchestra; Mrs. Edward F. Bridgman, president of the Junior League; and Mrs. Dogan H. Arthur, chairman of the artists committee.

Boston Symphony Plays Magnificently Here

By R. C. HAMMERICH

Erich Leinsdorf and the Boston Symphony Orchestra moved into the Municipal Auditorium for the last of this season's Junior League concert series Tuesday night with a program that couldn't have been more safe and secure.

Play With Elan

It was Beethoven's Eighth, Richard Strauss' "Don Juan" and Tchaikovsky's Fourth, played in that order. Who could complain? The newest piece was "Don Juan," aged 77.

And Boston's well-oiled musical machine played as usual, which is to say magnificently. The musicians know this music intimately. They have played it many years and they play it easily, with elan, with style, with one hand behind their backs.

In fact, they played it all recently in Boston: The Tchaikovsky in January, the Beethoven in February and "Don Juan" in March; and at Tanglewood: "Don Juan" last summer and the Beethoven the year before.

Many local listeners have heard this music live recently, also. The two symphonies were played by the Springfield Symphony Orchestra a year and a half ago; the Pioneer Valley Symphony played the Tchaikovsky a year ago; the Hague Philharmonic played "Don Juan" in Northampton Sunday night.

Wide, Varied Repertory

The Boston orchestra is one of the world's great orchestras; its repertory is wide and varied. We wish it had felt frisky and showed us what it can do with at least one less familiar, more adventurous work.

About the only thing new Tuesday night, aside from the exalted emotional response this great music can recreate when played with such brilliance, was Leinsdorf's baton.

Technique Is Colorful

He has been known as a conductor who used every means short of leaping into the air and stick waving to send messages to his musicians and audience, but no more.

Tuesday night he had a baton, but there was no hint he had given up any of his other means of communication. He scowled, frowned, smiled, glared, danced, bounced on the balls of his feet and swung his arms high and wide.

His technique covered the distance from deep knee bends to the merest finger flicks, and his orchestra responded with a virtuoso performance.

We have reported performances by this orchestra more than 50 times for Springfield readers and the music on the program was familiar to most concert - goers; so perhaps Tuesday's performance can be identified adequately in one paragraph, as follows:

Leinsdorf upheld his reputation for eliminating sticky sentiment from Strauss and Tchaikovsky; the tonal quality was both full and lean; the ensemble was as exact as a good string quartet; these popular old war-horses bounced with a surprising degree of youthful buoyancy.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

MAR 2 8 1965

Boston Symphony Under Leinsdorf Here April 6

The Boston Symphony Orchestra makes a return engagement for the Junior League Concert Series Tuesday evening, April 6, at the Municipal Auditorium. Special attention is again called to the 8 p. m. starting time.

Series ticket holders may notice the printing error of 8.30 concert time if they purchased un-stamped tickets during last spring's subscription campaign. The earlier hour has proven successful in attracting student-age concert goers, and will be continued next season.

Second Appearance

Erich Leinsdorf, as the 11th conductor of the Boston Symphony Orchestra, will be making his second appearance in Springfield, having been here last April for the final concert of the 1963-64 series. Mr. Leinsdorf began his first year as music director of the BSO in the fall of 1962. Its third director in 38 years, he succeeded Charles Munch, now retired, who had served 13 years.

During his first season he introduced the world premiere of Samuel Barber's Piano Concerto, the world premiere of the Benjamin Lees Violin Concerto, and the American premiere of Benjamin Britten's "War Requiem."

He led the orchestra in all 11 concerts of its transcontinental tour in April, and in July began his first summer of directing the Berkshire Music Festival programs at Tanglewood, conducting 18 of the 24 concerts. At the same time he began his duties as director of the Berkshire Music Center, taking an especially active part with his seminars for conductors.

Brilliant Record

Mr. Leinsdorf came to Boston with a brilliant record in the opera. As music consultant and conductor of the Metropolitan Opera, he established an eminent reputation as a conductor of German opera. The Vienna-trained conductor studied with two of the world's outstanding conductors — Bruno Walter and Arturo Toscanini.

When only 20, he hiked from his native Vienna some 150 miles to Salzburg one summer, where he so impressed the late Bruno Walter that he was taken on as his assistant to prepare operas for the festival there.

The following three summers in Salzsburg, 1935-37, he performed similar tasks for Toscanini, who recommended him to the Metropolitan Opera where he made his debut in January 1938, just two weeks before his 26th birthday.

Erich Leinsdorf

He stayed with the Met until 1943, having weathered considerable criticism for his youth and lack of experience, including public complaints by some of the Metropolitan's leading singers.

Cleveland Conductor

He then took on the Cleveland Orchestra, being at the time the youngest conductor heading a major American symphony orchestra. His career with the Cleveland was very short, being interrupted by service in the U. S. Army for nine months. He then served a season at the Met, followed by nine years with the Rochester Philharmonic during which time he brought it into prominence among the country's orchestras.

After a season's directorship of the New York City Opera, he returned to the Metropolitan where he remained from 1957 until his departure for Boston and the resumption of his symphonic career.

Mr. Leinsdorf is a fellow of the American Academy of Arts and Sciences, Boston, and a member of the advisory committee on the arts of the National Cultural Center, Washington, D. C. He was named musician of the year, 1963, by "Musical America," one of the leading magazines in its field in the United States, and this distinction came to him through a poll of the nation's music critics and editors.

Program Listed

Mr. Leinsdorf will present the following program as the concluding concert of the 1964-65 Junior League Concert Series.

Symphony No. 8, in F. Major, Op. 93 .... Beethoven
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace
"Don Juan", Tone Poem (after Nikolaus Lenau), Op. 20 .... Strauss

INTERMISSION

Symphony No. 4, in F minor, Op. 36 .... Tchaikovsky
I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

Mail and phone reservations may be made at the Forbes and Wallace box office which will be open during store hours starting Monday.

FRI-SAT. #23. TUES. #6. SUN. #6 105

EIGHTY- EASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

wenty-third Program

FRID NOON, April 9, *at* 2:00 *o'clock*

ATURDAY EVENING, April 10, *at* 8:30 *o'clock*

RON COPLAND, *Guest Conductor*

BUSONI ...."Rondo Arlecchinesco," *Op.* 46
(First performance at these concerts)

RUGGLES ...."Portals," for String Orchestra
(First performance at these concerts)

BARTÓK ....Concerto for Piano and Orchestra, No. 3
- I. retto
- II. o religioso
- III. o vivace

(First performance at these concerts)

INTERMISSION

BRAHMS ....Variations on a Theme of Haydn, *Op.* 56a

COPLAND ...."Music for a Great City"
- I. Skyline
- II. Night Thoughts
- III. Subway Jam
- IV. Toward the Bridge

(First performance at these concerts)

SOLOIST
SIDNEY FOSTER
Mr. Foster plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

SUNDAY AFTERNOON, April 11, *at* 3:00 *o'clock*

MOZART ....Divertimento in B-flat major, for Strings and Two Horns (K. 287)
- Allegro
- Theme with Variations; Andante grazioso
- Menuetto
- Adagio
- Menuetto
- Andante; Allegro molto

STRAVINSKY ....Concerto in D for Violin and Orchestra
- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

INTERMISSION

TCHAIKOVSKY ....*Symphony No. 4, in F minor, *Op.* 36
- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

UESDAY EVENING, April 13, *at* 8:30 *o'clock*

STRAV ...."Agon," Ballet

STRAV ....Concerto in D for Violin and Orchestra
- occata
- ria I
- ria II
- apriccio

(First performance in this series)

INTERMISSION

PR ....Symphony No. 6, in E-flat minor, *Op.* 111
- Allegro moderato
- argo
- ivace

SOLOIST
JOSEPH SILVERSTEIN

BAL ANO RCA VICTOR RECORDS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 4 1965

Copland to Conduct

The American composer Aaron Copland will conduct the Friday afternoon and Saturday evening concerts of the Boston Symphony. Sidney Foster, pianist, will make his first appearance with the orchestra.

Erich Leinsdorf, music director, will return to Boston for the orchestra's final Sunday afternoon concert of the season, Apr. 11.

Copland's program of Friday and Saturday will include four works which will be performed for the first time by the Boston Symphony: "Rondo Arlecchinesco" by Busoni; "Portals" by Ruggles; Copland's "Music for a Great City"; and Bartok's Piano Concerto No. 3, with Foster as soloist. Copland will also conduct the Variations on a Theme of Haydn, Op. 56a by Brahms.

Next Sunday afternoon, Leinsdorf's program will include Mozart's Divertimento in B-flat, Stravinsky's Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

Sidney Foster was born in Florence, S.C. A child prodigy, he was admitted to the Curtis Institute at the age of 10. In 1940 he was the first person to win the Leventritt Award. The years since then have been filled with tours in the United States and abroad. Last November he played 16 sold-out concerts in 22 days in the Soviet Union. Foster is on the faculty of the Indiana University School of Music.

FRI.-SAT. #23. TUES. #6. SUN. #6.

EIGHTY-F H SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

'wenty-third Program

FRIDA   ERNOON, April 9, *at* 2:00 *o'clock*

SATURDAY EVENING, April 10, *at* 8:30 *o'clock*

AARON COPLAND, *Guest Conductor*

Busoni ...."Rondo Arlecchinesco," *Op.* 46
(First performance at these concerts)

Ruggles ...."Portals," for String Orchestra
(First performance at these concerts)

Bartók ....Concerto for Piano and Orchestra, No. 3
- I. Allegretto
- II. Adagio religioso
- III. Allegro vivace

(First performance at these concerts)

INTERMISSION

Brahms..............Variations on a Theme of Haydn, *Op.* 56a

Copland ...."Music for a Great City"
- I. Skyline
- II. Night Thoughts
- III. Subway Jam
- IV. Toward the Bridge

(First performance at these concerts)

SOLOIST
SIDNEY FOSTER
Mr. Foster plays the Baldwin Piano

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

TUESDAY EVENING, April 13, *at* 8:30 *o'clock*

STRAVI ...."Agon," Ballet

STRAVI S ....Concerto in D for Violin and Orchestra
- Toccata
- Aria I
- Aria II
- Capriccio

(First performance in this series)

INTERMISSION

Pr ....Symphony No. 6, in E-flat minor, *Op.* 111
- Allegro moderato
- Largo
- Vivace

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Sixth Program

SUNDAY AFTERNOON, April 11, *at* 3:00 *o'clock*

Mozart.........................Divertimento in B-flat major, for Strings and Two Horns (K. 287)
- Allegro
- Theme with Variations; Andante grazioso
- Menuetto
- Adagio
- Menuetto
- Andante; Allegro molto

Stravinsky..................Concerto in D for Violin and Orchestra
- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

INTERMISSION

Tchaikovsky...............*Symphony No. 4, in F minor, *Op.* 36
- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

SOLOIST
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Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 4 1965

Copland to Conduct

The American composer Aaron Copland will conduct the Friday afternoon and Saturday evening concerts of the Boston Symphony. Sidney Foster, pianist, will make his first appearance with the orchestra.

Erich Leinsdorf, music director, will return to Boston for the orchestra's final Sunday afternoon concert of the season, Apr. 11.

Copland's program of Friday and Saturday will include four works which will be performed for the first time by the Boston Symphony: "Rondo Arlecchinesco" by Busoni; "Portals" by Ruggles; Copland's "Music for a Great City"; and Bartok's Piano Concerto No. 3, with Foster as soloist. Copland will also conduct the Variations on a Theme of Haydn, Op. 56a by Brahms.

Next Sunday afternoon, Leinsdorf's program will include Mozart's Divertimento in B-flat, Stravinsky's Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

Sidney Foster was born in Florence, S.C. A child prodigy, he was admitted to the Curtis Institute at the age of 10. In 1940 he was the first person to win the Leventritt Award. The years since then have been filled with tours in the United States and abroad. Last November he played 16 sold-out concerts in 22 days in the Soviet Union. Foster is on the faculty of the Indiana University School of Music.

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Sunday Herald
BOSTON, Mass.
Circ. 176,483

APR 4 1965

Orchestra This Week

Copland to Lead Boston Symphony

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has invited Aaron Copland to be guest conductor at the Orchestra's Symphony Hall concerts next Friday afternoon and Saturday evening.

Sidney Foster, pianist, will be guest soloist, making his first appearances with the Boston Symphony. Mr. Leinsdorf will return to the podium next Sunday afternoon to conduct the final Sunday afternoon concert of the season.

Mr. Copland's program of Friday and Saturday will include four works which will be performed for the first time by the Boston Symphony: "Rondo Arlecchinesco" by Busoni; "Portals" by Ruggles; Copland's "Music for a Great City"; and Bartok's Piano Concerto No. 3, in which Sidney Foster will join the Orchestra as guest soloist. Mr. Copland will also conduct the Orchestra in the Variations on a Theme of Haydn, Op. 56a, by Brahms.

NEXT SUNDAY afternoon Mr. Leinsdorf's program will open with Mozart's Divertimento in B-flat, continue with the Stravinsky Violin Concerto, Joseph Silverstein, soloist, and conclude with the Tchaikovsky Symphony No. 4.

Sidney Foster was born in Florence, South Carolina. A child prodigy, he was admitted to the Curtis Institute at the age of ten, and thereafter his career was carefully controlled. In 1940 he was the first person to win the famous Leventritt Award. The years since then have been filled with tours in the United States and abroad. Last November he played 16 sold-out concerts in 22 days in the Soviet Union. Mr. Foster is on the faculty of the Indiana University School of Music.

THE ANNUAL Meeting of the Friends of the Boston Symphony Orchestra, those who have made contributions in the current season to offset the orchestra's deficit, will take place in Symphony Hall this Thursday afternoon at 4 p.m. The Friends will hear a half-hour portion of the orchestra's final rehearsal of the week, conducted by Mr. Leinsdorf.

The annual address and report will follow, presented by Henry B. Cabot, president of the board of trustees. The meeting will then adjourn for tea in the gallery.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 10 1965

At Symphony Aaron Copland Guest, Sidney Foster Soloist

By MARGO MILLER

The composer Aaron Copland was guest conductor Friday afternoon of the Boston Symphony. On the program, to be repeated tonight at 8:30, four of the five works were having first performances at the orchestra's concerts and a fine pianist named Sidney Foster was making his first appearance.

Copland led, as a finale, one of his own scores, originally the music for the movie, "Something Wild," but now called "Music for a Great City." In its present form, "Great City" was first done in London's Festival Hall last May. The movements are "Skyline," "Night Thoughts," "Subway Jam" and "Toward the Bridge."

This reviewer has not seen the movie but certainly "Skyline" suggests just about every film score cliche available. And though one may take pains now to disassociate "Skyline" from New York (the movie's setting) such things as the broken chords for brass mean a camera jumping up a skyscraper, or the dancy passage for orchestra a vista of honky-tonks.

Once past these traps, Copland goes in more for mood and some interesting orchestral color combinations. The score has a large percussion section, which kept eight men busy. On the other hand, "Subway Jam" laid off all the strings but the basses. And in general, "Great City" is a haven for brass players.

Sidney Foster and the Bartok Piano Concerto No. 3 made a fine team. This is Bartok's last work; indeed he left undone the full orchestration of the final 17 bars, his precarious health leading to hospitalization, death.

The Concerto is attractive for its flavorsome first movement, its catchy rhythmic flow in the outer two movements, and in the central movement a cadenza section over steady wind chords. Foster got the flavor. And perhaps even more impressive was his sense of right tone. The piano part is not pretty but rather like the wooden xylophone, round, ringing sound, gentler than the metal glockenspiel, but with its own glow. Foster's Bartok deserved the audience's warm applause.

The program also included Carl Ruggles' "Portals," a short piece for string orchestra. Ruggles, who will be 90 next year, is not much played. "Portals," like good chamber music, has that pleasing tension between the voices, and should be revived more often. It was certainly more engrossing listening than Ferruccio Busoni's "Rondo Arlescchinesco," with which Copland opened the program. Busoni's Harlequin is pretty dim stuff.

Brahms' "Haydn" Variations were, of course, not receiving a first Boston Symphony program. Copland's approach to them is to stress clarity. The orchestra gave him fine support in this and the other works, for the guest conductor is a practiced hand at calling for what he wants. But until the final variation but one and the coda, the music seemed polished but needing of a little more sweep.

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Copla

By Haro

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Herald (m)
BOSTON, Mass.
Circ. 176,483

APR 10 1965

SYMPHONY

Aaron Copland's Conducting Shapes a Stylistic Spectrum

By ROBERT TAYLOR

Aaron Copland makes most conductors sound lifeless. One might name a dozen men at random, capable of conducting rings around him from a technical standpoint: but one would be hard put to find a single musician of that company with greater communicative powers than the eminent American composer who is the guest artist at this weekend's concerts of The Boston Symphony Orchestra.

More Illumination

By this I do not mean to imply that Mr. Copland's conducting technique is deficient. On the contrary, he possesses a soundly admirable style, a clear beat and a comely shaping of phrase. But he does lack the small graces of routining, the painstaking accents that define the orchestral major domo; nor is he especially dynamic

He is, however, a presence, and a very palpable presence. His conducting is a gesture of enlarged experience. He conveys the insight and vitality of music as a living force, and his instinct for the right tempo—as opposed to the rulebook tempo—is keen. To me, his pacing has more illumination than the superficially polished, but inert, executant: there is more joy in it.

Yesterday's **program** was something **of a stylistic spectrum. It glowed feebly enough** with the **Busoni "Rondo Arlecchinesco" and Ruggles "Portals," for string orchestra,** both distinctly **minor pieces,** both with a frail **historical** significance. **Busoni, who wrote in 1914, and Ruggles, in 1926, must have indicated to others the modernity of a stylized romanticism in the first case, and the** virtues **of compression in the second.**

"Arlecchinesco," however, owes its modicum of charm to the piquant timbres of the harlequinade, and despite deft strokes of orchestration sounds rather jingly. "Portals," originally written for 13 strings, is no more than five minutes long, ascending in a steady dramatic line to fff, then after a few measures of serenity, ending in a mystical cadence.

Ruggles may have been groping for the 12-tone row, but its principles were understood by Schonberg; and thus "Portals" is on the periphery of the musical experience of its time. Beside such a piece as Bartok's Third Piano Concerto, which dominated this program, it is completely dwarfed

Sidney Foster, the soloist, gave an excellent account of the vehement, monumentally-scaled score, in turn powerful, contemplative, then filled with a raging desperation to outlast—the composer was literally racing death to the scrawled 'the end' he had written in Hungarian on the score—and prevail.

The score is unlike the dissonant, rhythmically-persistent First and Second Concertos with their hammer-attacks and formidable double-note passages. The broad outer movements declare the inspiration of Liszt, while the middle, "Adagio religioso," has a baroque contra-puntal character. In all probability Bartok left it as a heritage to his pianist-widow.

Mr. Foster's pianism was fleet, brilliant and controlled. He probably could have gotten more from the second movement, but largeness of conception, clarity of tone and vigorous discipline in performance marked the reading. Moreover, he was ably accompanied by Mr. Copland, whose handling of the orchestra in the middle movement — with its tremolos and subtle colors — was first-rate.

The Brahms Variations on a Theme by Haydn were treated with genial amplitude in a warm and expressive reading, and set forth happily. And Mr. Copland gave his own "Music For a Great City" a congenial sweep.

It is quite an uneven score, I think, ranging from orotund cinematic rhetoric to splendid and vital stylization of jazz polyrhythm pervading the tonal mood of an urban landscape. The section called "Subway Jam" is especially evocative in its sonorities and movement. The work is a combination of the magnificent and the trite, and just as the listener gets carried away by its drive, delightful syncopations and texture in one instant, he topples into noisy banality the next. But I doubt if anyone could conduct it as well as its composer, contrary to the usual case.

The final concert of the season, on Good Friday, begins at 3:30 next week; and Mr. Leinsdorf schedules the Prelude "Lohengrin" and Bruckner's Symphony No. 8, in C minor.

The Symphony

The Boston Symphony Orchestra, Aaron Copland guest conductor, presented 23rd program of the 84th season yesterday afternoon in Symphony Hall, Sidney Foster pianist, was the soloist. The program will be repeated tonight at 8:30.

"Rondo Arlecchinesco," Op. 46. Busoni
"Portals," for String Orchestra. Ruggles
Concerto for Piano and Orchestra, No. 3 .... Bartok
Variations on a Theme of Haydn, Op. 56a .... Brahms
"Music for a Great City" .... Copland

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 15 1965

At Symphony Hall

COPLAND CONDUCTS BSO

By ROBERT GUSTAFSON

Some years ago I was part of a small band of die-hards who sat in the rain at the Boston Arts Festival to hear Aaron Copland conduct a program of his own works. On another occasion I heard him both speak and conduct at a Boston Symphony open rehearsal. In both instances Mr. Copland's joy and zest for music, indeed for life, created memorable listening experiences.

Last Saturday evening Mr. Copland again stepped to the podium to conduct a program of Busoni, Ruggles, Bartok, Brahms and Copland and once again he gave us superb listening.

For some reason, however, the audience was unresponsive to the point of rudeness and this behavior took the edge off the entire evening. The works performed were, to be sure, largely unfamiliar. They were also exciting. Despite their inherent qualities and the quality of performance, the fact that they were unfamiliar seemed to be the audience's criterion. The most popular offering was the Brahms "Variations on a Theme of Haydn" which received a most enthusiastic ovation. Yet it was not performed with any more skill or any better intepretation than the other works.

Sidney Foster, soloist for the Bartok "Concerto for Piano and Orchestra," also received a fine ovation for his flashing performance. While this particular work received its first hearing at these concerts, Bartok, in this day and age, is hardly an unfamilar composer.

The evening began with a bright reading of Busoni's "Rondo Arlecchinesco, a spritely delineation of the moods and pranks of Harlequin — now imperious, now thoughtful, now amorous.

Ths was followed by Carl Ruggles' "'Portals' for String Orchestra." Ruggles, like Charles Ives, was one of the real innovators in American music. He experimented with the twelve-tone scale while giving his music a distinctive American flavor. It was given a wholly successful performance.

Mr. Copland's own work was last. Given its first reading at these concerts it is a dramatic, sweeping piece and is entitled "Music for a Great City." Highly rhythmic in places, grand and sweeping in others, it masterfully evokes the moods of New York. Needless to say Mr. Copland did full justice to his composition.

Yet the audience, again, was neither moved nor impressed. The Orchestra members, however, applauded vigorously, and I felt somehow that they were trying to save Boston's reputation musically. As I watched the audience scurrying out I was not at all sure the orchestra had succeeded.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

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Copland and four premières

By Harold Rogers

Aaron Copland -- here as guest conductor of the Boston Symphony — has prepared a smorgasbord for his audiences at the penultimate weekend concerts of this season.

Four first performances are listed for this week on Mr. Copland's program — an odd assortment that sometimes pleased, sometimes displeased, sometimes amused, and at times repelled. They are Busoni's "Rondo Arlecchinesco," Carl Ruggles' "Portals," Bartok's Piano Concerto No. 3, and Mr. Copland's "Music for a Great City."

The only easily digestible item — apart from the Busoni -- was the Brahms Variations on a Theme of Haydn. And this Mr. Copland conducted with grace and sensitivity. (What an eloquent left hand!)

Good guidance

Since Mr. Copland is one of the few composers who is also a good conductor, we can assume that he was equally adept in his readings of the unfamiliar items. Busoni's Harlequin danced, pranced, was glad or sad. It is an engaging work, skillfully composed: one wonders why Busoni is not revived more often.

And the Ruggles! Here, indeed, was a surprise. Here is a New England composer five years older than the Boston Symphony (he was born in 1876), and Friday afternoon marked the first time one of his works had been played by this orchestra.

His "Portals" is good strong writing, lean and spare, with a dissonant content that could have been considered high for 1926 when first heard. While it may now sound mild to most modern ears, there is a fine virile character to this music, a vitality that speaks to our day and still to the future.

The Concerto No. 3—Bartók's last score—proves to embody the composer's great sincerity and skill, yet without that special private vision that gives distinction to most of his earlier writings. One feels that had he had more time to refine, he would have achieved a true masterwork.

The opening Allegretto moves with inexorable momentum as the piano strikes off peppery figures. In the middle Adagio religioso we hear some of Bartók's strong linear writing, the score spare, the piano at times in chorale-like passages or again in trills and runs, embellishing a simple and poignant songfulness.

The Allegro vivace employs accented rhythms with a toccata piano that makes its rollicking way to a brilliant and joyous finale. Sidney Foster handled the piano role with good clean technique and an incisive touch.

But it was Mr. Copland's own "Music for a Great City" that galvanized most of the listeners out of their indifference. The four sections — "Skyline," "Night Thoughts," "Subway Jam," and "Toward the Bridge"—are self-explanatory.

One need then only imagine Mr. Copland at his urbanistic best to get an idea of what goes on—except that one might add that he keeps the battery busy with all kinds of razzmatazz. He again lets a lonely trumpet sing a nostalgic song (remember "Quiet City"?). And he splays out his harmonies in radiant American moods.

Sidney Foster

. . soloist in Bartók's Third Piano Concerto with the Boston Symphony at the weekend concerts.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 4 1965

Copland Reminisces

The '20s, When Every 5-8 Bar Was a Drama

By MICHAEL STEINBERG

Aaron Copland will conduct the Boston Symphony at the coming Friday-Saturday pair of concerts, and there will be the first performance here on his recent "Music for a Great City." The piece was written for the 60th anniversary of the London Symphony Orchestra, and Copland led the American premiere at a concert of that orchestra in Washington last Fall.

The music is derived from the 1961 film score for "Something Wild." The movie did not do well in the theaters, but the composer throught the music was too good just to be buried with it, and he resolved to salvage what he could.

"That isn't always possible," he explained. "Sometimes it's just too fragmentary, but 'Something Wild' had all these scenes where the girl is just left alone in her room with her thoughts. There are long scenes when I had an absolutely free screen for minutes at a time." In sum, it made a good material for a concert piece, and lent itself to the filling of the English orchestra's commission.

The title, "Music for a Great City," originated in London. The film was set in New York, but it didn't seem tactful to indicate that in the name of a piece for London. "This way, every city can identify with it. They even did in Rochester when I conducted it there a while ago."

Murder is Next

Conducting the Boston Symphony put Copland in an anniversary mood. He recalled that it was just over 40 years ago, in February, 1925, that Koussevitzky, then in his first season here, had first conducted a piece of his. It was the Symphony with Organ. Walter Damrosch had given the world premiere in New York a month earlier, with Copland's teacher, Nadia Boulanger, as organ soloist.

That was when Damrosch had turned to the audience and said, "If a young man can write music like that at 23, in another five years he'll be ready to commit murder." Every time after that when Damrosch encountered Copland, he would say, "Now, you understood what I meant, didn't you?"

In Nov., 1925, Koussevitzky led Copland's "Music for the Theater," first here, then in New York at a League of Composers concert. In New York, Ravel's "Scheherazade" was on the same program, and something by Prokofiev. Copland remembers that "all of it got terrible reviews. Olin Downes said about my Theater Music, "We never want to hear this piece again.' "

In the twenties, most of the reviewers were consistently hostile to the new music. "Downes was always holding Sibelius up to us as an example. It was very irritating. Not that one couldn't admire Sibelius, but we just couldn't think of it as 20th century music." Henderson on The Sun was less bad than the others apparently, "but Paul Rosenfeld was our man. We used to wait for each issue of The Dial."

In Boston, H.T.P. on The Transcript was the least likely to be intolerant. Copland still remembers the scandal caused by his Piano Concerto, "all that jazz in Symphony Hall. People who liked it were ostracized from Boston Society. Edward Burlingame Hill wrote a favorable review in Modern Music, and it was obvious from his tone that I was to understand this took great courage."

KOUSSEVITZKY

More important are Copland's recollections of Koussevitzky, not merely of his tireless pioneering on behalf of American composers, but the way in which it was done.

"He really made us feel that the whole week revolved around us and our performance. He didn't always take the tempo one liked, but he had an electric beat, and it was always exciting." Of the other conductors of the time special gratitude, Copland feels, should go to Fritz Reiner and Eugene Goossens, "and, of course, Stokowski, though he didn't happen to do much of my music."

Among the pieces on Copland's Symphony programs is Busoni's "Rondo Arlecchinesco," which he came to know through Toscanini's performances. Another piece is "Portals" by the 89-year-old Carl Ruggles. This performance is, in a sense, a by-product of another project that is keeping Copland occupied this Spring, a series of 12 half-hour programs for educational television, entitled "Music in the Twenties."

The programs are being taped in Boston at WGBH, four in the middle of March, four after the symphony concerts, four more in May. They grew out of a series of lectures Copland gave at Harvard some years ago. He might write a book on the music of the period some day, and he remembered that all his books had thus grown out of lectures.

He has enjoyed his visit to the twenties. "I grew up in that period, and it's very vivid to me. One always thinks history began with oneself anyway. But I was alive then, and it makes me feel like an authority, and there's no one at all around the station who remembers the time. It's nice to be around people who've never heard 'Pierrot lunaire' before and to see them stunned by it."

Enjoys Conducting

Copland looks forward to conducting the Boston Symphony again. In general he finds conducting very tempting, "and it's especially hard when one is offered an orchestra like the Boston."

He had enjoyed working up a repertory of works not his own, Haydn, Brahms, Mendelssohn, Purcell, among others. "No Beethoven though. The only Beethoven I've ever done was the Fourth Concerto with Charles Rosen in Scotland last year."

When was the first time he ever conducted? The piece was "Music for the Theater." "It was one of the Copland-Session concerts, maybe around 1929. No, we couldn't have afforded an orchestra then, more likely something like 1931. And of course that was in the days when every measure was a drama."

108 WED. #3. FRI.-SAT #24 TUES #10

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Twenty-fourth Program

FRIDAY AFTERNOON, April 16, *at* 3:30 *o'clock*

SATURDAY EVENING, April 17, *at* 8:30 *o'clock*

Wagner . . . . Prelude to "Lohengrin"

INTERMISSION

Bruckner . . . . Symphony No. 8 in C minor

- I. Allegro moderato
- II. Scherzo
- III. Adagio
- IV. Feierlich (nicht schnell)

These concerts will end about 5:10 o'clock on Friday Afternoon;
10:10 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR–SIXTY-FIVE

Tenth Program

TUESDAY EVENING, April 20, *at* 8:30 *o'clock*

Beethoven . . . . Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

Stravinsky . . . . Concerto in D for Violin and Orchestra

- I. Toccata
- II. Aria I
- III. Aria II
- IV Capriccio

INTERMISSION

Tchaikovsky . . . . *Symphony No. 4, in F minor, *Op.* 36

- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO — *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOU

Third Program

WEDNESDAY EVENING, April 14, *at* 8:30 *o'cloc*

Beethoven . . . . Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di minuetto
- IV. Allegro vivace

Stravinsky . . . . Concerto in D for Violin and Orchestra

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

INTERMISSION

Tchaikovsky . . . . *Symphony No. 4, in F minor, *Op.* 36

- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 11 1965

Symphony Finale

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will give ~~the final~~ concerts in five of its regular Boston series this week, and its final open rehearsal of the season. The sixth Sunday afternoon concert will be today at 3; the sixth "Cambridge" concert Tuesday evening at 8:30; the third Wednesday evening concert Apr. 14 at 8:30; the eighth open rehearsal Thursday evening at 7:30, and the 24th pair of Friday-Saturday concerts Apr. 16 at 3:30 p.m. and Apr. 17 at 8:30. Leinsdorf will conduct all the performances.

The program this afternoon will include Mozart's Divertimento in B-flat, K. 287; the Stravinsky Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

The "Cambridge" concert Tuesday evening, which will be telecast by WGBH-TV, Channel 2, will include Stravinsky's "Agon"; the Stravinsky Violin Concerto, Joseph Silverstein, soloist; and Prokofiev's Symphony No. 6.

The final Wednesday concert will include the Symphony No. 8, by Beethoven; the Stravinsky Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

The Friday concert will begin at the later hour of 3:30 because of Good Friday. Saturday's program will begin at the regular hour of 8:30 p.m. The program will include the prelude to Wagner's "Lohengrin," and the Bruckner Symphony No. 8 in C minor. In announcing this program Leinsdorf said:

"The moving spirit of Good Friday makes it desirable and mandatory to have a work which would fit this spirit. Nothing seemed to me more fitting than one of the cathedral-like symphonies of Bruckner, and that is why I have chosen Bruckner's Symphony No. 8 for performance on this Good Friday."

At the open rehearsal on Thursday night the orchestra will make its final preparations for the Friday-Saturday concerts.

Six members of the Boston Symphony will play their last Boston concerts in these final days of the 1964-65 Winter season. They will retire from the orchestra at the conclusion of the Berkshire Festival at Tanglewood on Aug. 22. The players are: Einar Hansen, first violin, who has been with the orchestra since 1926; George Madsen, flute, since 1935; Pierre Mayer, second violin, since 1925; Bernard Parronchi, cello, since 1945; Manuel Valerio, clarinet, since 1933, and Manuel Zung, second violin, since 1925.

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The Boston S
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108 WED. #3. FRI.-SAT #24 TUES #10

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR-SIXTY-FIVE

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 16, *at* 3:30 *o'clock*

SATURDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

WAGNER .... Prelude to "Lohengrin"

INTERMISSION

BRUCKNER .... Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

These concerts will end about 5:10 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

The Friday afternoon concerts at 2:00 are broadcast direct from Symphony Hall by Station WGBH-FM; the Saturday evening concerts at 8:30 by Station WCRB, AM and FM, and by WGBH-FM; the Tuesday evening concerts at 8:30 by Station WBUR-FM; the Tuesday evening "Cambridge Series" concerts at 8:30 by Station WGBH-FM and likewise televised by WGBH-TV, Channel 2.

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR-SIXTY-FIVE

Tenth Program

TUESDAY EVENING, APRIL 20, *at* 8:30 *o'clock*

BEETHOVEN .... Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

STRAVINSKY .... Concerto in D for Violin and Orchestra

I. Toccata
II. Aria I
III. Aria II
IV. Capriccio

INTERMISSION

TCHAIKOVSKY .... *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO — *RCA VICTOR RECORDS

EIGHTY-FOURTH SEASON • NINETEEN HUNDRED SIXTY-FOUR-SIXTY-FIVE

Third Program

WEDNESDAY EVENING, APRIL 14, *at* 8:30 *o'clock*

BEETHOVEN .... Symphony No. 8, in F major, Op. 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

STRAVINSKY .... Concerto in D for Violin and Orchestra

I. Toccata
II. Aria I
III. Aria II
IV. Capriccio

INTERMISSION

TCHAIKOVSKY .... *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO — *RCA VICTOR RECORDS

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 11 1965

Symphony Finale

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will give ~~the final~~ concerts in five of its regular Boston series this week, and its final open rehearsal of the season. The sixth Sunday afternoon concert will be today at 3; the sixth "Cambridge" concert Tuesday evening at 8:30; the third Wednesday evening concert Apr. 14 at 8:30; the eighth open rehearsal Thursday evening at 7:30, and the 24th pair of Friday-Saturday concerts Apr. 16 at 3:30 p.m. and Apr. 17 at 8:30. Leinsdorf will conduct all the performances.

The program this afternoon will include Mozart's Divertimento in B-flat, K. 287; the Stravinsky Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

The "Cambridge" concert Tuesday evening, which will be telecast by WGBH-TV, Channel 2, will include Stravinsky's "Agon"; the Stravinsky Violin Concerto, Joseph Silverstein, soloist; and Prokofiev's Symphony No. 6.

The final Wednesday concert will include the Symphony No. 8, by Beethoven; the Stravinsky Violin Concerto, Joseph Silverstein, soloist, and Tchaikovsky's Symphony No. 4.

The Friday concert will begin at the later hour of 3:30 because of Good Friday. Saturday's program will begin at the regular hour of 8:30 p.m. The program will include the prelude to Wagner's "Lohengrin," and the Bruckner Symphony No. 8 in C minor. In announcing this program Leinsdorf said:

"The moving spirit of Good Friday makes it desirable and mandatory to have a work which would fit this spirit. Nothing seemed to me more fitting than one of the cathedral-like symphonies of Bruckner, and that is why I have chosen Bruckner's Symphony No. 8 for performance on this Good Friday."

At the open rehearsal on Thursday night the orchestra will make its final preparations for the Friday-Saturday concerts.

Six members of the Boston Symphony will play their last Boston concerts in these final days of the 1964-65 Winter season. They will retire from the orchestra at the conclusion of the Berkshire Festival at Tanglewood on Aug. 22. The players are: Einar Hansen, first violin, who has been with the orchestra since 1926; George Madsen, flute, since 1935; Pierre Mayer, second violin, since 1925; Bernard Parronchi, cello, since 1945; Manuel Valerio, clarinet, since 1933, and Manuel Zung, second violin, since 1925.

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Sunday Herald
BOSTON, Mass.
Circ. 176,483

Final Week's Programs

Symphony Season Ends Saturday

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will give the final concerts in five of its regular Boston series this week, and its final open rehearsal of the season.

The sixth Sunday Afternoon concert will be this afternoon at 3:00; the sixth "Cambridge" concert this Tuesday evening at 8:30; the third Wednesday Evening concert Wednesday at 8:30; the eighth open rehearsal next Thursday evening (April 15) at 7:30 p.m.; and the twenty-fourth pair of Friday-Saturday concerts next Friday at 3:30 p.m. and Saturday at 8:30. Erich Leinsdorf will conduct all the performances.

The program this afternoon will begin with Mozart's Divertimento in B-flat, K. 287; continue with the Stravinsky Violin Concerto, Joseph Silverstein, soloist; and conclude with Tchaikovsky's Symphony No. 4.

The "Cambridge" concert Tuesday evening, which will be telecast by WGBH-TV, Cannel 2, will consist of Stravinsky's "Agon"; the Stravinsky Violin Concerto, Joseph Silverstein, soloist; and Prokofiev's Symphony No. 6.

THE FINAL Wednesday concert will open with the Symphony No. 8, by Beethoven; continue with the Stravinsky Violin Concerto, Joseph Silverstein, soloist; and conclude with Tchaikovsky's Symphony No. 4.

The Friday concert will begin at the later hour of 3:30 because of Good Friday. Saturday's program will begin at the regular hour of 8:30 p.m. The program will consist of the Prelude to Wagner's "Lohengrin" and the Bruckner Symphony No. 8 in C minor. In announcing this program Erich Leinsdorf said:

"The moving spirit of Good Friday makes it desirable and appropriate to have a work which would fit this spirit. Nothing seemed to me more fitting than one of the cathedral-like symphonies of Bruckner, and that is why I have chosen Bruckner's Symphony No. 8 for performance on this Good Friday."

At the open rehearsal of [illegible] the Orchestra [illegible] preparations for the Friday-Saturday concerts.

SIX MEMBERS of the Boston Symphony will play their last Boston concerts in these final days of the 1964-65 winter season. They will retire from the Orchestra at the conclusion of the Berkshire Festival at Tanglewood on August 22.

The players are: Einar Hansen, first violin, who has been with the Orchestra since 1926; George Madsen, flute, a member of the Boston Symphony since 1935; Pierre Mayer, second violin, who joined the Orchestra in 1925; Bernard Parronchi, cello, a member of the Orchestra since 1945; Manuel Valerio, clarinet, who has been with the Boston Symphony since 1933; and Manuel Zung, second violin, who joined the Orchestra in 1925.

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Record-American (m) (e)
BOSTON, Mass.
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APR 13 1965

CLOSING concert of the Boston Symphony series on Friday, is scheduled for 3:30 p. m., at Symphony Hall. Carrying on the Easter tradition, the orchestra will include in its program works of Bach, Wagner, Bruckner and other composers who have written music especially appropriate for the great feast day. Apropos of this, Harry Ellis Dickson, in his talk at the closing pre-Symphony Luncheon at the Midtown Motor Inn (beginning at 1:15 instead of the usual 12:15) will discuss "Easter Music—Inside the BSO."

Among those invited to attend the special luncheon (traditional dishes from various countries are planned) are Mr. and Mrs. Thomas D. Perry, Jr., Mr. and Mrs. Rosario Mazzeo, Norman P. Shirk, Harry J. Kraut, Mr. and Mrs. Arthur Fiedler, and the Joseph Silversteins. The public is welcome to make reservations (CO 2-1000) and free parking is offered to those attending church services before the luncheon

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Herald (m)
BOSTON, Mass.
Circ. 176,483

APR 17 1965

SYMPHONY

Leinsdorf Finale of Season Is Performance to Cherish

By ROBERT TAYLOR

Erich Leinsdorf saved the best for last. The Bruckner Eighth, which he conducted at the final concert of The Boston Symphony Orchestra's Friday - Saturday series yesterday, is the undoubted highlight of the season.

The last time it was done in this series, early in 1962, William Steinberg was the guest conductor. Steinberg made a few cuts in the development of the Adagio, but edited the score restrainedly by comparison with Koussevitzky whose performance entailed a cut of a full eight minutes in the same section—some of the loveliest music in the Symphony—from one E major chord to another.

Played in Entirety

Erich Leinsdorf, according to his scrupulous custom, played the stupendous work entire — and it was a performance to cherish. He is an uncommonly gifted Bruckner interpreter as he has shown in his treatment of the Seventh. The Eighth, however, is a vastly intricate structure by comparison with the relatively straightforward romanticism of its predecessor, for it marks a return to the tensions of the classical symphonic pattern in a Wagnerian melodic style, and requires nothing less than the total of a conductor's insights into the master's music.

Like all the Bruckner Symphonies, the Eighth is laid out on a generous scale in broad, long-breathed lines of expressive lyricism and bright ceremonial grandeur flooding through the brass. In the early part of this century it used to be critical custom to think of the score as a combination of the exalted and the lamentable: and even so astute a listener as Ernest Newman was led astray by the particular in Bruckner's musical speech here to think that he had planned more than he could properly execute.

This, however, is to miss the point about the way the Eighth is connected. Its sharply dotted rhythms and pauses give the music superficially a pointillistic surface, as though the composer were groping for coherence: but, in fact, the hesitations, repetitions and magisterial bursts of energy, comprise an exactly graduated idiom in which each phrase ends one note higher than the next in working out the design.

So it is by a series of smaller climaxes through which the composer heralds a towering climax, each one sweeping forward and then receding. It was the grandeur of the Leinsdorf reading yesterday that made one feel this as a colossal, cumulative experience, the intensity of the gathering forces gradually merging into heroic exaltation.

The most debatable part of the performance concerned the final movement where the tempi moved at a fast yet plausible pace. Otherwise the consummate musical skill of the account could not be gainsayed. The conductor gave it an unbroken arch, his handling of the tonal element impressive. The mellow sonorities of the Bruckner brasses celestial in their sunbursts, the tremolo strings and vivid woodwinds received a close-knit ensemble; but furthermore, the atmosphere of the mysterious hush that enfolds the work, accented by the rhythmic pedal-point of Schubertian accompaniment, was wonderfully realized.

The net result was profound. A Leinsdorf interpretation is often characterized by the clarity of its phrasing and his chief limitation is sometimes a lack of involvement due to the stress on proportioned detail. But this performance was not the application of formulae, the precision of typical values of, say, two crochets followed by a group of three, rather it was the splendor of emotive power realized in the imaginative handling of these elements — quite simply, magical and inspired conducting.

The afternoon began with a finely-grained performance of the Prelude to "Lohengrin," and ended with the introduction from the stage of six retiring musicians, who leave the BSO after the Tanglewood season. They are Einar Hansen, violin, who has been with the orchestra since 1926, Pierre Mayer, violin, since 1925, Manuel Zung, violin, since 1925, Manuel Valerio, clarinet, since 1933, and Bernard Parronchi, 'cellist since 1945. Mr. Leinsdorf remarked felicitously that the audience might wish to express its thanks, which it did, ending the 84th season in a stirring yet wistful farewell. Godspeed gentlemen.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 24th program of the 84th season yesterday afternoon in Symphony Hall. The program will be repeated tonight at 8:30.
Prelude to "Lohengrin" . . . Wagner
Symphony No. 8 in C minor . Bruckner

THE CHRISTIAN SCIENCE MONITOR Saturday, April 17, 1965 ▲ 7

Bruckner's Eighth

By Harold Rogers

Erich Leinsdorf nodded in the direction of Good Friday yesterday afternoon by conducting the Prelude to Wagner's "Lohengrin" and Bruckner's Eighth Symphony. Lohengrin, after all, was the son of Parsifal; and Bruckner was a devout Roman Catholic. These two facts may thus have a Christian bearing on the program, if not a true paschal one.

Though Mr. Leinsdorf's nod may have been oblique, he at least was clear in his own thought of the unity of Bruckner with Easter. "Nothing seemed to me more fitting than one of the cathedral-like symphonies of Bruckner," he said in an earlier statement to the press, "and that is why I have chosen Bruckner's Symphony No. 8 for performance this Good Friday."

Cathedral-like it is—all one-hour-and-a-quarter of it; yet Mr. Leinsdorf reared up its magnificent architecture without filling it completely with the commensurate spirit.

But spirit was not entirely lacking. He did some lovely things with the Adagio, especially with the eloquent colloquy between the violins and cellos. This movement is beautifully composed, containing some of Bruckner's most simple and heartfelt devotion.

"He is master of the restraining gesture," my seat companion observed of Mr. Leinsdorf after the concert. And his remark sums up Mr. Leinsdorf's past three seasons as music director of the Boston Symphony Orchestra. Few indeed have been the times when the music was given its head and listeners were excited out of their skins. There has been a prevailing wind of restraint. And there is little to indicate a future change in the weather vane.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 17 1965

At Symphony

Globe

Bruckner Eighth Concludes Season

By MICHAEL STEINBERG

To conclude the season on a grandly festive note and at the same time to touch something of the solemnity of the Good Friday spirit, Erich Leinsdorf chose Anton Bruckner's Symphony No. 8 in C minor. Before it came the prelude to Wagner's "Lohengrin." The season ended was the Boston Symphony's 84th and Mr. Leinsdorf's third.

At the end of the concert, in a welcome restoration of a warmly human tradition that had been dropped in recent seasons, the conductor brought forward and introduced to the audience the players who are retiring at the end of the season. Their engagements include the Summer at Tanglewood, but this was their last Friday afternoon subscription concert.

Six players retire this year. They are violinists Einar Hansen, Pierre Mayer, and Manuel Zung (39, 40, and 40 years service respectively), cellist Bernard Parronchi (20 years), piccolo player George Madsen (30 years), and clarinetist Manuel Valerio (32 years).

All were warmly applauded. Leinsdorf wished them well on behalf of their Friday listeners, specifically that they might "eat up their pensions in good health," and assured the audience that the players would be presented with their traveling clocks after Tanglewood.

In spite of the compositional problems Bruckner chose not to solve—though they remain problems for the listener—the Eighth Symphony is a great work. Its advance on its predecessors is in the breadth of its harmonic design.

The first theme is presented as though at an oblique angle to its proper key of C minor, and its appearance firmly on and in C—by then it is a triumphal C major—is reserved until the finale's last pages. This alone helps to establish a large-scale harmonic sweep Bruckner and not achieved previously, but the magnificently eloquent Adagio and even a smaller lyric like the Trio is given an extraordinary energy and grandeur by the powerful harmonic design.

The performance was on the whole very good. Occasionally it became a little pallid for a lack of rhythmic definition. Conductors have attempted the most curious solutions to the problem of giving a convincing performance of this piece, a task that both its length and its sectional construction render difficult. William Steinberg, for example, tries to deal with the piece by leaving large hunks of it out; Eugen Jochum tries to enliven things by making a new tempo for each phrase.

Leinsdorf is far more responsible than that, and his performance was a thoroughly serious approach to the piece, altogether on Bruckner's own terms.

He used the Haas edition, a surprising and at least a controversial decision, for which it would be interesting to know the reason. I would suppose that the later edition by Nowak is both better music and better scholarship. And far from being helpful in explaining the problem of the various versions of the Eighth, the program notes tended rather to muddy the waters.

The playing of the "Lohengrin" Prelude was notable for its beautiful, that is texturally perfectly integrated, brass and percussion playing at and after the climax. More regrettably it was remarkable also for rhythmic vagueness, and the playing never came close to the ethereal pianissimo that is the most special characteristic of this wonderful piece.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

APR 12 1965

Good Concert Concludes Boston Symphony Series

By EARL J. DIAS
Standard-Times Music Critic

BOSTON, April 12—The Boston Symphony Orchestra's 1964-65 Sunday afternoon series came to to an enjoyable conclusion yesterday in Symphony Hall with a program that included Mozart's charming "Divertimento in B Flat Major for Strings and Two Horns," Stravinsky's "Concerto in D for Violin and Orchestra," with Joseph Silverstein as soloist, and Tschaikovsky's "Symphony No. 4 in F Minor."

The Mozart work is one of those divertimenti, serenades, cassations, composed for festive occasions, which Mozart provided on the shortest notice (Kochel's catalog lists 33 of them as surviving). The standing wonder of Mozart's genius is that he often gave something infiniteley better than was asked of him. In fact, he frequently squandered on these passing gaities some of his most precious and undying musical thoughts.

In the "Divertimento in B Flat Major," there is happy evidence of this generosity. The opening allegro is all sunshine and joy. There are two thoroughly delightful menuettos, a lovely adagio, and a lively and tuneful finale.

Strings Crisp, Sharp

The orchestra's string section was in fine form—crisp in phrasing, sharp in its attacks, winning in tone quality—and Mr. Silverstein, the concertmaster, shone especially in solo work in the last two movements.

Mr. Silverstein continued his busy afternoon in the Stravinsky, a work with considerable variety. Somewhat dry and cerebral in its opening toccata, but interestingly orchestrated, it is warmer and more singing in its two arias, and driving technically difficult again in its closing capriccio. Although Mr. Silverstein is not a violinist of great power, he is notable for his firm control of his instrument and for the digital skill necessary to meet the demands of the work. His reading was intelligent and understanding. As he proved in the Bartok concerto earlier in the season, he has an affinity for this sort of work.

In a message to subscribers in yesterday's program, music director Erich Leinsdorf noted that one of the objectives of his programming is "to keep the greatest masterworks fresh and to prevent their being taken for granted." Mr. Leinsdorf brilliantly achieved this objective with his reading of the Tschaikovsky.

Although this symphony is as familiar to most of us as the palms of our hands, Mr. Leinsdorf and his musicians made it sound fresh and new. The reason for this lies in Mr. Leinsdorf's meticulous shaping of the architecture of the work and the orchestra's remarkable response to every nuance of his interpretation.

Virile Reading

It is easy to over-sentimentalize Tschaikovsky, to make him neurotic and saccharine. What Mr. Leinsdorf managed was a virile and powerful reading—particularly of the opening andante and the rafter-rousing finale. In the andantino, the notes literally sang with a haunting loveliness. And in the ingratiating scherzo, the pizzicatto work of the strings was a miracle of precision—sounding as one. The only other string section capable of this finesse and polish is perhaps that of the Philadelphia Orchestra.

The cordial audience gave a merited ovation to Mr. Leinsdorf and his players at the end of the program.

Summary Of Works Performed.

WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON 1964–1965

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Stravinsky: "Pulcinella," Ballet with Song in One Act	XIII	*January* 8–9	794
"Agon," Ballet	XV	*January* 29–30	924

Tchaikovsky: Prelude to "The Queen of Spades"	XIV	*January* 15–16	843
Symphony No. 4, in F minor, Op. 36	XV	*January* 29–30	947
Vaughan Williams: Symphony No. 6	V	*October* 30–31	280
Wagner: Excerpts from "Götterdämmerung" (Dawn; Siegfried's Rhine Journey; Interlude, Act I; Prelude to Act II; Siegfried's Death; Conclusion)	XIII	*January* 8–9	812
Prelude to "Lohengrin"	XXIV	*April* 16–17	1490
Weber: Overture to "Oberon"	XXII	*March* 26–27	1355

GUEST CONDUCTORS

Richard Burgin (Associate Conductor): October 9–10
Sir John Barbirolli: October 30–31; November 6–7
Charles Munch: February 12–13; 19–20
Leopold Stokowski: March 12–13
Aaron Copland: April 9–10

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY–SATURDAY SERIES

Bach	Sinfonia from Cantata No. 174
Bartók	Concerto for Piano and Orchestra, No. 3
Berger	Polyphony
Busoni	†Rondo Arlecchinesco
Carter	Variations for Orchestra
Copland	Music for a Great City
Dvořák	†Symphony No. 3, in E-flat major (Op. 10)
Haydn	†Symphony No. 21, in A major The Seasons ("Die Jahreszeiten")
Huggler	*"Sculptures," Op. 39
Kodály	Variations on a Hungarian Folk Song, "The Peacock"
Lewis	†Designs for Orchestra
Mahler	†Symphony No. 6, in A minor
Menotti	†The Death of the Bishop of Brindisi
Mozart	Symphony No. 33, in B-flat major, K. 319
Piston	*Symphony No. 8
Prokofiev	†"Alexander Nevsky"

PURCELL	†Suite from the Dramatick Music of Henry Purcell (Arranged by Barbirolli)	1
ROSSINI	Overture to "La Scala di Seta"	
RUGGLES	†"Portals"	
SCHOENBERG	†Introduction and Song of the Wood-Dove from "Gurre-Lieder"	
	†Violin Concerto	
SHOSTAKOVITCH	†Concerto for Violin and Orchestra, Op. 99	
STRAUSS	†The Awakening of Helen from "The Egyptian Helen" Interlude and Final Scene from "Salome"	
STRAVINSKY	†"Pulcinella," Ballet with Song, in One Act	
TCHAIKOVSKY	Prelude to "The Queen of Spades"	

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* First performance

† First performance in Boston

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Brahms – 6; Mozart – 5; Beethoven – 4; Bach, Haydn, Shostakovitch, Strauss – 3; Berlioz, Kodály, Liszt, Mendelssohn, Prokofiev, Ravel, Schoenberg, Schubert, Schumann, Stravinsky, Tchaikovsky, Wagner – 2; Bartók, Berg, Berger, Bruckner, Busoni, Carter, Copland, Debussy, Delius, Dvořák, Elgar, Fine, Gluck, Honegger, Huggler, Lewis, Mahler, Menotti, Moussorgsky, Piston, Purcell, Respighi, Rossini, Roussel, Ruggles, Schuller, Sibelius, Vaughan Williams, Weber – 1 each. Total: 80 works by 48 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

BETHANY BEARDSLEE (Huggler: Sculptures). November 13–14. Sketch . . . 389

HELEN BOATWRIGHT (Haydn: The Seasons). January 1–2. Sketch . . . 709

CHARLES BRESSLER (Haydn: The Seasons). January 1–2. Sketch . . . 709

LILI CHOOKASIAN (Schoenberg: Song of the Wood-Dove from "Gurre-Lieder"; Menotti: The Death of the Bishop of Brindisi). October 16–17. Sketch . . . 197

VAN CLIBURN (Liszt: Piano Concertos in A major and E-flat major). Sketch . . . 453

PHYLLIS CURTIN (Berg: "Le Vin"). February 5–6.

JULES ESKIN (Brahms: Concerto in A minor for Violin and Violoncello). December 18–19. Sketch . . . 645

*SIDNEY FOSTER (Bartók: Piano Concerto No. 3). April 9–10. Sketch . . . 1349

GRANT JOHANNESEN (Brahms: Piano Concerto No. 2). March 5–6. Sketch . . . 1157

LEONID KOGAN (Shostakovitch: Violin Concerto). November [illegible] Sketch . . . 517

ALFRED KRIPS (Bach: Concerto in D minor for Two Violins and [illegible] Orchestra). January 29–30. Sketch . . . 901

GEORGE LONDON (Menotti: The Death of the Bishop of Bri[illegible] October 16–17. Sketch . . . 197

*THOMAS PAUL (Haydn: The Seasons). January 1–2. Sketch . . . 709

(Stravinsky: "Pulcinella"). January 8–9. Sketc[illegible] . . . 774

LEONTYNE PRICE (Strauss: The Awakening of Helen from "The [illegible]tian Helen"; Final Scene from "Salome"). March 2[illegible] Sketch . . . 1350

JEROLD SIENA (Stravinsky: "Pulcinella"). January 8–9. Sketch . . . 773

JOSEPH SILVERSTEIN (Brahms: Concerto in A minor for Violin [illegible] Violoncello; Bach: Concerto in D minor for Two Violins [illegible] String Orchestra; Schoenberg: Violin Concerto). Decem[illegible] 18–19; January 29–30; March 26–27).

ISAAC STERN (Beethoven: Violin Concerto). January 15–16. Sketc[illegible] . . . 837

HELEN VANNI (Stravinsky: "Pulcinella"). January 8–9. Sketch . . . 773

*SHIRLEY VERRETT (Brahms: Rhapsody for Contralto; Prokofiev: "Alexander Nevsky"). March 19–20. Sketch . . . 1285

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* Artists who have appeared for the first time with the Boston Symphony Orchestra.

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:	HANDEL AND HAYDN SOCIETY CHORUS, EDWARD F. GILDAY, Director (Haydn: The Seasons)
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor (Brahms: Rhapsody for Contralto Solo, Male Chorus and Orchestra; Prokofiev: "Alexander Nevsky")
	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Menotti: The Death of the Bishop of Brindisi)
	Members of the CATHOLIC MEMORIAL and ST. JOSEPH'S HIGH SCHOOLS GLEE CLUBS, BERJ ZAMKOCHIAN, Music Director (Menotti: The Death of the Bishop of Brindisi)
Cimbalom:	TONI KOVES-STEINER (Kodály: Suite from "Háry János")
Harpsichord:	LUISE VOSGERCHIAN (Haydn: The Seasons)

ERICH LEINSDORF played the harpsichord continuo in Haydn's Symphony in A major, No. 21, and Bach's Sinfonia from Cantata No. 174.

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PENSION FUND CONCERTS

The 134th Pension Fund Concert took place in Symphony Hall on Sunday afternoon, April 4. Artur Rubinstein was the soloist in the following program: Wagner's Prelude to "Die Meistersinger von Nürnberg," Beethoven's Piano Concerto No. 3, and Brahms' Piano Concerto No. 1.

Eight regular Open Rehearsals at Symphony Hall during the past season (October 15, November 12, December 17, February 4 and 11, March 18 and 25, April 15) and a previous Pop Concert on June 27 benefited the Pension Fund.

The eight Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 31st annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on Thursday, April 8, 1965, at 4:00 o'clock. Hen[illegible]abot, President of the Trustees, addressed the meeting, after which Mr. Lei[illegible] conducted a rehearsal of the Orchestra in Wagner's Prelude to "Lohengrin" [illegible] trustees received the members at tea.

The Council of Friends of the Boston Symphony Orchestra, Mrs. Le[illegible]abot and Mrs. Norman L. Cahners, Co-Chairmen, have continued their acti[illegible]hering interest in the Orchestra.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six concerts were given in Symphony Hall on Sunday afternoons. R[illegible]RGIN conducted the concert on December 20 and CHARLES MUNCH on Febru[illegible]

September 27. BRAHMS: "Academic Festival" Overture, Op. 80; SHOST[illegible] Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F maj[illegible]al," Op. 68.

November 15. HUGGLER: "Sculptures," Op. 39 (BETHANY BEARDSLEE); [illegible] Symphony No. 6, in A minor.

December 20. SCHUBERT: Symphony No. 4, in C minor, "Tragic"; C[illegible] Variations for Orchestra; MOUSSORGSKY: "Pictures at an Exhibition" [illegible] for Orchestra by Maurice Ravel).

February 14. BERLIOZ: Overture to "Benvenuto Cellini," Op. 23; DE[illegible] Iberia ("Images," No. 2); ROUSSEL: Symphony No. 4, Op. 53; RAVEL: [illegible] Chloé," Ballet, Suite No. 2.

March 7. STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. [illegible] PISTON: Symphony No. 8; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. [illegible] GRANT JOHANNESEN).

April 11. MOZART: Divertimento in B-flat major, for Strings and Two Horns, K. 287; STRAVINSKY: Concerto in D for Violin and Orchestra (JOSEPH SILVERSTEIN); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

PROGRAMS OF THE TUESDAY EVENING SERIES

Ten concerts were given in Symphony Hall on Tuesday evenings. SIR JOHN BARBIROLLI conducted the concert on November 3; RICHARD BURGIN conducted on December 22, and CHARLES MUNCH on February 16.

September 29. BRAHMS: "Academic Festival" Overture, Op. 80; SHOSTAKOVITCH: Symphony No. 1, Op. 10; BEETHOVEN: Symphony No. 6, in F major, "Pastoral," Op. 68.

No... **Berlioz**: Overture, "The Roman Carnival," Op. 9; **Delius**: "The W... the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"; ... **Williams**: Symphony No. 6; **Sibelius**: Symphony No. 2, in D major, Op...

Now... **Schumann**: Overture to Byron's "Manfred," Op. 115; **Mahler**: ... No. 6, in A minor.

De... **Kodály**: Variations on a Hungarian Folk Song, "The Peacock"; ...: Seven Studies on Themes of Paul Klee; **Dvořák**: Symphony No. 3, ...jor (Op. 10).

De... **...chubert**: Symphony No. 4, in C minor, "Tragic"; **Carter**: Varia... ...rchestra; **Moussorgsky**: "Pictures at an Exhibition" (Arranged for ... Maurice Ravel).

Jan... ...: *The Seasons* (**Helen Boatwright, Charles Bressler, Thomas** ... and **Haydn Society Chorus**).

Feb... ...: Sinfonia from Cantata No. 174; **Bach**: Concerto in D minor for ...nd String Orchestra (**Joseph Silverstein, Alfred Krips**); **Stravin-** ... Ballet; **Wagner**: Excerpts from "Götterdämmerung."

Febr... ...ioz: Overture to "Benvenuto Cellini," Op. 23; **Debussy**: Ibéria ... 2); **Roussel**: Symphony No. 4, Op. 53; **Ravel**: "Daphnis et ... Suite No. 2.

Mar... "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; **Piston**: ... 8; **Brahms**: Piano Concerto No. 2, in B-flat major, Op. 83 (...nesen).

Apri... ...en: Symphony No. 8, in F major, Op. 93; **Stravinsky**: Concerto ...lin and Orchestra (**Joseph Silverstein**); **Tchaikovsky**: Symphony ...nor, Op. 36.

...ams OF THE TUESDAY EVENING "CAMBRIDGE" SERIES

Six co... the "Cambridge" Series formerly held in Sanders Theatre, Harvard Univers... were given in Symphony Hall on Tuesday evenings.

October 1... **Brahms**: "Academic Festival" Overture, Op. 80; **Shostakovitch**: Symphony No. 1, Op. 10; **Beethoven**: Symphony No. 6, in F major, "Pastoral," Op...

November 10. **Mozart**: Symphony No. 38, in D major, "Prague," K. 504; **Berger**: Polyphony; **Mendelssohn**: Symphony No. 3, in A minor, "Scottish," Op. 56.

December 15. **Schumann**: Overture to Byron's "Manfred," Op. 115; **Mahler**: Symphony No. 6, in A minor.

January 12. **Mozart**: Symphony No. 33, in B-flat major, K. 319; **Schuller**: Seven Studies on Themes of Paul Klee; **Brahms**: Concerto in A minor for Violin and Violoncello, Op. 102 (**Joseph Silverstein, Jules Eskin**).

March 16. **Strauss**: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; **Piston**: Symphony No. 8; **Brahms**: Piano Concerto No. 2, in B-flat major, Op. 83 (**Grant Johannesen**).

April 13. **Stravinsky**: "Agon," Ballet; **Stravinsky**: Concerto in D for Violin and Orchestra (**Joseph Silverstein**); **Prokofiev**: Symphony No. 6, in E-flat minor, Op. 111.

PROGRAMS OF THE WEDNESDAY EVENING SERIES

A new series of three concerts in Symphony Hall on Wednesday evenings.

November 25. **Kodály**: Variations on a Hungarian Folk Song, "The Peacock"; **Schuller**: Seven Studies on Themes of Paul Klee; **Mendelssohn**: Symphony No. 3, in A minor, "Scottish," Op. 56.

January 27. Dedicated to the Memory of Sir Winston Churchill. **Schumann**: Overture to Byron's "Manfred," Op. 115; **Mahler**: Symphony No. 6, in A minor.

April 14. **Beethoven**: Symphony No. 8, in F major, Op. 93; **Stravinsky**: Concerto in D for Violin and Orchestra (**Joseph Silverstein**); **Tchaikovsky**: Symphony No. 4, in F minor, Op. 36.

PROGRAMS OF THE THURSDAY EVENING SERIES

Six concerts were given in Symphony Hall on Thursday evenings. **Sir John Barbirolli** conducted the concert on November 5 and **Charles Munch** on February 18.

October 1. **Brahms**: "Academic Festival" Overture, Op. 80; **Shostakovitch**: Symphony No. 1, Op. 10; **Beethoven**: Symphony No. 6, in F major, "Pastoral," Op. 68.

November 5. **Berlioz**: Overture, "The Roman Carnival," Op. 9; **Delius**: "The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet"; **Vaughan Williams**: Symphony No. 6; **Sibelius**: Symphony No. 2, in D major, Op. 43.

January 14. **Schumann**: Overture to Byron's "Manfred," Op. 115; **Mahler**: Symphony No. 6, in A minor.

January 28. **Bach**: Concerto in D minor for Two Violins and String Orchestra (In Memory of Sir Winston Churchill) (**Joseph Silverstein, Alfred Krips**); **Mozart**: Symphony No. 33, in B-flat major, K. 319; **Brahms**: Symphony No. 2, in D major, Op. 73.

February 18. **Berlioz**: Overture to "Benvenuto Cellini," Op. 23; **Debussy**: Ibéria ("Images," No. 2); **Roussel**: Symphony No. 4, Op. 53; **Ravel**: "Daphnis et Chloé," Ballet, Suite No. 2.

March 11. **Strauss**: "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; **Piston**: Symphony No. 8; **Brahms**: Piano Concerto No. 2, in B-flat major, Op. 83 (**Grant Johannesen**).

CONCERTS OUTSIDE BOSTON

NEW YORK CITY

Five Wednesday evening concerts in Philharmonic Hall: *October 21* — **Brahms**, "Academic Festival" Overture, Op. 80; **Mendelssohn**, Symphony No. 3, in A minor, Op. 56; **Menotti**, "The Death of the Bishop of Brindisi" (**New England Conservatory Chorus, Lorna Cooke de Varon**, Director, **Catholic Memorial** and **St. Joseph's High Schools Glee Clubs, Berj Zamkochian**, Director, **George London, Lili Chookasian**). *December 2* — **Huggler**, "Sculptures," Op. 39 (**Bethany Beardslee**); **Mahler**, Symphony No. 6, in A minor. *January 20* — **Tchaikovsky**, Introduction to "The Queen of Spades"; **Prokofiev**, Symphony No. 6, in E-flat minor, Op. 111; **Beethoven**, Violin Concerto in D major, Op. 61 (**Isaac Stern**). *February 24* (**Charles Munch**, Conductor) — **Berlioz**, Overture to "Benvenuto Cellini," Op. 23; **Debussy**, Ibéria ("Images," No. 2); **Roussel**, Symphony No. 4, Op. 53; **Ravel**, "Daphnis et Chloé," Ballet, Suite No. 2. *March 31* — **Brahms**, Piano Concerto No. 2, in B-flat major, Op. 83 (**Grant Johannesen**); **Strauss**, "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; **Piston**, Symphony No. 8; **Wagner**, Prelude to "Die Meistersinger von Nürnberg."

Five Friday evening concerts in Philharmonic Hall: *October 23* — **Shostakovitch**, Symphony No. 1, Op. 10; **Schoenberg**, Excerpt and Song of the Wood-Dove from "Gurre-Lieder" (**Lili Chookasian**); **Mendelssohn**, Symphony No. 3, in A minor, Op. 56. *December 4* — **Kodály**, Variations on a Hungarian Folk Song, "The Peacock"; **Liszt**, Piano Concerto in A major, No. 2 (**Van Cliburn**); **Schuller**, Seven Studies on Themes of Paul Klee; **Liszt**, Piano Concerto in E-flat major, No. 1 (**Van Cliburn**). *January 22* — **Mozart**, Symphony No. 33, in B-flat major, K. 319; **Fine**, Toccata Concertante; **Prokofiev**, Symphony No. 6, in E-flat minor, Op. 111. *February 26* — **Mozart**, Divertimento in D major, K. 136; **Mendelssohn**, Symphony No. 5, in D minor, Op. 107; **Honegger**, Symphony No. 4; **Ravel**, "Rapsodie Espagnole." *April 2* — **Brahms**, Piano Concerto No. 2, in B-flat major, Op. 83 (**Grant Johannesen**); **Strauss**, "Don Juan," Tone Poem (after Nikolaus Lenau), Op. 20; **Piston**, Symphony No. 8; **Wagner**, Prelude to "Die Meistersinger von Nürnberg."

Four concerts were given on Saturday evenings in Carnegie Hall as part of the International Festival of Visiting Orchestras, sponsored by The Carnegie Hall Corporation: *December 5* — **Haydn**, Symphony in A major, No. 21; **...ořák**, Symphony No. 3, in E-flat major (Op. 10); **Shostakovitch**, Con...rto for Violin and Orchestra, Op. 99 (**Leonid Kogan**). *January 23* — **...ossini**, Overture to "La Scala di Seta"; **Stravinsky**, "Pulcinella" (**Helen ...nni, Jerold Siena, Thomas Paul**); **Wagner**, Excerpts from "Götter...mmerung." *February 27* — **Bach**, Concerto in D minor for Two Violins ...d String Orchestra (**Joseph Silverstein, Alfred Krips**); **Berg**, "Le Vin" (**...yllis Curtin**); **Brahms**, Symphony No. 2, in D major, Op. 73. *April 3* **...choenberg**, Concerto for Violin and Orchestra, Op. 36 (**Joseph Silver...n**); **Mahler**, Symphony No. 6, in A minor.

CONCERTS IN OTHER CITIES

Five Su... afternoon concerts in the Veterans Memorial Auditorium, Providence: ...tober 11, November 22, December 13 (**Richard Burgin**, Conductor), ...uary 10, March 21.

Five Th...day evening concerts in the Brooklyn Academy of Music: October 22, ...cember 3 (**Richard Burgin**, Conductor), January 21 (**Joseph Silver...in, Jules Eskin**), February 25 (**Charles Munch**, Conductor), April 1.

The foll...ing additional concerts: Newark, October 24; Storrs, October 25; New ...ndon, November 1 (**Sir John Barbirolli**, Conductor); Washington, ...vember 30 and December 1 (**Bethany Beardslee**); New Haven, January ... (**Richard Burgin**, Conductor; **Helen Vanni, Jerold Siena, Thomas ...ul**); Northampton, February 23 (**Charles Munch**, Conductor); Baltimore, February 28 (**Joseph Silverstein, Jules Eskin**); New Brunswick, March 2; Hartford, March 30 (**Joseph Silverstein**); Springfield, April 6.

BOSTON SYMPHONY CHAMBER PLAYERS

This ensemble, formed under the advisory direction of Erich Leinsdorf, consists basically of the first chair players of the Orchestra. Concerts were given as follows in Sanders Theatre, Cambridge, on Sunday evenings: *November 8* — **Beethoven**, Serenade for Flute, Violin and Viola, Op. 25; **Mozart**, Quartet for Oboe, Violin, Viola and Cello, K. 370; **Beethoven**, Septet, Op. 20. *February 7* — **Copland**, Vitebsk; **Fine**, Fantasia for String Trio; **Mozart**, Quintet for Piano and Winds, K. 452; **Brahms**, Piano Quartet, Op. 60 (**Claude Frank**, Piano Soloist). *March 14* — **Piston**, Divertimento for Nine Instruments; **Mozart**, Sonata for Bassoon and Cello, K. 292; **Carter**, Woodwind Quintet; **Spohr**, Nonet.

Concerts were given at the Hunter College Playhouse, New York, on December 7, February 1 and March 22, and at Dumbarton Oaks, Washington, D. C. on April 12.

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ANNUAL FRIENDS MEETING

April 8th

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Sunday Advertiser
BOSTON, Mass.
Circ. 450,303

APR 4 1965

BSO Annual Report

The annual meeting of the Friends of the Boston Symphony Orchestra will be at 4 p. m. Thursday at Symphony Hall.

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Herald (m)
BOSTON, Mass.
Circ. 177,889

APR 8 1965

Friends to See Symphony Rehearsal

Herald 4/8/65

A SHIRTSLEEVE REHEARSAL of the Boston Symphony Orchestra will be witnessed this afternoon by Friends of the Orchestra at their annual meeting in Symphony Hall, at 4 o'clock. After this informal rehearsal, the 31st meeting of the Friends will be held. Afterwards, the trustees, headed by Henry B. Cabot, president, will receive in the foyer and tea will be served.

Co-chairmen of the meeting are Mrs. Arthur J. Livingston of Whittier Place and Mrs. Henry A. Morss Jr. of Otis Place. Mrs. Louis W. Cabot of Wenham and Mrs. Norman L. Cahners of Brookline are co-chairmen of the Council of Friends.

Among the hostesses will be Mrs. Lewis Cabot of Manchester, Mrs. Carlton O. Fuller and Mrs. Hans Kroto of Belmont, Mrs. Erick Kauders of Marblehead, Mrs. Robert M. P. Kennard and Mrs. Samuel A. Levine of Newton Centre, Mrs. Richard Ely of Weston, Mrs. John Rich and Mrs. Charles Kingsley Jr. of Lexington, and Mrs. Bernard Zighera of Newton.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 9 1965

"YOUNG COMPOSERS must be encouraged," Boston Symphony conductor Erich Leinsdorf tells a B.S.O. friend, and Women's Council Symphony co-chairman Mrs. Louis Cabot nods her agreement at tea and reception Thursday.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

APR 12 1965

An innovation for the recent annual meeting of Friends of Boston Symphony Orchestra was the "shirtsleeves" rehearsal of "Prelude to Lohengrin" by Symphony musicians conducted by Erich Leinsdorf. Henry B. Cabot, president of the B. S. O. trustees, welcomed the Frien with a brief talk and Mr. a Mrs. Leinsdorf gave a receptio in the Huntington avenue foye attractively decorated with "Springtime in the City" moti

Hostesses assisting Mrs. Loui W. Cabot and Mrs. Norman Cahners, co-chairmen, include Mrs. Samuel A. Levine, Mr Carlton Perry Fuller, Mr Lewis Cabot, Mrs. Eric Kauders, Mrs. Hans Krot Mrs. John Rich, Mrs. Charle Kingsley, Jr., Mrs. Robert M. P Kennard, Mrs. Richard Ely Mrs. Bernard Zighera and Mrs Frank W. Whitty.

HOSTESSES—Serving on the hostess committee for the annual meeting of the Friends of Boston Symphony Orchestra at Symphony Hall were, left to right, Mrs. Norman Cahners of Brookline, Mrs. Robert M. P. Kennard of Newton, and Mrs. Hans Kroto of Belmont.

(Record American Photo, John F. Murphy)

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Evening Globe
BOSTON, Mass.
Circ. 144,855

APR 9 1965

Dislike Symphony's Music? Don't Squawk to Pres. Cabot

Today in Society

By MARJORIE W. SHERMAN

After assuring 600 Friends of Symphony that without their understanding and help (financial) "there wouldn't BE any Boston Symphony Orchestra," Pres. Henry Cabot of the orchestra's trustees, went on to say yesterday at the Friends' annual meeting that the end of the season always brings letters from "the squawkers." He admonished the Friends, "If you don't like the music, don't write to me."

He then added that the trustees were mostly Brahms, Bach, and Beethoven men like himself, but that they also shared his feeling that new works were vital to the field of music today. And, anyway, he continued, the entire programming was strictly the bailiwick of the conductor.

He extolled the gifts to the orchestra — many of them sizeable — but took time to praise and to read the letter from a member of the orchestra (unnamed) who sent a check for $50 because he wanted to "share the responsibility for this great orchestra, not only as a performer, but as a patron, too."

Mentioning we were all familiar with having to pay bills, he said he had to pay —and there were more to out $197,000 in B.S.O. bills come.

He gave high praise to the Women's Council for their ingenious luncheons, dinners, and other fund-raisers.

Mr. Cabot also told his intent audience that there was going to be a "real party" at Symphony Hall next Sept. 24 —the Golden Trumpet Ball and 85th anniversary of Symphony's founding (mentioned in this column last week).

Mr. Cabot provoked a slight gasp from the audience when he announced the price of tickets for this lustrous occassion, which is to bring the great names in music from every capital in the world to Boston.

Single tickets will be $150 and boxes for 10 will be $1000.

This will be the council's big project to bridge the deficit gap, and the president urged its support, adding, "We need every friend of music."

He also warned his listeners not to write in about the $10 million arts foundation Federal grant, and proceeded to expertly break the grant down into its various divisions and hand-outs. Boston Symphony would get $2300, "if that," he said.

The orchestra always plans a surprise program for the annual Friends' meeting, and a shirt-sleeves rehearsal was yesterday's surprise. (Mr. Cabot apologized for not removing his own coat, saying that Mrs. Cabot wouldn't let him).

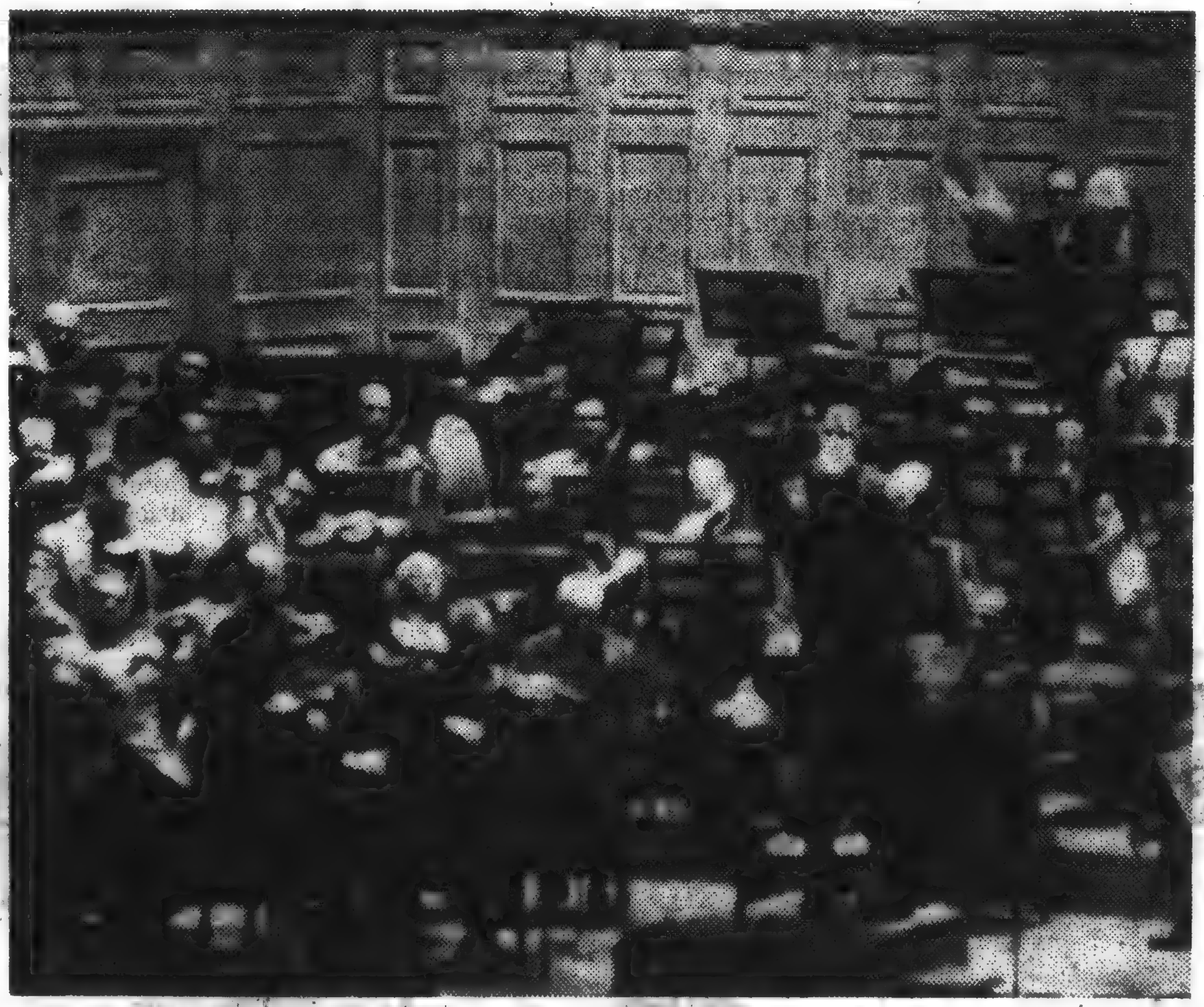
The audience did see an actual rehearsal, too; Mr. Leinsdorf and the B.S.O.'s good men and true haven't had time to go over the Wagner for next week's concert because Aaron Copland has been rehearsing for today's concert, which he is to guest-conduct.

Guests then adjourned to the front foyer for a lavish and lovely tea contributed by the Women's Council. As an earnest of decorative things to come—and their plans for an 1881 setting for the Great Ball are fabulous —yesterday's charming topiary trees and pale pink geraniums were perfect, and the long inviting tables an attractive, cordial council hostesses, headed by co-chairmen Mrs. Louis Cabot and Mrs. Norman Cahners, made this a very pleasant occasion indeed.

Conductor Erich Leinsdorf and his wife took pains to shake hands and exchange a few words with each guest.

Joining them in greetings were a number of the trustees like E. Morton Jennings Jr. and his decorative wife; Theodore Ferris; Francis Hatch; only woman trustee in the orchestra's 85-year history, Mrs. James H. Perkins; Emeritus trustee Oliver Wolcott; Edward Taft; Palfrey Perkins and their wives.

Also: Russell Codman; the Ralph Lawsons; another young and lovely Mrs. Lewis Cabot; blonde, pretty Mrs. Charles F. Hovey; chic, dark-haired Mrs. Harris Fahnestock, already deep in plans for the ball; Mrs. Charles E. Bacon; Mrs. Edward Francis.



SHIRTSLEEVE REHEARSAL by Boston Symphony Orchestra was staged as a treat for Friends of the B.S.O., who held their annual meeting Thursday.

(Globe Photo by Sam Hammat)

AWARDS

MUSIC BUSINESS
NEW YORK, N. Y.
E. O. WEEK - CIRC. N. AVAIL.

DE 2 6 1964 Bykoller

USIC BUSINESS

Cla al Awards—1964

ER H LEINSDORF

Mus ian Of The Year

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In Boston, on tour, and in the studio, Leinsdorf has maintained exceptionally high performance standards. At Tanglewood he has personally participated in revitalizing the ambitions of student performers and composers. He has pursued new areas in programming concerts, in effect expanding the repertoire of the BSO. He has put excitement and anticipation into concert-going. On records he has had a remarkable [illegible] record of superior quality and intelligent interpretation.

For the [illegible]ngs, and much more, Erich Leinsdorf is our choice for Musician Of The Year.

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 161,453

APR 27 1965

Music Federation Award to Leinsaori

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The citation was announced at the Honors Luncheon of the National Federation of Music Clubs at its annual convention in Miami Beach. Robert Cosgrove, of the Baldwin Piano Company, accepted the award in Mr. Leinsdorf's absence.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

JAN 27 1965

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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

APR 15 1965 Bykoller

GRAMMYS GIVEN FOR TOP RECORDS

Armstrong, Bernstein and Boston Symphony Honored

By ALBERT ASHFORTH

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The best opera recording was Bizet's "Carmen" (RCA-Victor), played by Herbert von Karajan and the Vienna Philharmonic Orchestra and Chorus. The award for choral performance went to the Robert Shaw Chorale for Benjamin Britten's "A Ceremony of Carols" (RCA-Victor).

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 817,087 SUN. 1,144,326

APR 14 1965 Bykoller

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Standard-Times (e)
NEW BEDFORD, Mass.
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APR 24 1965

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Evening Globe
BOSTON, Mass.
Circ. 144,855

APR 24 1965

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

APR 26 1965

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AWARDS

MUSIC BUSINESS
NEW YORK, N. Y.
E. O. WEEK - CIRC. N. AVAIL.

DEC 2 6 1964 Byfeller

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Union (m)
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Circ. 83,193
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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

APR 1 5 1965 Byfeller

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Los Angeles Times
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APR 1 4 1965 Byfeller

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NEW BEDFORD, Mass.
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APR 2 4 1965

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Evening Globe
BOSTON, Mass.
Circ. 144,855
APR 2 4 1965

NewEnglandNewsclipAgency,Inc.
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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
APR 2 6 1965

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Presidential citations went to Dr. Henry Hobart, founder-director of Inspiration Point Fine Arts Academy, Eureka Springs, Ark., and Ted Shawn, New York dance director.

Recipients of Recognition Citations were Dr. Arturo Di Filippi, founder-director of the Junior and Senior Opera Guilds of Miami; Lukas Foss, Rochester, N.Y., composer and conductor; Mu Phi Epsilon and Delta Omicron, international music fraternities, and the U.S. Army.

The Miami Herald
MIAMI, FLA.
D. 353,158 SUN. 421,847

APR 2 5 1965

Two Miamians Given Awards For Their Service to Music

Two of the 11 awards presented Saturday by the National Federation of Music Clubs went to Miamians: Dr. Bertha Foster, first dean of the University of Miami's School of Music, and Dr. Arturo di Filippi, director-manager of the Miami Opera Guild.

Mrs. Clifton J. Muir of Coral Gables, president, gave out the honors at the federation's national convention at the Deauville Hotel in Miami Beach. The citations were made for "distinguished service to the world of music."

Dr. Foster, a native of Indiana, studied at the Cincinnati School of Music and came to Florida in 1908 to establish the music department at Florida State College for Women, now Florida State University.

She also founded the School of Music Arts in Jacksonville, the Miami Conservatory of Music and the Musicians' Club of America.

The club is the only retirement home for musicians in the U.S. Miss Foster retired as director last year but she is still president and she still plays the organ.

Dr. Di Filippi, a native of Italy, worked his way to the U.S. on a freighter at the age of 13. He attended Kansas Wesleyan University of Music and Julliard School of Music before returning to Europe to study voice.

Dr. Di Filippi
. . . founded Opera Guild

Dr. Bertha Foster
. . . first dean

He made his American operatic debut in Cincinnati in 1928. When sudden illness interrupted his promising singing career, he came to the University of Miami as a teacher.

Dr. Di Filippi founded the Opera Guild 25 years ago. It presented its first opera in 1942 at the Miami Senior High School Auditorium with a budget of $1,000 and local talent including Dr. Di Filippi himself.

Next season the guild has scheduled three productions: "La Boheme," "Aida" and "Il Trovatore," with major stars.

Three different categories of awards for "distinguished service to the world of music" were given by the NFMC.

Federation citations went to Dr. Foster, Dr. Erich Leinsdorf, conductor of the Boston Symphony; the University of Texas for its music program featuring works of young conposers, and the Ford Foundation for financial aid to operatic and symphonic groups.

Presidential citations were presented to Dr. Di Filippi, Dr. Henry Hobart, founder of the Inspiration Point Fine Arts Academy, Eureka Springs, Ark., and Ted Shawn, founder of the University of the Dance.

Recipients of recognition awards were the Army for promotion of American music; [illegible] Foss, composer and conductor, and international music fraternities, Mu Phi Epsilon and Delta Omicron.

DAILY SUN
MIAMI BEACH FLA.
D. 14,399 SUN. 14,399

APR 2 6 1965

* * *

DISTINGUISHED SERVICE . . . Of the seven recipients of citations given Saturday by the National Federaton of Music Clubs, two are from Miami The NFMC citation, presented at the Music Clubs' convention, were awarded Dr. Bertha Foster and a presidential citation to Dr. Arturo di Filippi.

Dr. Foster received the citation "in recognition of her distinguished service through music, as a nationally known organist, as founder and director of two conservatories of music, as one of the founders of the University of Miami and its first Dean of Music, and as founder of The Musicians Club of America with its provisions for happiness and well being for musicians of the nation."

Dr. di Filippi received a presidential citation "in recognition of his distinguished service to the world of music, as founder and artistic director of the Junior and Senior Opera Guilds of Greater Miami, as a concert artist, a master musician and as a philanthropist who has substantially helped many young artists."

Other recipients of the NFMC citations were Dr. Erich Leinsdorf, conductor of the Boston Symphony Orchestra, the University of Texas and the Ford Foundation; Dr. Henry Hobart, Ted Shawn and the United States Army for "advancing national and world culture through distinguished service to music." The Adjutant General, Major General Lambert and Miss Margaret Lynn, director of the Army Entertainment Program, were present to accept the award for the Army.

Dr. Hobart was cited for his work as founder-irector of Inspiration Point Fine Arts Academy, Eureka Springs, Ark., and Ted Shawn for his distinguished service to the world of dance.

B.S.O MEMBERS ACTIVITIES

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Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

SEP 21 [illegible]

DINNER MEETING of the New Hampshire Philharmonic Orchestra was held Sunday evening at the 88 Restaurant to launch the 1964-65 season. Seated are Mrs. Marion Casey, left, of Manchester, chairman and Miss Anabel Dodge of Manchester, treasurer. Standing from left are Georges Morin of Manchester, vice president; Conductor Rolland Tapley of the Boston Symphony Orchestra and Walter Scheirer of Manchester, president. (Staff Photo)

Sixth Season Is Underway

Philharmonic Society Has Dinner

The sixth season of the New Hampshire Philharmonic Society was launched last night at a dinner meeting held at the 88 Restaurant, attended by approximately 75 members and guests. Present for the occasion, and speaker for the evening was Rolland Tapley of Boston, conductor for the past six years.

At the annual business meeting which preceeded the dinner, Walter B. Scheirer of Manchester was re-elected president, Ralph Bowie of Candia was elected vice president, and Elsie Schilling and Anabel A. Dodge, both of the Queen City, were re-elected secretary and treasurer respectively.

Elected directors were Carl Bartlett of Concord, Marion Casey, Claire Morrison, George Morin, Dr. H. L. Tung, all of Manchester, and Dr. Hermann Sander of Candia. The nominating committee included Richard W. Leavitt of Candia, chairman, Claire Morrison, Manchester, Evelyn Querfurth, Peterboro, Doris Whitney, Nashua, and Dr. Tung.

Reports were made by President Scheirer, Secretary Schilling and Miss Dodge. A report was also made by Miss Kathleen O'Brien of Candia, a member of a group of students of the Society who studied for six weeks with the N.H. Summer Music Festival at Center Harbor. Other students were Bruce Erskine, Nancy and Natalie Peterson, Scott Chase, Thomas Fiske, and Shirley Wallingford, all of Manchester, and William Fuller of Concord.

Conductor Tapley, who has been a member of the Boston Symphony for over 45 years, told of plans for the year, which will officially start next Sunday night at 7:30 with the first of a weekly series of rehearsals at Memorial High School. He discussed plans to bring to Manchester and Concord well-known guest artists, whose names will be made public as soon as details of their appearance are completed.

President Sheirer stated that the first concert will be held November 22 or 29 in Manchester. A total of four concerts will be given, two in Manchester and two in Concord.

Approximately 60 members are now included in the New Hampshire Philharmonic Society. There is need for additional members, persons playing orchestral instruments such as violas, cellos, oboes and English horns. Musicians desiring to join the Society are asked to contact Edward Mayberger, manager of the Society, whose telephone number is 622-7688.

At the present time, the majority of the membership comes from Manchester, with about a dozen members from Concord. Other communities represented include Nashua, Peterboro, Candia, Derry, and Center Barnstead.

Co-chairmen of last night's dinner were Marion Casey and George Morin.

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Dennis
Yarmouth Register
YARMOUTHPORT,
Mass.
Weekly Circ. 2,318

OCT 23 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise
FALMOUTH, Mass.
Semi-Wkly Circ. 5,056

OCT 30 1964

Giora Bernstein of the Boston Symphony Orchestra will be soloist, playing the Mendelssohn Concerto in E Minor, at the Cape Cod Symphony's fall concert Nov. 9 at the Barnstable High School auditorium.

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x 2078, Boston 6 • RIchmond 2-4200
Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

OCT 5 1964

ROLLAND TAPLEY

Philharmonic Rehearses For Opening Concert

If you're a violinist, a cellist, a proficient performer on the viola, the oboe or the bass, you may be one of the new members needed by the New Hampshire Philharmonic Society, which is already rehearsing for its first concert late in November.

Conducted by Rolland S. Tapley of the Boston Symphony Orchestra, the N. H. Philharmonic is beginning its sixth season of public performances with several vacancies.

Skill, Hard Work

Membership qualifications include skill, experience in ensemble playing and the willingness to work hard at each Sunday evening rehearsal, held in Memorial High School.

Interested musicians should get in touch with Edward F. Mayberger, the society's business manager. His home address is 52 Martins Ferry Road, and his telephone number is 622-7688. If you doubt your qualifications to play in the N. H. Philharmonic as a "regular," you may still wish to attend one of the rehearsals and, later on, the concert programs.

Mr. Tapley, a first violinist with the Boston Symphony, which he joined in 1920, is also the conductor of the North Shore Philharmonic Orchestra and concertmaster of the Esplanade concerts given each year by the Boston Pops Orchestra.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Cape Codder
ORLEANS, Mass.
Weekly Circ. 4,915

OCT 22 1964

Giora Bernstein, who has been chosen soloist for the November 9 concert of the Cape Cod Symphony Orchestra. A member of the Boston Symphony, and director of the Boston Chamber Music Society, Mr Bernstein will play the Mendelssohn Concerto in E Minor.

118

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

DEC 1 1964

NEW HAMPSHIRE PHILHARMONIC ORCHESTRA members rehearse for anual winter concert to be given Sunday evening, Dec. 13 in Practical Arts Auditorium. Seventy musicians from throughout the state will appear on stage under the direction of Rolland Tappley, conductor. In panel at left Miss Dorothy Belisle and Mrs. Gabrielle Houle (left to right) follow music score which includes string fingering movement. In panels to the right of Conductor Tappley, youthful oboe soloist Peter Bowman runs through a passage while Kathleen O'Brien of Raymond, who plays trumpet, watches Conductor Tappley and awaits her entry.

(Photos by George Naum)

N. H. Philharmonic Soloists Chosen for Dec. 13 Concert

Two outstanding Greater Boston area vocalists and a 17-year-old Concord clarinet virtuoso will be the soloists Sunday evening, Dec. 13, when the N. H. Philharmonic presents its first Manchester concert of the season at the Practical Arts auditorium.

Conducted by Rolland Tapley of the Boston Symphony who also conducts the North Shore Philharmonic Orchestra, the N. H. Philharmonic is composed of skilled amateurs and professionals from many parts of the state. It will make its first public appearance Saturday night, December 12, at the Crotched Mountain Center in Greenfield. The same program will be presented both evenings.

New to listeners in this area will be John Ring, baritone, and Lesli Loosli, soprano. Both have performed with the Boston Opera Players, the Boston Comic Opera Company and the widely acclaimed "Showtoppers" at the Statler-Hilton. Mr. Ring has also appeared as soloist with the Boston and Cleveland Symphony Orchestras and on a CBS nationwide television hook-up. Miss Loosli has sung summer opera at Tanglewood under Boris Goldovsky and has performed three times as soloist with Arthur Fiedler and the Boston "Pops" Orchestra.

John Adams, a Concord High School senior who has been a regular member of the Philharmonic in recent years, has appeared as soloist twice before with this orchestra as well as with the Greater Boston Youth Symphony, in which he held the first chair as clarinetist. He has also conducted and made recordings.

Tickets for the Manchester concert are now on sale at Coll's Pharmacy and Holland's Drug Store. They will also be sold at Morin's Music Center after December 1.

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ngland Newsclip Agency, Inc.
78, Boston 6 • RIchmond 2-4200

Sentinel (e)
KEENE, N. H.
Circ. 7,894

D

Center Hosts Orchestra On Dec. 12

The New Hampshire Philharmonic Orchestra will present its first 1964-65 concert Saturday afternoon, Dec. 12 at 2:30 at the Crotched Mountain Center in Greenfield.

The Granite State ensemble, composed of amateurs and professionals from many parts of New Hampshire, is conducted by Rolland Tapley of the Boston Symphony, who also conducts the North Shore Philharmonic. It will be the first large orchestra ever to offer a public concert at Crotched Mountain.

Three soloists will be presented on the program—one of them a 17-year-old Concord musician John Adams, who has previously appeared as clarinet soloist with the Greater Boston Youth Symphony and the N.H. Philharmonic. He has performed in Jordan Hall, Boston, and on WENH-TV, and last summer was voted the outstanding music student at Dartmouth's Congregation of the Arts.

The other guest artists will be Lesli Loosli, soprano, and John Ring, baritone. Both have made noteworthy reputations with the Boston Opera Players, the Boston Comic Opera Company and the "Showtoppers" at the Statler-Hilton. Ring has also appeared as soloist with the Boston and Cleveland Symphony orchestras and on nationwide television hookups. Miss Loosli has sung opera at Tanglewood under Boris Goldovsky, and has three times been a soloist with Arthur Fiedler and the "Pops."

MUSICAL MERCHANDISE
REVIEW
NEW YORK, N. Y.
MONTHLY 6,700

DEC 1964

Harold Thompson (right) of the Boston Symphony Orchestra, demonstrates the proper method of striking this large cymbal, similar models of which frequently can be found in the percussion sections of large orchestras. Thompson helped demonstrate cymbals at the Avedis Zildjian Co. display.

NewEngland Newscl
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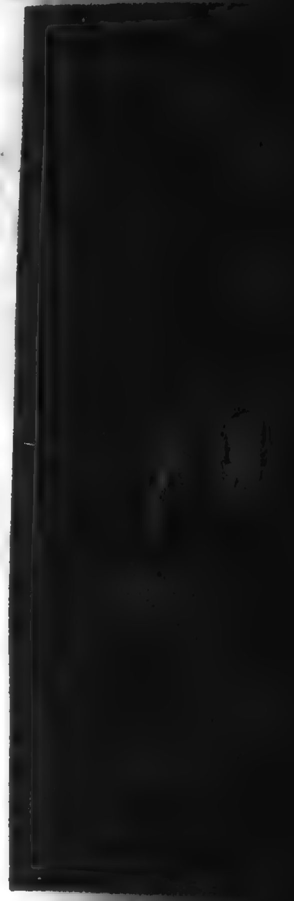

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Box 2078, Boston 6 • RIchmond 2-4200

Monadnock Ledger
JAFFREY, N. H.
Weekly Circ. 1,775

DEC 1964

Concert at Crotched

The big recreation building at the Crotched Mountain Center in Greenfield will be filled with the sound of music, heralding the holiday season, when the New Hampshire Philharmonic Orchestra presents its first 1964-65 concert Saturday, Dec. 12 at 2:30, before an audience including crippled children at the center.

The Granite State ensemble, composed of talented amateurs and professionals from many parts of New Hampshire, is conducted by Rolland Tapley of the Boston Symphony, who also conducts the North Shore Philharmonic. It will be the first large orchestra ever to offer a public concert at Crotched Mountain.

ROLLAND TAPLEY

Three soloists will be presented on the program. . .one of them a 17-year old Concord musician John Adams, who has previously appeared as clarinet soloist with the Greater Boston Youth Symphony and the N. H. Philharmonic. He has performed in Jordan Hall, Boston, and on WENH-TV, and last summer was voted the outstanding music student at Dartmouth's Congregation of the Arts.

The other guest artists Dec. 12 will be Lesli Loosli, soprano, and John Ring, baritone. Both have made noteworthy reputations with the Boston Opera Players, the Boston Comic Opera Company, and the "Showtoppers" at the Statler-Hilton. Mr. Ring has also appeared as soloist with the Boston and Cleveland Symphony orchestras and on nationwide television hookups. Miss Loosli has sung opera at Tanglewood under Boris Goldovsky, and has three times been a soloist with Arthur Fiedler and the "Pops."

JOHN ADAMS

Arthur Fiedler, noted conductor of the Boston "Pops" Orchestra, will appear as a guest to conduct one selection on the program for the benefit of the children's center.

Tickets are available from Beletete's Super Market, Mrs. Walter Greene and Mrs. D.D. Bean Jr.

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Call (e)
WOONSOCKET, R. I.
Circ. 27,550

Chamber Music Concerts Start Friday At Dean

FRANKLIN — The first in a series of chamber music concerts by members of the Boston Symphony Orchestra will be held Friday at 8 p.m. in the Dean Junior College Marvin Chapel.

Members of the Boston Symphony Orchestra performing as part of the Pro Arte Quartet are Fredy Ostrovsky on violin; Jean Cauhape on viola, and Jacobus Langendoen on cello. They will be assisted by Dean Music Director Giuseppe deLellis at the piano.

Selections to be heard will include "Piano Quartet in E Minor," "Sonata in D Major," "Trio for Violin," "Viola and Cello," "Piano Quartet in F Minor." The concert series, sponsored by Dean, is open to the public.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

DEC 3 0 1964

Quartet Program

A string quartet composed by the "national hero of Basque music" will be performed by the Boston Symphony String Quartet in its Jan. 8 program in Jordan Hall. Quartet No. 1 by Juan Crisostomo Jacobo Antonio de Arriaga y Balzola will open the concert. Completing the program will be Schubert's Trio No. 2 in B flat major for violin, viola, and 'cello, and Hindemith's String Quartet No. 1 in F minor, op. 10. The performers, who are the quartet in residence at the New England Conservatory, are Boston Symphony Orchestra men: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. The Jan. 8 concert will begin at 8:30 p.m.; tickets are on sale at the Jordan Hall box office.

Arriaga's Quartet No. 1 is one of three quartets he published in Paris in 1824. He died in 1826 at the age of 19. Extraordinarily gifted, Arriaga had no previous musical training when, at 13, he wrote Los Esclavos Felices, an opera produced successfully in his native Bilbao. He was sent from Spain to study at the Paris Conservatory at the age of 15, and astonished his instructors with his precocity. Arriaga wrote a Mass, a Salve Regina and other church music, cantatas, songs, symphonies, and chamber music. The three string quartets were his only works published during his lifetime.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 2 4 1964

Boston Symphony String Quartet Performs Jan. 8

Works of Arriaga, Schubert and Hindemith will be performed by the Boston Symphony String Quartet in its Jan. 8 appearance in Jordan Hall. The ensmble, which is quartet in residence at the New England Conservatory, is composed of Boston Symphony Orchestra musicians: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine and principal cellist Jules Eskin. The program will begin at 8:30 p.m.; tickets are on sale at the Jordan Hall Box Office.

The Jan. 8 concert will include **String Quartet No. 1** by Juan Arriaga, early nineteenth-century Spanish composer; **Trio No. 2 in B flat major** for violin, viola and 'cello by Franz Schubert; and **String Quartet No. 1 in F minor, op. 10**, written in 1919 by the late Paul Hindemith.

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Sentinel
FRANKLIN, Mass.
Weekly Circ. 3,370

DEC 1 0 1964

Dean Open Concert Series Scheduled

The first in a series of chamber music concerts by members of the Boston Symphony Orchestra will be held Friday, Dec. 11, at 8 o'clock p.m. in the Dean Junior College Marvin Chapel.

Members of the Boston Symphony Orchestra performing as part of the Pro Arts Quartet are Fredy Ostrovsky on violin, Jean Cauhape on viola, and Jacobus Langendoan on cello. They will be assisted by Dean music director, Giuseppe deLellis, on the piano.

Selections to be heard will include Piano Quartet in B Minor, Sonata in D Major, Trio for Violin, Viola and Cello, Piano Quartet in F Minor.

The concert series, sponsored by Dean, is open to the public.

NewEnglandNewsclipAgency,Inc.
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Dennis
Yarmouth Register
YARMOUTHPORT,
Mass.
Weekly Circ. 2,318

NOV 6 1964

Symphony plays Monday evening

The Cape Cod Symphony's fall concert Nov. 9 at Barnstable High School will present 65 musicians and a program of five selections.

The concert starts at 8:30 with the overture to Merry Wives of Windsor by Nicolai, Second is Haydn's Symphony No. 104.

Giora Bernstein, a second violinist of the Boston Symphony, will play the Mendelssohn Violin Concerto in E Minor following intermission. Mr. Bernstein is director of the Boston Chamber Music Society. He studied at the Israeli Academy of Music, graduated from Juilliard and Brandeis University.

The program winds up with Waltz from Sleeping Beauty Ballet by Tschaekowsky and the Intermezzo and Farandole from Bizet's L'Arlesienne Suite No. 2.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 2 7 1964

Program at Jordan Hall

SYMPHONY QUARTET TO PLAY ON JAN. 8

Works by Arriaga, Schubert, and Hindemith will be performed by the Boston Symphony String Quartet in its Friday, Jan. 8 appearance in Jordan Hall. The ensemble, which is quartet in residence at the New England Conservatory, is composed of Boston Symphony Orchestra musicians: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin.

The program will begin at 8:30 p.m.; tickets are on sale at the Jordan Hall Box Office.

The Jan. 8 concert will include String Quartet No. 1 by Juan Arriaga, early 19th century Spanish composer; Trio No. 2 in B flat major for violin, viola, and cello by Franz Schubert; and String Quartet No. 1 in F minor, op. 10, written in 1919 by the late Paul Hindemith.

The Arriaga Quartet No. 1 is one of three works—all string quartets—published while the precocious composer was still alive. He died in 1826 at the age

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

1964

String quartet

The Boston Symphony String Quartet, in residence at New England Conservatory, will play Friday Jan. 8, at Jordan Hall at 8:30. The program will comprise music by Arriaga, Schubert, and Hindemith. Tickets are available from the box office.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105
NOV 1 5 1964

First Baroque Concert to Be All Bach

On Monday, Nov. 16, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra will perform in the first of this year's series of Baroque concerts presented by the Cambridge Society for Early Music in Sanders Theater, Cambridge, at 8:30 p.m.

Silverstein will play Bach's Second Partita for solo violin, which ends with the famous Chaconne. Luise Vosgerchian, harpsichordist, will join him as continuo player in the Bach Partita in E minor and as partner in the last of the six Sonatas for violin and obbligato harpsichord.

Besides his duties as concert master for the Boston Symphony, Silverstein devotes much of his time performing with chamber groups. Miss Vosgerchian is on the Harvard University music faculty.

The Cambridge Society for Early Music will present its second concert on Nov. 23, with Ralph Kirkpatrick performing the entire First Book of the Well Tempered Klavier by Bach, and a third concert on Nov. 30, which will offer the St. John Passion by Schutz and two Bach cantatas. The Cambridge Festival Orchester will be under the direction of G. Wallace Woodworth.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

NOV 3 1964

BSO Quartet Plans Jordan Hall Debut

The newly-formed Boston Symphony String Quartet will perform chamber works of Haydn, Schubert and Brahms on Friday, Nov. 20 at 8:30 p.m., at Boston's Jordan Hall.

The ensemble includes BSO concertmaster Joseph Silverstein, violinist George Zazofsky, violist Burton Fine and cellist Jules Eskin. Tickets for the group's three-concert series are on sale at the Jordan Hall box office.

120

NewEngland Newsclip Agency, Inc.
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Press
WESTWOOD, Mass.
Weekly Circ. 2,884

NOV 1 8 1964

Musicians From Area To Play In Wellesley

Six musicians from Norwood and Westwood are joining the Wellesley Symphony Orchestra for its Sixteenth Annual Pops Concert on Nov. 27, at 8:30 p.m. in the Wellesley Junior High School. They are Mrs. Jean Smyth, Anerew A. Parisi, Arthur Rodgers, Rev. Walton D. Moffit, Mrs. Ann Fleck, and Robert Fleck.

The Orchestra, conducted by Rolland Tapley, first violinist of the Boston Symphony Orchestra, and sponsored by the Wellesley Recreation Commission, will present Leo Litwin, soloist, playing Gershwin's "Rhapsody in Blue." It will also perform works by Tschaikovsky, Rimsky-Korsakov, Beethoven, deFalla, Rodgers and Richard Hayman.

The public is cordially invited to attend this Pops Concert, patterned after the famous Boston Symphony Pops Concerts. The Wellesley Symphony Orchestra has gained an outstanding reputation for the fine music and soloists presented each season. Larger and finer than ever before, the Orchestra will continue in this tradition with the Pops Concert on Nov. 27. Admission Free.

LAKE RONKONKOMA, N. Y.
REVIEW
W. 700

NOV 7 1964

AD-LIB

by Dr. Thomas L. Ramsey

It is most interesting during this age of space exploration and automation to find a person who leaves a technological field of endeavor to pursue a caree in one of the arts.

Such a man is Burton Fine, principal violist this year in the Boston Symphony Orchestra. Mr. Fine's musical and scientific genius bloomed early in life and caused him a number of years of consternation. His parents were firmly against a musical career. As a result Mr. Fine was the possessor of a PHD in Chemistry at the age of 24.

As the result of an ad he read he finally gave in to his lifelong first love and auditioned for a job in the Boston Symphony as a second violinist. The next year, when the principal viola player announced that he was leaving, Mr. Fine auditioned for that position and got it. Such is the pull of art when one becomes its captive.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 18 1964

Trumpet Soloist With Brass Group

Roger Voisin of the Boston Symphony will appear as soloist in a brass ensemble program to be given Tuesday at 8:30 p.m. in Boston University Concert Hall under the auspices of Phi Mu Alpha Sinfonia chapters of both New England Conservatory and Boston University School of Fine and Applied Arts. The concert is open to the public without charge.

Voisin, an alumni member of the fraternity sponsoring this concert, will be featured in Vivaldi's Concerto for Two Trumpets in E Flat Major.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

BOSTON, MASS.
Sunday Globe
Sun. Circ. 488,105

NOV 22 1964

Wellesley Orchestra Pops Concert

Musicians from 20 communities are joining the Wellesley Symphony Orchestra for its 16th annual pops concert on Nov. 27 at 8:30 p.m. in Wellesley Junior High School.

Players will come from Framingham, Franklin, Holliston, Natick, Needham, Dedham, Westwood, Norwood, Newton, Watertown, Waltham, Cambridge, Arlington, Burlington, Sudbury, Weston, Wayland, Belmont, Weymouth and Wollaston.

The orchestra, conducted by Rolland Tapley, a first violinist of the Boston Symphony Orchestra, and sponsored by the Wellesley Recreation Commission, will present pianist Leo Litwin playing Gershwin's "Rhapsody in Blue." It will also perform works by Tchaikovsky, Rimsky-Korsakov, Beethoven, de Falla, Rodgers and Richard Hayman.

Litwin is the official pianist for the Boston Pops.

Admission is free.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 144,855

NOV 2 4 1964

Pops Concert In Wellesley

WELLESLEY — The 16th annual Pops Concert of the Wellesley Symphony Orchestra will be held at the junior high school Friday at 8:30 p.m.

Rolland Tapley, conductor of the orchestra, and a first violinist with the Boston Symphony, will present a program of selections from Tschaikovsky, Rimsky-Korsakov, Beethoven, deFalla, Rodgers and Richard Hayman.

Leo Litwin, pianist for the Boston Symphony Pops Orchestra, will be the soloist. He will play Gershwin's "Rhapsody in Blue."

Pops atmosphere will be prevalent, with tables rimming the orchestra and light refreshments will be served.

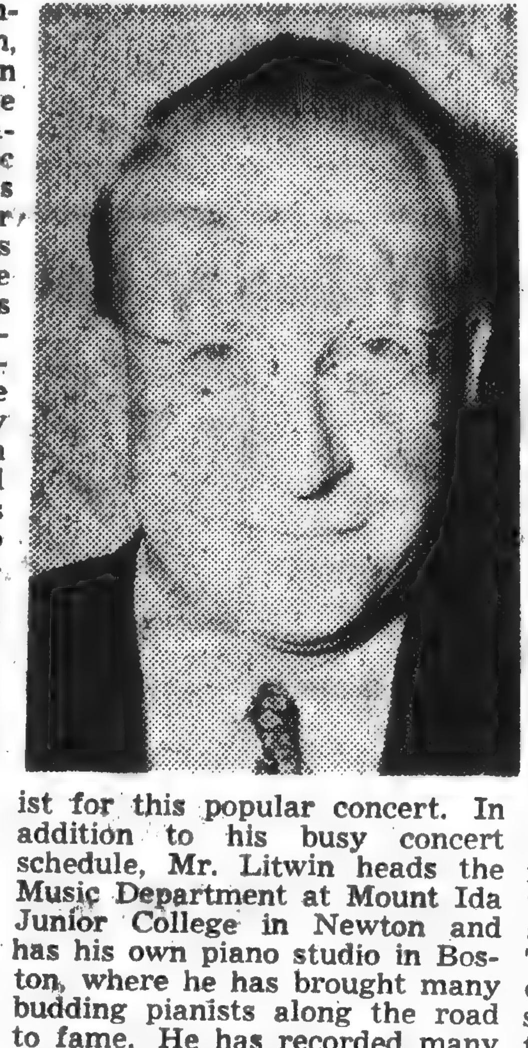
The concert is sponsored by the Wellesley Recreation Commission.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

NOV 1 9 1964

Leo Litwin, Piano Soloist For Wellesley Symphony Pops November 27



For the Sixteenth Annual Pops Concert, Rolland Tapley, conductor, has chosen Leo Litwin, official pianist of the Boston Symphony Pops Orchestra, to be soloist. Mr. Litwin, who is nationally known for his pianistic excellence, will play Gershwin's "Rhapsody in Blue" — a number almost synonomous with his name and the Boston Pops. The Wellesley Symphony Pops is patterned closely after the popular concerts of the Boston Symphony Pops. For this evening, the Orchestra turns the Wellesley Junior High School Gymnasium into a gayly festive hall. Small tables for friends and guests give a delightful informality to the evening of musical entertainment. Refreshments are served by a Corps of Wellesley Junior High girls under the supervision of Mrs. R. White.

The Sixteenth Annual Pops Concert will be presented November 27 at 8:30 p.m. in the Wellesley Junior High School. There is no admission charge and all are welcome. Bleacher seats are available for those who prefer them, and for late-comers. Rolland Tapley, conductor of the orchestra since its beginning, has planned an entertaining evening featuring music of Tschaikovsky, Rimsky-Korsakov, Beethoven, deFalla, Rodgers and Richard Hayman.

Wellesley is particularly proud to welcome Leo Litwin as soloist for this popular concert. In addition to his busy concert schedule, Mr. Litwin heads the Music Department at Mount Ida Junior College in Newton and has his own piano studio in Boston, where he has brought many budding pianists along the road to fame. He has recorded many popular favorites with the Boston Symphony Pops Orchestra for RCA Victor. A recent release is a new version of "The Animals Carnival" performed by the Boston Pops, with Arthur Fiedler, conductor, Leo Litwin as piano soloist and Hugh Downs as the narrator. Among works he has premiered are such popular compositions as Addinsell's "Warsaw Concerto," Phillips' "Concerto in Jazz," Bath's "Cornish Rhapsody" and Addinsell's "Smoky Mountain Suite."

The following young ladies will serve light refreshments during the evening: Lucy Loscocoo, Kathy Burke, Shirley Mansfield, Jane Fumia, Nancy Kerr, Elizabeth Craig, Penny Pounder, Andrea Duggan, Bernadette Jarvis, Kate Jewett, Jenny Frency, Sally Muther, Betsy Talbot, Martha Ewing, Ellen Minster, Lee Dusenbury, Mary Lou Sullivan, Pat Nahass, Betsy Gardner, Marcia Blount, Kathy Greer, Donna Power, Harriett Hoffman, Nancy Brown, Bronwen Day, Jody Frost, Betsy Taylor, Jill Kearney, Marilyn Wilton, and Jeanmarie Early.

If you know of people who are new to our Town festivities why not invite them to join you at the concert? All are welcome. The concert is free of admission charge. The Orchestra is sponsored by the Wellesley Recreation Commission and supported by the many Friends of the Orchestra. Friday, November 27 at the Wellesley Junior High School at 8:30 p.m. is the time. Be early!

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 17 1964

Cello Soloist

Richard Kapuscinski of the Boston Symphony will be guest artist in Bloch's "Schelomo" Thursday evening with the New England Conservatory Orchestra under Frederik Prausnitz.

NewEngland Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 8 1964

B.S.O. Quartet To Play Haydn, Schubert, Brahms

Haydn, Schubert and Brahms will be performed by the Boston Symphony String Quartet ~~at its first~~ concert Nov. 20 at Jordan Hall. Other concerts will be on Jan. 8 and Mar. 19.

The quartet is composed of Joseph Silverstein and George Zazofsky, violins; violist Burton Fine and cellist Jules Eskin.

The Nov. 20 program includes Haydn's Quartet in E flat major, op. 76, no. 6, Schubert's Quartet in E major, op. 125, no. 2, and Brahms' Quartet in B flat major, op. 67.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

THE BOSTON SYMPHONY STRING QUARTET gives its premiere performance in Jordan Hall on Friday, Nov. 20 at 8:30 p.m. The quartet is composed of Boston Symphony Orchestra virtuosi (left to right) concertmaster Joseph Silverstein, violinist George Zazofsky, principal cellist Jules Eskin and principal violist Burton Fine. The quartet, which is in residence at the New England Conservatory, will perform Haydn's Quartet, op. 76, no. 6, Schubert's Quartet in E major, op. 125, no. 2 and Brahms' Quartet, op. 67. Tickets are on sale at the Jordan Hall Box Office, 30 Gainsboro Street, Boston.

NewEngland Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

NOV 24 1964

Symphony's String Quartet Opens Season

The Boston Symphony String Quartet began its three-concert season in Jordan Hall on Friday evening. Essentially, the group is the old Nova Arte Quartet risen from the flames of the great Philadelphian raid on our Symphony. The two violinists, Joseph Silverstein and George Zazofsky, are the veteran members of the group; now Burton Fine is the violist and Jules Eskin the cellist.

For their first concert, the Quartet chose a conservative program consisting of Haydn's Quartet in E flat, Opus 76, No. 6, Schubert in E, Opus 125, No. 2, and the Brahms B flat, Opus 67. The Haydn is not one of the greatest of the late quartets, but the minuet and finale are a great delight with their mad metric quirks. The first movement, a set of variations, is rather regular; the Fantasia sounds less fantastic than its scheme of repeating a simple in an increasingly remote series of keys would suggest.

Schubert's very early quartet is striking enough at once to raise the question of why it is not more often heard. Juxtaposition with Haydn put Schubert's weaknesses very much in evidence, the squareness of the phrasing, and the tendency immediately to repeat literally his bons mots.

The Boston Symphony Quartet shares, though to a milder degree, some of the problems of the Boston Symphony Chamber Players. Expert instrumental playing and a sound routine must to some extent take the place of the sort of intense living with the music and with each other that is necessary for first-rate chamber playing.

There is tension and attention in the playing, but still, the pall of a fundamental rhythmic slackness hangs over most of the Quartet's work, tending to make everything a bit bland and shapeless. In the first Variation of the Haydn, for example, the second violin plays the original melody while the first violin adds a new counterpart. The second violinist could never bring himself to let go of his phrase endings, habitually stretching eighth notes into quarters and even beyond. I single out the fault not for its own sake, but because it is so characteristic of the rhythmic insipidity that was apt to take over the performances at any time.

Most of the playing was agreeably straightforward, and what happened was in general dominated by a certain level of intelligence and taste, whose vigilance was only occasionally relaxed, for example, in the fussy phrasing at the beginning of the Brahms Andante, or in the sentimental slowing down of the G flat Variation in the finale.

And clearly the whole operation is at a high enough level—one can tell what the character of the pieces is, and one can enjoy listening — so as to deserve greater public support than was suggested by Friday's sparse attendance.

M.S.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 2,600

NOV 6 1964

Boston Symphony String Quartet Makes Debut

Works by Haydn, Schubert, and Brahmn will be featured in the premiere performance of the Boston Symphony String Quartet Jordan Hall on Friday, November 20 at 8:30 p.m. The quartet, which is in residence at the New England Conservatory, is composed of Boston Symphony Orchestra virtuosi: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violinist Burton Fine, and principal cellist Jules Eskin.

The November 20 concert will include Haydn's Quartet, op. 76, no. 6, Schubert's Quartet in E major, op. 125, no. 2, and Brahms' Quartet, op. 67.

Tickets for the group's three-concert series are on sale at the Jordan Hall Box Office; the performances are scheduled for Friday evenings – November 20, January 8, and March 19.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 21 1964

New quartet makes its debut

By John Marshall Cuno

Joseph Silverstein, George Zazofsky, Burton Fine, and Jules Eskin, having fulfilled their Friday afternoon commitment at Symphony Hall, put away their instruments only long enough to have dinner and then set up shop again in a different location —stage center at Jordan Hall.

Together these gentlemen constitute the Boston Symphony String Quartet in residence at the New England Conservatory. On Friday evening the new group made its debut with a classical program.

A Haydn, ingeniously delightful and courteous; a Schubert, using warm color combinations, always discovering new ones; and a Brahms undaunted by Beethoven's example but rather uplifted and perfected by it—these old friends of chamber music lovers came to life in vibrant and magical ways for an enthusiastic audience.

Of pure delight was Haydn's Quartet in E-flat major, Op. 76, No. 6. The lilting first movement happened so effortlessly! And after the Adagio of the second movement, how important to wait, as the players did, for the silence to make itself felt before relaxing the instruments! The music slipped softly backward out of the mind like a receding tide, but the mood was still there.

Spirited is the word for the other movements, especially the Finale, but rather than sudden contrasts in the Finale, there is gradual building and diminishing. Lots of rapid, short bowing and an abrupt flourish bring it to a close. Here too was togetherness.

We then heard a strongly felt and melodious expression of Schubert's Quartet in E major, Op. 125, No. 2 in which combinations of coloring in the instruments is more important than individuality of the voices. The second movement is slow but anything but static, and the group rendered it with a noticeably intense inner excitement.

Less exciting, though more complex and busy, are the final two movements, though the players did achieve a striking fabric of tones and tempo.

Brahms is quoted as having said in his diary that the third movement of his Quartet in B flat major, Op. 67, was the most tender thing he had ever written. The ensemble imparted this tenderness, as well as other qualities — above all an intense happiness — throughout.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Herald
Morn. Circ. 176,483

NOV 21 1964

SYMPHONY'S QUARTET: BLENDED VIRTUOSITY

By McLAREN HARRIS

What one expects from first chair Symphony men stems from their standing, experience and duties in a large and superior organization: high individual standards of musicianship and leadership. What the Boston Symphony String Quartet provided last night at Jordan Hall was something even more.

Having shed the cloak of orchestral environment earlier yesterday afternoon, Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello, settled into the problems of small ensemble with more audible affinity of purpose than I had frankly anticipated. The program consisted of familiar names, yet not making up a network of beaten paths: mature Haydn, flowering Schubert and middle Brahms.

From our expectations we may submit as foregone conclusions the players' pointed discipline and energy for such moments as the Menuetto from Schubert's Quartet in H major, Op. 125, No. 2, or the finale to Haydn's flat major, Op. 76, No. 6. But the string quartet in its ultimate glory is a seamless fabric, and glimpses of this achievement in the slower movements were the most gratifying.

The dynamic contrast in Haydn's Adagio ranged from full-bodied sonority to a delicate whisper; from the BZrahms B flat Quartet, Op. 67, the tenderly urgent Agitate and accompanying Allegretto were a rapture of muted timbres. Only in the Schubert Menuetto and Rondeau were there protrusions from tonal context as with the first violin, not altogetther accountable by the natural prominence of register.

Straightforward Haydn, passionate Schubert without the earmarks of strain and truly opulent Brahmn are worthy accomplishments, and beside the moments where technique could serve adequate function, if not its zenith, the treasured phrases showed up in lasting impression.

The Program

The Boston Symphony String Quartet, consisting of Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello, were presented last night in Jordan Hall by the New England Conservatory of Music.

Quartet in E flat major, Op. 76, No. 6 . . . . Haydn
Quartet in E major, Op. 125, No. 2 . . . . Schubert
Quartet in B flat Major, Op. 67 . . . . Brahms

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

NOV 21 1964

BSO String Quartet Bows

By Peter M. Knapp

The Boston Symphony String Quartet, quartet in residence at the New England Conservatory of Music, made its debut last night at Jordan Hall.

For a disappointingly small audience, the new quartet performed Haydn's Quartet in E flat, Opus 76, No. 6; Schubert's Quartet in E, Opus 125, No. 2, and Brahms' Quartet in B flat, Opus 67. Members of the ensemble are principal string players of the Boston Symphony: Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola, and Jules Eskin, cello.

The quartet shows evidence of developing into an excellent chamber group, but it is not at that point yet. Like any endeavor requiring exquisite teamwork and precise timing, a string quartet takes time to develop, regardless of the individual excellence of its players. A good quartet is considerably more than the sum of its parts. With more working experience together, the Boston Symphony group should progress considerably this season.

Uneven Performances

Last night's concert was quite uneven. There were moments of beautiful playing, as in the second movement of the Haydn in which tone and subtlety of dynamics were elegantly balanced, or in the rondo of the Schubert.

On the other side, the last two movements of the Haydn were rough, with rhythm and accenting the chief problem in the former and an initial lack of agreement on the tempo marring the latter, along with some course ensemble passages.

In the Brahms, though, things generally went better. There was more of an emotional commitment to the score. The Brahms, too, is a more substantial work than the lighter and more direct Haydn and Schubert quartets.

Brahms' intricate polyphony in the first movement, the rapturous mood and marvelous harmonies of the second, the change of pace in the third section with its rhapsodic viola passages, and the artful variations of the finale rank among the composer's finest achievements.

The balance and blend of the Boston Symphony Quartet were exemplary here. At its best, the quartet has a wonderfully warm sound, and the occasional stiffness in phrasing and problems of transition in tempo and meter could be forgiven during the outpouring of sumptuous tone.

Among the highlights of the program, Mr. Fine's eloquent solos in the third movement of the Brahms; and Mr. Eskin's sensitive, unobtrusive playing throughout should be mentioned. Mr. Zazofsky was as usual steady and reliable, while Mr. Silverstein has developed considerably as a leader since last season.

Globe 11/17/64

Silverstein: Evening Of Mixed Excellence

By MICHAEL STEINBERG
Globe Music Critic

The Cambridge Society for Early Music opened its current Sanders Theater series Monday evening with a concert at which that master fiddler Joseph Silverstein, with Louise Vosgerchian at the harpsichord, addressed himself to the problem of playing Bach. He gave one piece in each of three categories: the E-Minor Partita With Figured Bass, the D-Minor Partita for Unaccompanied Violin and the G-Major Sonata for Violin with Harpsichord Obbligato.

The program book contained a thoughtful essay by Silverstein on "The Violinist's Dilemma in Baroque Music." It said in part: "It would be foolish indeed for a performer to reject all knowledge of the past in playing this music. It would be equally foolish for him to attempt to eradicate every vestige of the modern style from his playing in order to achieve a rather dubious authenticity. We must bring something of ourselves into the music when performing, and our playing is, after all, a product of the 20th century."

There, in essense, is the review of Monday's concert. Silverstein brought to Bach's music the qualities that characterize his playing in general. Of these perhaps the most conspicuous is a rare and brilliant mastery of the violin. There is also in his playing a studied seriousness that insures that nothing happens except on purpose.

The reservations I have about Silverstein's playing of Bach are essentially those I have about his playing of Mozart or Bartok also. His style is one of a certain nervous intensity, and its symptoms are a near anxiety lest the sounds stop, a sense almost of rushing into the next phrase so that the musical flow is deprived of all tranquillity.

He tends to equalize, even to streamline music. In the great D-Minor Chaconne he showed that he had considerable tonal resources, but he used them rarely. The predominant sound is a sweet and even one with a fast vibrato, spelled now and again by some good lusty digging into the G string.

He is apt to apply the same glossy varnish to his phrasing that he imposes upon his tone. There is the tendency, already mentioned, to try to eliminate spacious breathing between phrases, and rapid passages like the brilliant scales in the Chaconne conveying almost no sense of melodic or harmonic contour.

All this produced a generally quite effective performance of the E-Minor Partita. In parts, at least, of the D-Minor Partita, the playing was most impressive. Silverstein treated the Chaconne quite freely, articulating the changes of mood and the structural divisions with considerable liberties of tempo.

The G-Major Sonata was a display for the most part only of the less attractive side of Silverstein's playing. There was little sense of direction, and the endless and bland legato where an alert sort of articulation was needed made it a painful bore to hear.

While Miss Vosgerchian is an excellent pianist, she is, like many good pianists, quite a poor harpsichordist. She does not achieve a proper legato, and her rubato makes an anguished, hobbled effect that I cannot imagine her tolerating in her own piano playing.

It was in all an evening of mixed excellence. Once at least, in the Chaconne, it reached a level of really high attainment. It also demonstrated that the problems of playing Bach are not altogether unrelated to those of playing more recent music.

The second concert in the series will take place next Monday evening in Sanders Theater. Ralph Kirkpatrick will **play the entire First Book of Bacvh's "Well-Tempered Clavier." Because of the length of the program the starting time for this concert will be 8 o'clock.**

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222

NOV 13 1964

THE MAYOR IS INVITED to the 1964-65 art and music series sponsored by Newton Junior College which opens Wednesday with a concert by the Boston Symphony Trio at College Hall, Washington Park, Newtonville. Mayor Gibbs is shown greeting Joseph Silverstein, concert master of the Boston Symphony Orchestra and Charles W. Dudley, president of Newton Junior College. Wednesday's concert will feature Mr. Silverstein together with Burton Fine, viola and Jules Eskin, cello. (News-Tribune photo by W. B. Hay.)

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 3 1964

Musical Chairs

Orchestra's New Drum Goes More Than Bang

By MARGO MILLER

One of the newest members of the Boston Symphony is the gong drum built for the orchestra's percussion section and in use since the last weeks of the Tanglewood season.

Harold Thompson and Thomas Gauger who are in charge of the gong are equally as pleased with the new mallets which can be used on the gong drum, the bass drum and the Chinese gong.

At first glance, the mallets, somewhat over a foot long, look like paint rollers. One side of the cylindrical head is covered in sheep skin. But the other half is pieced out with heavy felt. The entire mallet cloth is laced on the cylinder, and as Gauger pointed out, can be loosened to insert more stuffing under either fleece or felt for soft work on the drum head.

That's not all. On one end of the mallet head is a piece of plush. On the other is a coil of gum rubber. The rubber is especially valuable for playing staccato passages. Instead of beating each note, the player now rubs the gum across the drum head. All sorts of dynamics and textures can be produced with any of the quadripartite mallets.

The gong drum is a great big thing, something over four feet in diameter. It has a single head, so that the sound issues forth with great power. Gauger tunes the drum with a key inserted in heavy-duty screws; other drum screws require only the turning of a handle affixed to them.

The shell of the new drum, bought from L.W. Hunt of London, is made of marine plywood and steel bands and was built by an organ maker.

Thompson says his new toy has a whole range of different colors. Drums go more than bang, as was evident in his and Gauger's demonstrations of passages from Stravinsky's "Firebird," the Verdi Requiem and a bit of foolery called doing an airplane propeller.

Correction

In the interview in Saturday's Globe with Sir John Barbirolli, guest conductor of the Boston Symphony, it was stated that the Vaughan Williams Symphony No. 6 was having its first performance in Symphony Hall. Serge Koussevitzky gave the work its American premiere at Tanglewood in August, 1948 and repeated it that October in Boston.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1964

ONGGG

Boston's New "Gong Drum"

By Harold J. Thompson

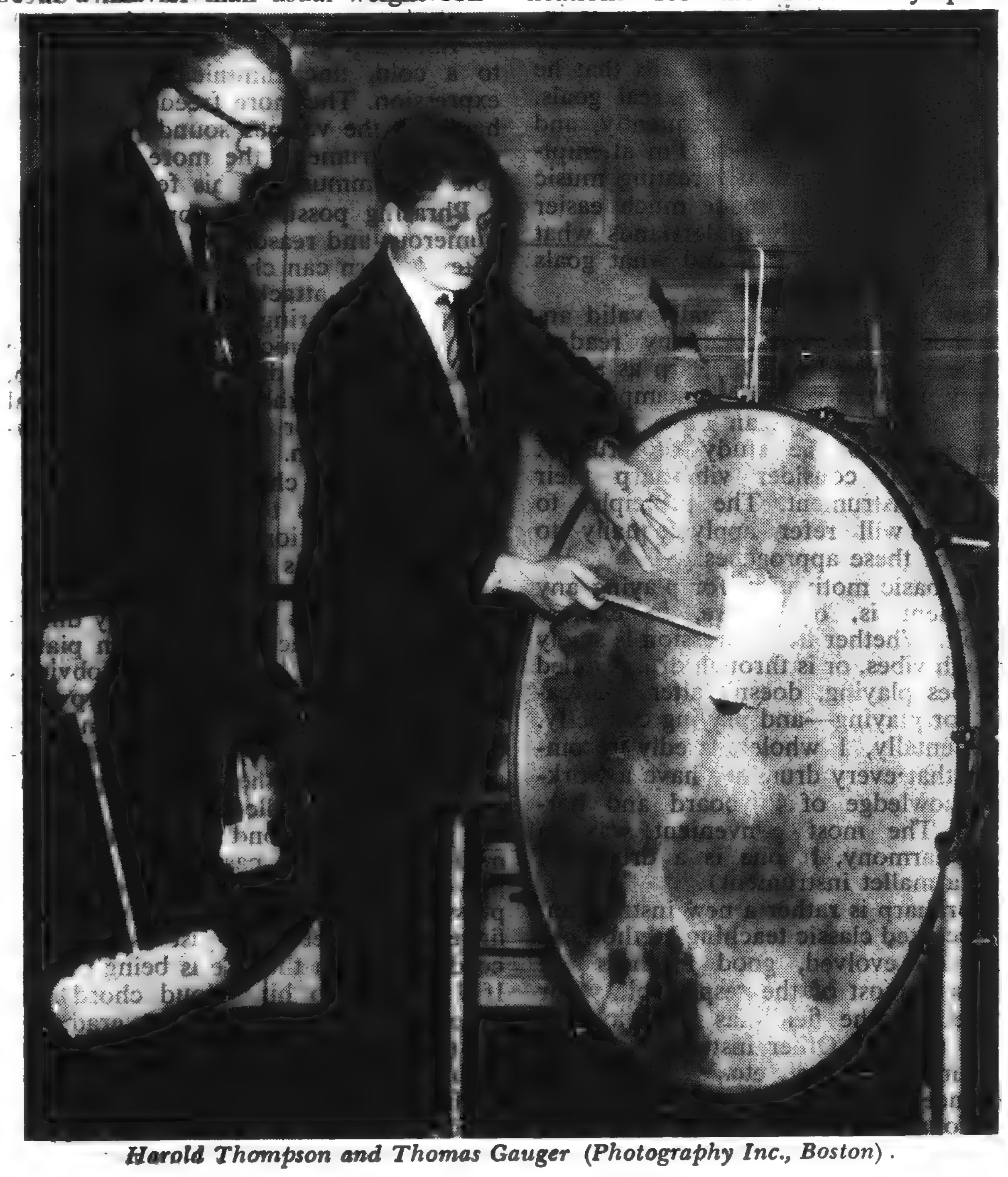
Harold Thompson has been a percussionist with the Boston Symphony and Boston Pops Orchestras since 1952. Throughout this period he has been instrumental in conducting experiments with various percussive devices. It is natural that among his hobbies he numbers the making of percussion instruments and sticks to improve the sound of particular instruments. He is presently at work on an instruction book for high school players and is preparing a guide book for professional cymbal playing. Prior to coming to Boston he was a member of the Cincinnati Symphony Orchestra and studied at that city's Conservatory of Music. His teachers have included Charles Wilcoxon, Roy Knapp, George Carey and Fred Noak. Mr. Thompson is a native of Akron, Ohio. MUSIC JOURNAL *is pleased to publish the author's own description of this controversial new gong drum and personally devised mallets.*—ED.

"Bomb bursts" and "like blows into the pit of the stomach" is the manner in which music writer Howard Klein of the New York *Times* (Aug. 24, 1964) described the sound of the Boston Symphony Orchestra's new drum, used for the first time during the final concerts of the 1964 Berkshire Festival at Tanglewood (Lenox, Mass.). Generally one would not consider a drum to be the cause of special mention in a critic's review, but the Orchestra's new drum is unusual—being a custom-made one-headed drum.

The two-headed bass drum produces a sound that is commonly used in orchestral music. In the realm of sounds of extraordinary magnitude, however, natural limitations will exist. An entirely different range of bass drum effects are able to be created upon a drum that is more heavily constructed and uses only one head. This construction allows the head to vibrate freely and not be inhibited. In the case of a two-headed drum, having a batter or striking side and its opposite which vibrates in sympathy when the batter is struck, some of its vibrations are expended by having to activate the opposite head, thereby restricting or limiting the length of vibration.

The single-headed drum is not so restricted and thus produces a sound of different character. The construction of this drum must be substantially larger in diameter (ours is four feet, with ox-hide head), thus requiring a larger membrane capable of greater lower pitch variations. The shell must be of a heavier than usual weight construction, making it a fulcrum strong enough to hold the larger membrane stationary. Should the shell also vibrate, certain of the vibrations would be absorbed by it, making a less effective drum.

As all membranes have minute but sometimes very different characteristics, the tension system on the new drum is most important. In presenting the specifications for the Boston Symphony Orchestra's drum to the manufacturer, the Hunt Drum Company of London, we asked that our drum have a heavier tension system to allow more critical tuning, especially when membranes are interchanged.



Harold Thompson and Thomas Gauger (Photography Inc., Boston).

Our first use of the single-headed drum from the Hunt Company was in a performance of Verdi's *Requiem* at Tanglewood last summer. The "Gong Drum," as we now call it, is most effective in a work of this nature since it creates a longer vibration and more solemn sound than the conventional two-headed drum. The sound might be described as a Basso Profundo color or Te Deum sound. We have used it, however, with equal success for notes of greater booming power and soft notes.

Again, to quote Mr. Klein's New York *Times* article mentioned above: "The new drum, which arrived last Tuesday (August 18, 1964), is four feet across and has a single ox-hide head which sounded like bomb bursts in the 'Dies Irae' (Verdi *Requiem*) . . . when lightly tapped, as in the 'Lachrymosa,' like blows in the pit of the stomach."

Coupled with the use of the new drum, Boston Symphony Orchestra percussionists are experimenting with a new concept of percussion-beater, the invention of the author, who has applied for patents. This stick consists of a cylinder, with carrying handle fitted in the center and at a right angle, allowing the player to use four different impact points of an extended area, each presenting a different quality of sound when applied to the drum. The cover of the cylinder is held by a lace and eyelet arrangement, is removable and adjustable. The two long sides of the cylinder enable extended lateral points of impact to vibrate the membrane to its fullest extent. The two ends, one of gum rubber, the other of felt rubber, produce a static-vibration, in effect a one-handed tremolo, and a staccato sound respectively.

The illustration shows the new "Gong Drum" and the author's invention. We would be pleased to pass on to any interested percussionists further details.

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1964

GONGGG

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Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 47,397

DEC 30 1964

PEMBROKE MAN SYMPHONY VIOLINIST Einar Hansen of High St., Pembroke, performs on violin for his wife. He is a member of the Boston Symphony Orchestra.

Pembroke

Correspondent, Mrs. Peter Fraser
Tel. CY 3-2385 - News and Advts.

Einar Hansen 39 Years With Boston Symphony

PEMBROKE. — "Please don't run away," were the words used by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to ~~Einar B. Hansen~~ of High St., back in 1926 when Mr. Hansen, at the age of 37, arrived in this country and played in the hotel room of the famed conductor. He was then invited to play before a large group of artists and was immediately accepted as a violinist in the Boston Symphony. That was 38 years ago and now Mr. Hansen, in his 39th season, is having a short vacation over the holiday season but preparing for the Friday and Saturday performances.

His story is an interesting one. He was born in Copenhagen and being a born musician started playing the violin at the age of seven. He inherited his artistry from his father who, also a musician and artist, was never allowed to realize his dreams. He received a scholarship for study in Germany and graduated with honors.

At the beginning of his career he had several positions as first concert master in Dresden, Bremen and Hamburg. He traveled through all of Europe as a soloist, appeared at the Metropolis in Athens and played under Arthur Nikisch. These are only a few of the highlights of his life in Europe. He came alone to this country, leaving his wife and son in Germany, and if he had not been accepted for the Boston Symphony he undoubtedly would have returned immediately. The magic words of Serge Koussevitzky marked the beginning of these many years with the Boston Symphony. Although both are of Danish nationality, Mrs. Hansen was born in Hamburg, Germany. They were married in 1919 but she was not able to join her husband until 1931. It took six years for her to get her quota number so that she could come to this country following his arrival in the latter part of 1925. Their son, Harald, was graduated from the Juilliard School in New York and is clarinetist with the Indianapolis Symphony Orchestra, and he and his wife have one daughter

Several Positions

At the beginning of his professional career he had several positions, traveling through all of Europe as a soloist. He was first concert master in Dresden, Bremen and Hamburg and played under Arthur Nikish, who was also at one time a conductor of the Boston Symphony; the Metropolis in Athens and also n many other countries.

He came alone to this country, eaving his wife and son, and if he had not been accepted for he Boston Symphony he undoubtedly would have returned o his native land immediately. The magic words of Serge Koussevitzky marked the beginning of his many years in this country. Although both of Danish nationality, Mrs. Hansen was born in Hamburg, Germany. They were married in 1919 but t took six years for her to get her quota number for her to join her husband in this country following his arrival in the latter part of 1925.

Mr. Hansen has a busy schedule — including 30 weeks with he Symphony, 10 weeks with he Symphony Pops and eight weeks at Tanglewood in Lenox n the Berkshires during the two summer months. Special performances in New York, Washington and Chicago, for instance, require the "rush" of plane trips in between Boston performances. Mrs. Hansen also has a busy schedule as chauffeur for her husband. She drives him from Pembroke to Boston for rehearsals and for the Symphony. Since coming to this country they lived in the Back Bay in Boston but in November of 1963, seeking a quieter place of residence, purchased the former Carl Peterson property on High St., where they moved in April of this year.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Italian News
BOSTON, Mass.
Weekly Circ. 2,600

JAN 1 1965

BASQUE MUSIC BY SYMPHONY QUARTET

The Boston Symphony String Quartet will perform a string quartet by "the national hero of Basque music" in its January 8 program at Jordan Hall. "Quartet No. 1" by Juan Crisostomo Jacobo Antonio de Arriaga y Balzola will open the concert. Also on the program are works by Schubert and Hindemith.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

JAN 6 1965

Photography, Inc.

The ~~Boston Symphony~~ String Quartet —Joseph Silverstein, George Zazofsky, Jules Eskin, and Burton Fine—will be heard on Friday night at Jordan Hall.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711

JAN 12 1965

BSO String Quartet In Jordan Hall Concert

By MARGO MILLER

The Boston Symphony String Quartet ~~put together a~~ very interesting program for its concert Friday evening in Jordan Hall. So often chamber music programs are made up or works by composers whose lives overlap only slightly, whatever the influence of the elder on the younger may have been. The Boston Symphony Quartet chose to begin with Juan Arriaga and Franz Schubert, very near of an age. The program concluded in the 20th Century with Hindemith's Quartet No. 1 (1919).

Arriaga's life was over before it began. The Spaniard died in 1826 in Paris at 20, but behind him were three quartets, a symphony, the opera he wrote as a tad, and a considerable promise as a violinist. Schubert was his elder by nine years. Curiously, certain fragments of melody in the final movement of the Arriaga Quartet No. 1 suggest Schubert's "Death and the Maiden." But a comparison is more interesting for how they differ Arriaga really seems the earlier composer.

Both were engaging melodists. Arriaga liked showier work for the quartet leader and generally a more ornamented line. Schubert's only String Trio, also on Friday evening's program, is more evenly divided among the strings.

His melodies are stretched out, he plays with dynamics. Arriaga finds variation more in piquant tunes and a kind of strumming in the trio of the minuet which suggests some well-bred gypsies had wandered by.

Performances were good. The quartet members are violinists Joseph Silverstein and George Zazofsky (who sat out the Schubert), violist Burton Fine and cellist Jules Eskin. They have a couple of concerts now behind them and they are now riding the music instead of it them.

The finale of the Hindemith, another tuneful piece with some fascinating sounds, colors and moods, was played heads-up, eliciting vocal applause from the audience.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 176,483

JAN 9 1965

~~BSO~~ QUARTET CONCERT: HINDEMITH PLEASES

By McLAREN HARRIS

The Boston Symphony String Quartet, ~~as heard in its~~ second concert last night at Jordan Hall, is not a particularly lush-voiced instrument. Occasionally the listener was reminded too directly that it is not an instrument at all, but four instruments and four players — Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello — each with slightly divergent conceptions or capabilities or both.

The works on the program were not patsies as regards relative difficulty, though one may point to Schubert's Trio No. 2 as being technically the least demanding; nor were they uncommonly masterful as to artistic excellence, though the Schubert contains much familiar beauty and Hindemith's F minor Quartet draws interest with its contrast of material and presentation.

The other work was the Quartet No. 1 in D minor of Juan Cristostomo Jacobo Antonio Arriagaif Balzola, a precocious Spaniard who died in 1825 at the age of 19. His three published quartets are said to hold his best writing, and the first quartet bears a passionate spirit in its lyric lines, though the latter are laden with a bustle of ornamentation and elaboration, sometimes to the point of hampering the effect. This quartet is not of the type that promotes unity where it is not presupposed, but whatever the cause, the players at this point did not have enough of it. Equality of efforts did not signify coincidence of intents in the opening Allegro, while some echoed Spanish rhythmic play in the final movements was spread with imprecision.

The Schubert Trio, while of similar romantic inclination to the Arriaga was its textural opposite—almost a vision of what the Arriaga might have been, but for the interference of superfluous pen strokes. Messrs. Silverstein, Fine and Eskin found it more to their liking, but their best endeavors were reserved for Hindemith.

His Quartet, Op. 10, is a miniature marvel of conventional materials in an updated perspective—diatonic spans of melody spun over shifting tonal centers, interspersed with canonic sections and separated by sharply rhythmic utterances. The forcefulness caused the musicians insufficiently alert to the effects of pressure upon tone quality and intonation—that is, they sagged and the music suffered. Nevertheless, a grasp of the muscular mood and sustenance of the finale's con moto feeling qualified the Hindemith quartet as the evening's finest product.

The Program

The Boston Symphony String Quartet, consisting of Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello, presented the second of its season's three concerts last night at Jordan Hall.
Quartet No. 1 in D minor ... Arriaga
Trio No. 2 in B flat major ... Schubert
Quartet No. 1 in F minor, Op. 10 ... Hindemith

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
Sunday Herald
BOSTON, Mass.
Circ. 281,586

JAN 31 1965

Wellesley Symphony on Next Sunday

The Wellesley Symphony Orchestra, Roland Tapley conductor, will perform its 16th annual winter concert next Sunday, Feb. 7, at 8 p.m. in the Wellesley Junior High School auditorium. Musicians from 20 suburban communities will perform works by Toch, Piston, Sibelius and Dvorak.

Louis Speyer, for 45 years English hornist with the Boston Symphony Orchestra, ~~will be~~ soloist in Sibelius' "The Swan of Tuonela" an din Piston's "Fantasy for English Horn, Strings and Harp," the latter with Therese J. Mueller, harpist. Admission is free and the public is invited.

NewEngland Newsclip Age
Box 2078, Boston 6 • RIchmo
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JAN 14

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Mr. Ostrovsky wi
violin concerto in
Opus 61, by Saint-Sa
soloist has play
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The program w
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Edward W. Rhodes
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NEW JERSEY MUSIC A
CALDWELL, N. J.
CIR. N. AVAIL.

FEB 1965

Fine Arts Symp
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Box 2078, Boston 6 • RIchmond 2-4200

Advertiser
SAUGUS, Mass.
Weekly Circ 6,000

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Mr. Ostrovsky will play the violin concerto in B Minor, Opus 61, by Saint - Saens. This soloist has played in the Boston Pops and the Esplanade concerts under Arthur Fiedler. He has made recordings of the Paganini violin-guitar sonatas in Classic Editions, New York, and has also recorded some of his own compositions for the violin.

The program will also include Overture to Phedre by Massenet, the King Christian Suite II by Sibelius, Gaite Parisienne by Offenbach and the selection from My Fair Lady by Loewe.

Edward W. Rhodes is president of the orchestra; Ralph F. Shute, treasurer, and Frank L. Jones Jr., vice-president and business manager. Tickets are available from officers, members of the orchestra and at the box office. Tickets are also available from members of the Women's Associations of the co-sponsors of the concert, the Boston Street Methodist Church, and the First Church of Christ Congregational, Lynnfield St., Lynn. Mrs. Doris Garofano is membership chairman.

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NEW JERSEY MUSIC AND ARTS
CALDWELL, N. J.
CIR. N. AVAIL.

FEB 1965

Fine Arts Symphony Will Feature Rare Ravel Work

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The Ra ncerto is noted for its very ex style, intricate rhythmica ns, dynamic brilance and y. It uses the techal res of each instrument the or to the limit of its capacity ng virtuosity just to the s written. Solo passages for ssoon, clarinet, flute, olo, t and percussion are specially ult.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

FEB 11 1965

Chandler Gregg Reviews

Symphony's Mid-Season Concert Wins Praise for Precision, Programming

By Chandler Gregg

The Wellesley Symphony Orchestra, Rolland Tapley, conductor, presented its Mid-Season Concert ,part of its Sixteenth Season, last Sunday evening February 7th, at the Junior High School.

The program, which featured Louis Speyer, English Horn, as guest soloist consisted of the "Pinocchio" overture of Ernst Toch, Walter Piston's "Fantasy" for English Horn, Harp, and Strings, "The Swan of Tuonela" by Sibelius, and the Dvorak Eighth Symphony.

In many respects this was the best played and most well programmed concert the orchestra has presented over the years. All of the music was important repertoire yet none of it was hackneyed. The opening Toch overture, played with unusual precision, was a delightful curtain-raiser and provided good contrast for the more somber works which followed.

Walter Piston's "Fantasy," composed for Mr. Speyer and premiered by him with the Boston Symphony in 1953 is a haunting evocative composition exploring the limits of the sonority of the English Horn. The very beautiful harp part was extremely well played by Therese Mueller and the strings played as though inspired both by the beauty of the music and the artistry of Louis Speyer. A word of gratitude is due Mr. Tapley both for bringng us Mr. Speyer and for programming this vintage Piston that is all too infrequently heard.

Perhaps the Sibelius "Swan" would have been more effective without the preceding Piston work of similar mood and tone color, but it too was done superbly by both soloist and orchestra. Karen Mumma, first cellist, in her important solo role, revealed an excellent tone throughout.

This work by the way, was performed in memory of Winston Churchill whose connection with music was remote to say the least. For this listener thoughts of Pierre Monteux were uppermost, since he and Mr. Speyer played this work in the last appearance of "le maitre" with the BSO six months before his death last June.

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Throughout the evening Robert Mackow, first horn, and Roe Goodman, first bassoon, were a credit to the ensemble, as was the cello section especially in such beautiful moments as the opening of the corner movements of the Dvorak.

All in all, the concert was a great success and Rolland Tapley, conductor of the WSO for all of its sixteen years again achieved a notable triumph, one of which Wellesley has every reason to be proud.

Mention must also be made of the lovely camillias raised by Walter Wheeler of the cello section, which bedecked the podium with stunning effect and the new acoustical backing which not only improved the decor but helped to project the sound more effectively into the auditorium.

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Box 2078, Boston 6 • RIchmond 2-4200

Press
WESTWOOD, Mass.
Weekly Circ. 2,681

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Rolland Tapley, conductor of the Orchestra since its inception sixteen years ago, proudly presents Louis Speyer, English Horn, as special guest artist. Throughout his forty-five years with the Boston Symphony Orchestra, Mr. Speyer gained a unique achievement for which he is well known. He was never tardy, never missed a rehearsal, and never missed a performance. Mr. Speyer who has served under five BSO conductors has had more compositions written for him than any other English Horn artist. After retiring his chair at the close of last year's Berkshire Festival, he became Music Coordinator f the Berkshire Music Cente.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 18 1965

String Quartet

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The ensemble, quartet-in-residence at the New England Conservatory, is made up of concertmaster Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello.

ORLANDO, FLA.
SENTINEL
D. 91,000 S. 120,000

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 10,450

MAR 4 1965

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Chairman of the evening is Mrs. Marshall Traibman; co-ordinator is Mrs. Louis Rudginsky. Secretary is Mrs. Adolphe Goldschmidt and treasurer is Mrs. George Katz. Other committee members who are helping to raise funds to support Temple Tifereth Israel Hebrew School are Mmes. Jacob Groman, Melvin Mael, Harold Young, Davic Levy, and Sylvan Katz, Sisterhooc presidents.

Also on the committee are: Mmes William Greenblatt, Irving Ginsberg Harold Kovitz, Henry Sayder, Hubert Stone, Jacob Selig, A. Natha Caplan, Joseph Hirsch, and Berth Kurland, all of Winthrop.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 13,822

MAR 26 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Advertiser
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Joining Mr. Ervin for the program which will be held at West Essex Regional High School, North Caldwell, Sunday, Mar. 14 at 4 p.m. will be John Sant Ambrogio, Bloomfield cellist now with the Boston Symphony who will perform the familiar "Cello Concerto in B Minor" of Anton Dvorak.

The Ravel concerto is noted for its very complex style, intricate rhythmical patterns, dynamic brilliance and subtlety. It uses the technical resources of each instrument in the orchestra to the limit of its capacity, requiring virtuosity just to play the notes as written. Solo passages for the bassoon, clarinet, flute, piccolo, trumpet and percussion are especially difficult.

The Fine Arts Symphony, in its fourth season is a small orchestra of very fine musicians who, obviously, feel that they are up to the challenge.

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Box 2078, Boston 6 • Richmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

FEB 11 [illegible]

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Morning Globe
BOSTON, Mass.
Circ. 202,711

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ORLANDO, FLA.
SENTINEL
D. 91,000 S. 120,000

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BROOKLINE, Mass.
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Box 2078, Boston 6 • Richmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 13,822

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

MAR 24 1965

QUINTET OF TALENT shown here includes Jesus Maria Sanroma, Puerto Rican pianist, and four members of Boston Symphony string section, reunited Tuesday night for informal "jam session" after rehearsal of N. H. Philharmonic Orchestra at Memorial High School. Standing, left to right, are Carl Zeise, cello; Stanley Benson, second violin; Rolland Tapley, first violin (and conductor of the N. H. Philharmonic); George Humphrey, viola. The four Boston musicians joined Sanroma to perform the Shostakovich Quintet. Sanroma will be the guest artist with the Philharmonic Friday evening in Concord and Sunday evening in Manchester.

(Staff Photo by Naum)

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

MAR 29 1965

Sanroma Featured Performer

Pop Concert Well Received Here

An audience of more than 1,300 filled Practical Arts auditorium last night to hear the New Hampshire Philharmonic Orchestra's annual Pop Concert.

The program opened with Camille Saint-Saens' "March Militaire Francaise." The orchestra's performance allowed for a good deal of expression, thus creating a mood such as Saint-Saens would have appreciated.

"London Every Day" by Eric Coates followed. Doris Whitney performed especially well the cello solo work in "Westminster," a meditative movement, and the orchestra showed its adaptability to different tempos by swiftly switching to "Knightsbridge," a gay and rather rollicking march.

Sanroma Appears

A brief pause allowed the stage hands to move the concert grand Baldwin to the front of the stage, for the featured performer and guest soloist.

Sanroma strode quickly to the piano, and the audience was hushed as he began Edvard Grieg's "Concerto for Piano and Orchestra in A Minor, Opus 16." Sanroma was the first official orchestra-pianist in America, having played under Serge Koussevitzky with the Boston Symphony Orchestra. He is also Puerto Rico's most famous musician. He knew just what he wanted to bring out of the music, and he had the technical "know-how" to do it.

After a brief intermission, the orchestra played the first performance of Robert W. Manton's "A Song at Sunrise." Mr. Manton has been well known for his musical endeavors in the Granite State for some years, having recently retired from the University of New Hampshire's music department.

Following the Manton work came a sprightly selection of medleys from the musical "Gypsy" by Jules Styne. Familiar tunes arose from various sections of the orchestra, and it was difficult to keep the feet from tapping, the hands from clapping, and the lips from whistling. A thoroughly enjoyable treat which left the audience in a most receptive mood for the final number on the program.

Concert Ends

To conclude the concert with a perennial favorite, the orchestra accompanied Sanroma in Gershwin's "Rhapsody in Blue" — undoubtedly one of Gershwin's best musical works, in which he was able to link the popular world of music with the concert world. Once again Sanroma's sure hands and quick imagination re-created the music in such a stirring way, that at its end, the entire audience accorded him a standing ovation.

Joining Sanroma in the bows for the Gershwin performance were 13-year-old Peter Bowman who will probably one day be one of the finest oboists in the country; John Adams, the young clarinet virtuoso from Concord; Ralph Bowie, French horn; and Melvin Whitcomb, solo trumpet.

So enthusiastic was the audience, that Sanroma consented to more than one encore. He fluently played sections from Bach's First Partita and the "Can-Can" from Offenbach's "Gaite Parisienne."

The New Hampshire Philharmonic has established itself in the Granite State as a medium for amateur and professional musicians to gather together and produce music in a professional manner. And under the baton of Roland Tappley from the Boston Symphony Orchestra, the orchestra seemingly improves with each concert. As a member of the audience was heard to remark last night: "It's truly amazing how these housewives and job-holders can get together and produce an evening of wonderful music such as this."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun - Transcript
WINTHROP, Mass.
Weekly Circ. 4,270

MAR 18 1965

SIGNS CONTRACT — Harry Ellis Dickson, conductor of the Boston Pops Orchestra Group signs contract for the group's one-night appearance at the new Temple Tifereth Israel, Sunday, April 4, at 8:30 P.M., sponsored by Winthrop Hebrew Ladies Auxiliary Sisterhood, Temple Tifereth Israel. Looking on is Chairman, Mrs. Marshall Traibman of Winthrop. (Story on Page 8.)

Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

MAR 11 1965 Buffalo

Eastman 'Cellist Gets New 'Chair'

STEPHEN GEBER

Stephen Geber, Eastman School student member of the Rochester Philharmonic, could hardly believe his musical ear yesterday when notified that he had been selected from a field of 120 candidates to fill a vacancy in the 'cello section of the great Boston Symphony Orchestra. He will take up his duties there next fall after completing his course here.

Geber spotted a bulletin at the Eastman School some weeks ago announcing a vacancy in the Boston orchestra and inviting applications. He filled out a form, was told to report last week for an audition at Boston Symphony Hall. Erich Leinsdorf, Boston Symphony conductor and former Rochesterian, was one of the judges. Geber, however, had never met him.

Of the original 120 applicants, all but 18 were eliminated, and of these five were selected for final trials. They were put through a rigorous test of performance and sight reading. Geber came out on top.

In Boston he will have a fulltime 52-week schedule. He is promised the role of principal 'cellist in the summer Tanglewood orchestra. He is married to the former Judith Ryder, Eastman School student pianist, and is a student of Ronald Leonard.

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Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 161,453

3 12 965

Take To Wings For Pleasure

Flying Like Music To Symphony Players

By CHARLES H. BALL
Traveler Aviation Editor

[illegible] live in a world of [illegible] masterpieces.

[illegible] two members of the [illegible] Symphony Orchestra, [illegible] of a finely tuned airplane engine also is a thing of [illegible].

TAKING WING
ON MUSIC

When not taking wing on music, William Waterhouse of 99 Grove St., Westwood, a violinist, and Joseph Hearne of 106 Leland Rd., Chestnut Hill, a double bass player, do it in their own plane.

The craft, a green and white Cessna 140, is kept at Mansfield Municipal Airport—which appears to be benefitting from the experience esthetically as well as materially.

One morning this week, for instance, Mendelssohn's concerto was the offering, the full, rich tones of Waterhouse's violin overflowing into the airport office from an adjoining room.

In the [illegible], the regulars leaned [illegible] in their chairs with [illegible] contentment than usual, it seemed—soaking up the experience.

Waterhouse, who was waiting for Hearne, emerged from the room. "I had the violin along," he said, "so I thought I'd get in some practice. I wanted to try some landings, but there's too much crosswind."

The 47-year-old musician started playing the violin at the age of four—his father is still a teacher in Winnipeg—and he has wanted to fly for almost as long.

"I've had it in my mind ever since I was a child," he explained. "I started taking flying lessons about three years ago, but I was building a house then and decided I couldn't do both."

Now taking instruction again regularly, he hopes to get his license by the end of the summer.

YOUNGEST MEMBER
OF ORCHESTRA

Hearne, who at 22 is the youngest member of the orchestra, already is a licensed pilot. And it was Waterhouse who infected him with the flying bug.

"I've always talked airplanes with anyone who'd listen," Waterhouse said, "and he responded. He really got bitten and went right at it."

Hearne started flying about a year ago with the Tech Flying Club at Hanscom Field in Bedford, then went on to take lessons at Wiggins Airways in Norwood, during the winter concert season, and at Great Barrington Airport during the summer, when the orchestra was at Tanglewood.

He got his license in November, and bought the used Cessna with Waterhouse the next month for $2,500. He has logged about 102 hours, and is looking forward to obtaining an instrument rating.

"We flew to New York for one concert," Hearne said, "and we plan to take the plane down to New York and Baltimore on the next trip, if the weather holds. Then I'm going to take it down to Miami in June, when I have my vacation."

Hearne is single. Waterhouse said his wife, Gilly, "encouraged me to get going again with flying."

What does Erich Leinsdorf, the symphony conductor, think of it?

"Oh, I'm pretty certain he approves," said Waterhouse. "We're pretty much immersed in music, and I think he agrees that a diversion like this is a good thing. He even jokes about it.

"During a rehearsal about a week ago, I had to move to make room for the player next to me. When he saw it, he said, 'Ha, you're used to the pilot's seat.' "

Although Waterhouse and Hearne are the only active fliers in the orchestra, their colleagues have a wide range of interests in other fields outside music—something the public may not appreciate.

MANY SKIERS
IN ORCHESTRA

"There are a lot of skiers in the orchestra," Hearne said, "as well as some amateur astronomers who have built their own telescopes. Boating and fishing also are popular."

The two fliers, however, are keeping a sharp eye for potential pilots.

"The first bassoonist, Sherman Walt, was a test pilot in World War II," Hearne said, "and Martin Hoherman, the second cellist, flew a glider in Poland."

Waterhouse laughed. "We've been working on them. We manage to leave our aviation magazines around where they'll find them."

"When we're done, the orchestra may be renting a fleet of small planes for its trips instead of chartering an airliner."

(This column appears Monday, Wdnesday and Friday.

(Traveler Staff Photo by James K. O'Callaghan)

JOE HEARNE and Bill Waterhouse have some fun for the camera. Joe's double bass won't really fit in the plane.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 33,843

965

BOSTON SYMPHONY

The Boston Symphony Orches[illegible] conducted by Harry Ellis [illegible] will present a program of Pops music Sunday, April 25, at 3 [illegible] the high school auditorium [illegible] the Sea Church will sponsor the concert for the third [illegible].

The [illegible] will be Ronald L. Gerbrands, widely known baritone from Boston. He performed the lead role in the first telecast of [illegible], "The Secret of Suzanne" and has appeared with [illegible] Opera Theater and [illegible] Caldwell's Boston opera [illegible].

In a[illegible] to his many operatic [illegible] Gerbrands has sung [illegible] roles in musical comedy [illegible] starred in supper [illegible] the famed "Show[illegible]stette.

The [illegible] Rosenkranz is general [illegible]man. He is assisted [illegible] Mrs. Herbert Stackhouse, [illegible] Peter Sorrentino, Mrs. Joseph Walker and Miss Mary C[illegible]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 13,822

APR 9 1965

the tests.

TWO STRING QUARTETS BY BOSTON GROUP

Bartok's String Quartet No. 6 and Tchaikovsky's Quartet in E flat minor, op. 30 compose the final program of the season by the Boston Symphony String Quartet. The group, composed of virtuosi from the Boston Symphony Orchestra, will perform in Jordan Hall on Thursday, April 22 at 8:30 p.m. Tickets for the concert are now on sale at the Jordan Hall Box Office, KE 6-2412.

NewEnglandNewsclipAgency,Inc.
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Italian News
BOSTON, Mass.
Weekly Circ. 2,600

APR 1 6 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

APR 1 4 1965

BSO String Quartet Ticket Sale Open

Tickets for the final performance of the season by the Boston Symphony String Quartet are now on sale at the Jordan Hall box office. The ensemble, quartet in residence at the New England Conservatory, will play in Jordan Hall on Thursday, April 22, at 8:30 p.m.

The quartet is composed of virtuosi from the Boston Symphony Orchestra: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. The April 22 program will include Bartok's String Quartet No. 6 and Tchaikovsky's Quartet No. 3 in E flat minor, op. 30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

547

NEWBURGH-BEACON NEWS
Thursday, April 1, 1965

Educators Hold Clinic

TUXEDO — The Orange County Music Educators Association held an instrumental music clinic at the Tuxedo High School on Rt. 17 in Tuxedo. The general chairman was Roland K. Persson, Director of Music at Tuxedo.

Rosario Mazzeo, clarinetist with the Boston Symphony Orchestra, demonstrated the new Mazzeo clarinet for the benefit of the student clarinetists. Demonstrations and clinics of other instruments were held at the same time in other rooms.

The clinicians were as follows: John Giacco of Valley Central Junior High School, Montgomery, flutist; Charles Arena of Highland Falls Central Schools, trumpeter; George Perna of the Chester Public Schools, french horn; Dr. Steven Fochios of Tuxedo Park, violin and Jacob Kelas of the Newburgh elementary schools, cello and double bass.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

APR 4 1965

Bartok, Tchaikovsky By Symphony Quartet

Bartok's String Quartet No. 6 and Tchaikovsky's Quartet in E flat minor, op. 30 compose the final program of the season by the Boston Symphony String Quartet. The group, composed of virtuosi from the Boston Symphony Orchestra, will perform in Jordan Hall on Thursday, April 22, at 8:30 p.m. Tickets for the concert are now on sale at the Jordan Hall box office, KE 6-2412.

The ensemble, quartet in residence at the New England Conservatory, is composed of four Boston Symphony Orchestra players: concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 8 1965

Pops Night at Mishkan Tefila

On Sunday, April 11, Harry Ellis Dickson will conduct the nucleus of the Boston Pops Orchestra in the Temple Mishkan Tefila Social Hall, 300 Hammond Pond Parkway, Chestnut Hill. Mr. Dickson is assistant conductor of the Boston Pops and Esplanade Concerts and conductor of the Brookline Youth Concerts and Symphony Hall Youth Concerts.

HARRY ELLIS DICKSON

As an added feature of the program, a talented young violin soloist, Lynn Chang, an 11-year-old Newton student, will also perform. He was selected by Mr. Dickson through competitive audition.

Parents and children will be able to enjoy the music with refreshments served at each table. Alan J. Tichnor is president of the Forum. Mrs. George Levy is chairman of Pops Night and reservations are being handled by Mr. and Mrs. Jean Paul Weinstein. Tickets may be obtained by contacting the Temple office. The concert will start at 7:30 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 23 1965

Bartok's 6th Played by BSO Quartet

By MICHAEL STEINBERG

The Boston Symphony String Quartet (Joseph Silverstein, George Zazofsky, Burton Fine, Jules Eskin) ended its Jordan Hall series with a concert on Thursday evening at which it played Bartok's Sixth Quartet and the Quartet in E flat minor, Opus 30, by Tchaikovsky.

The Bartok is a familiar and beautiful classic, and it was smoothly played.

Tchaikovsky's quartet was written in 1876, a year before the Fourth Symphony. Its unfamiliarity is explained by acquaintance. It has attractive moments both in scoring and in melodic invention, especially in the funereal third movement.

It is also structurally ramshackle, with many sequences and mechanical repetitions, and there is here no orchestral gorgeousness behind which the compositional vacuity can hide.

It is odd, in fact, that except in a few moments, Tchaikovsky does not write very gracefully for quartet. He seems not to have known how to be lush with only four instruments, and much of the music sounds like a reduction from something bigger.

The overall shape is odd, too. The first and third movements are very expansive; the second, a scherzo, is quite brief; and the finale is so short, and at the same time so discursive, as to give the impression of something quite misshapen. Again the performance was competent and smooth without being in any way especially persuasive.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 8,565

MAY 20 1965

Clarinetist to Perform Here

IPSWICH — School children will be introduced to the clarinet family at the last PTA-sponsored Saturday entertainment this season. Plans are to have clarinetist Rosano Mazzeo from the Boston Symphony Orchestra conduct the program, scheduled for 1 p.m., May 29, at the Winthrop School.

Any child, in school may attend for 25 cents, to be paid at the door.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
IPSWICH, Mass.
Weekly Circ. 2,386

MAY 20 1965

Clarenetist To Play For Children

The Boston Symphony and Boston Pops first clarinetist will play for Ipswich youngsters Saturday, May 29.

Rosario Mazzeo, well known instrumentalist and also an Ipswich summer resident, will introduce the youngsters not only to the clarinet but also to other woodwinds.

The program will be the final one in a series which have been held for elementary and junior high school children by the combined elementary schools PTA.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Old Colony Memorial
PLYMOUTH, Mass.
Weekly Circ. 6,548

MAY 13 1965

Boston Symphony String Quartet to play at First Parish Sunday

A string quartet, composed of members of the Boston Symphony Orchestra, will be a featured part of the 10 a.m. service at the First Parish in Plymouth on Sunday, May 16. Those performing will be: Einar Hansen, first violin; Minot Beale, second violin; Earl Hedberg, viola; and Karl Zeise, cello.

The program will consist of a pre-church concert of "Andante Cantabile" by Tschaikowski and "Adagio Cantabile" from String Quartet No. 35 by Haydn.

The offertory will be "Larghetto" by Handel-Pochon; and the postlude "Moment Musicale" by Schubert-Pochon.

Einar Hansen has been the first violinist with the Boston Symphony for many years and is well known in Plymouth. He appeared several times at the First Parish.

Minot Beale, also a familiar performer in Plymouth, was formerly a member of the faculty at the New England Conservatory of Music, and is a noted artist throughout the New England area.

Earl Hedberg is a former member of the Minneapolis Symphony, where he occupied first chair in the viola section. He studied in New York with Sascha Jacobson.

Karl Zeise studied with Alwin Schroeder, and has played with both the Philadelphia and Cleveland orchestras. He joined the Boston Symphony in 1939.

The public is most cordially invited to attend.

NEW ENGLAN
Box 2078, Boston

PITTSFIELD
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OCT -8

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Sunday Glo
BOSTON, M
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CHAMBER PLAYERS.

NEW ENGLAND NEWSCLIP
PITTSFIELD, MASS.
Berkshire Eagle
Eve. Circ. 2?,304

OCT -8 1964

New BSO Chamber Group Sets Inaugural

The Boston Symphony Orchestra announced today the inaugural concert by the newly formed Boston Symphony Chamber Players will be given in Sanders Theater, Cambridge, on Nov. 8 at 8:30. The Boston Symphony Chamber Players consists of the principal players of the Boston Symphony Orchestra and is under the management of the orchestra.

Members of the chamber players to be heard in this concert include Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn.

The program for the Nov. 8 concert will include Mozart's Quartet in F for Oboe, Violin, Viola, and Cello, K. 370, and two chamber music compositions of Beethoven, the Serenade in D for Flute, Violin, Viola, Op. 25, and the Septet in E flat for Strings and Winds, Op. 20.

Although the first concert by the chamber players will be performed in Sanders Theater, tickets will be sold at the Symphony Hall box office. Tickets are $2.50, $3, $3.50, and $4, and mail orders will be accepted at the Symphony Hall Box Office, Symphony Hall, Boston 02115.

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eEnglandNewsclipAgency,Inc.
2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

Boston Symphony Chamber Players To Make Debut

The Boston Symphony Chamber Players, ~~an ensem~~ensemble formed from first desk players in the orchestra, will make their debut Sunday, Nov. 8, at 8:30 in Sanders Theater, Cambridge. The Chamber Players are under the management of the Boston Symphony.

Personnel for the first concert include Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn.

The program for the Nov. 8 concert will include Mozart's Quartet in F for Oboe, Violin, Viola, and Cello, K. 370, and two chamber music compositions of Beethoven, the Serenade in D for Flute, Violin, Viola, Op. 25, and the Septet in E flat for Strings and Winds, Op. 20.

New York Herald Tribune
D. 282,005 SUN. 363,384

OCT 9 1964

MUSIC NOTES

The Boston Symphony Chamber Players, a chamber music group formed from principal members of the Boston Symphony Orchestra, will give its first concerts this season in Boston, New York and Washington. Incorporating a string trio and quartet and a wind quintet formerly affiliated with the orchestra, the new organization will perform next summer at the Berkshire Festival and appear as a unit in conjunction with the Boston Symphony's year-round activities.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

OCT 10 1964

Chamber group formed as BSO diversifies

Ever mindful of the ingredients that make for excellence in a musical organization, the Boston Symphony is taking further steps to expand its service to the community and to the musical world.

At a recent press luncheon Henry B. Cabot, president of the orchestra's trustees, and Erich Leinsdorf, musical director, shared the pleasant dual task of disclosing the foresighted plans.

One announcement concerned a newly formed ensemble, the Boston Chamber Players, made up of principal players from the Boston Symphony Orchestra. Its inaugural concert will take place at Sanders Theater in Cambridge on Sunday, Nov. 8, at 8:30 p.m.

The other announcement had to do with a composer-in-residence project. John Huggler has been awarded a grant from the Rockefeller Foundation for study with the orchestra. He is the first recipient of such a grant.

* * *

Mr. Huggler, present at the luncheon, spoke briefly in appreciation for the privilege of studying in this unique capacity with the orchestra, and said that he was sure that fruits of such an effort would be forthcoming. He has, however, no other duties than those of research and study.

Mr. Cabot, in announcing the new organization within the orchestra, said, "Heretofore many players have played chamber music on their own. Now the orchestra itself undertakes to provide chamber music for the public. This is possible because our first players do not play in the Pops. This new activity, therefore, not only provides the public with more music but our players with more employment."

Mr. Leinsdorf said, "Chamber music is the natural outlet for instrumentalists to maintain their identity. The Boston Symphony Orchestra is fortunate to have among its members a number of splendid chamber music players, to whom the cultivation of this most refined form of music is an artistic necessity. I rejoice that we can give to the public, as well as to the players, the most complete coverage of music.

Mr. Leinsdorf is not going to rehearse with them. He feels that they are a group that will be musically self-governed and will not be expected to reflect the orchestra director as an individual interpreter.

Tickets will be sold at the Symphony Hall box office starting at 1 p.m., Oct. 12.

J. M. C.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

OCT 23 1964

BOSTON SYMPHONY CHAMBER PLAYERS, composed of principal players of the Boston Symphony Orchestra, rehearse the Beethoven Septet in E-flat for Strings and Winds, Op. 20, which will conclude their inaugural Concert in Sanders Theatre, Sunday evening, Nov. 8. L. to R. are Joseph Silverstein, Burton Fine, Jules Eskin, Georges Moleux, James Stagliano, Sherman Walt, and Gino Cioffi. Tickets for this concert are now on sale at the Symphony Hall Box Office.

Berkshire Eagle Oct 12, 1964

BSO Creates New Activity For Its Principal Players

BOSTON—The trustees of the Boston Symphony Orchestra have announced the creation of a new activity, the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The Chamber Players will give several concerts each season in addition to recording chamber music for RCA Victor.

The new project of the Boston Symphony Orchestra is the only such activity sponsored by a major symphony orchestra in this country for its solo players. The repertoire for the Boston Symphony Chamber Players will include chamber music written for strings, winds, and brasses as well as string trios, quartets and wind quintets. With the wide variety of instrumentation available among the solo players of the Boston Symphony, the Chamber Players will be drawing from the broadest range of the chamber music repertoire from the prebaroque to contemporary periods.

Two Purposes

The trustees gave two general purposes for the establishment of the Chamber Players: Musically, the Boston Symphony Orchestra will now be able to take advantage of the special abilities and free time of its principal players outside of their regular playing with the orchestra; financially, the Boston Symphony Players will be given the opportunity to add substantially to their income from the orchestra. Three other groups have also been incorporated into the Chamber Players. These are the Boston Symphony String Trio, the Boston Symphony String Quartet and the Boston Symphony Wind Quintet.

The Boston Symphony Chamber Players will give concerts during their first season in Boston, New York and Washington. The inaugural concert will take place on Sunday, Nov. 8, at Sanders Theater, Cambridge. Nest summer the group will perform at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood. Other concerts will be scheduled as time permits within the Boston Symphony Orchestra's year round activities.

Personnel

The personnel of the Boston Symphony Chamber Players will consist of Joseph Silverstein, concertmaster, and all other principals of the Boston Symphony Orchestra — Burton Fine, viola; Jules Eskin, cello; George Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon: James Stagliano, horn; Roger Voisin, trumpet; William Gibson trombone; and Everett Firth, tympani.

Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, in announcing the new organization within the orchestra, said, "The Boston Symphony Orchestra recently formed a chamber music group called the Boston Symphony Chamber Players made up of the various sections of the orchestra. Heretofore many players have played chamber music on their own. Now the orchestra itself undertakes to provide chamber music for the public. This is possible because our first players do not play in the Pops. This new activity, therefore, not only provides the public with more music but our players with more employment."

Erich Leinsdorf, who is responsible for the musical direction of the Boston Symphony Chamber Players, said, "The Boston Symphony Orchestra is fortunate to have among its members a number of splendid chamber music players, to whom the cultivation of this most refined form of music is an artistic necessity. As music director of the Boston Symphony Orchestra, I rejoice that we can give to the public, as well as to the players, the most complete coverage of music. We feel that this project is very much within our over-all philosophy, and we trust that it will be durable and successful."

130

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

OCT 1 1 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

ATTLEBORO, MASS.
Sun
Eve. Circ. 11,177

OCT 17 1964

Principal Players of Symphony

Chamber Group Organized

The Trustees of the Boston Symphony Orchestra have announced the creation of a new activity, the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The Chamber Players will give several concerts each season in addition to recording chamber music for RCA Victor.

The new project of the Boston Symphony Orchestra is the only such activity sponsored by a major symphony orchestra in this country for its solo players. The repertoire for the Boston Symphony Chamber Players will include chamber music written for strings, winds, and brasses as well as string trios, quartets, and wind quintets. With the wide variety of instrumentation available among the solo players of the Boston Symphony, the Chamber Players will be drawing from the broadest range of the chamber music repertoire from the pre-Baroque to Contemporary periods.

The Boston Symphony Chamber players will give concerts during their first season in Boston, New York, and Washington. The inaugural concert will take place on Sunday, Nov. 8, at Sanders Theatre, Cambridge. Next summer the group will perform at the orchestra's Berkshire Festival at Tanglewood. Other concerts will be scheduled as time permits within the orchestra's year round activities.

The personnel of the Boston Symphony Chamber Players will consist of Joseph Silverstein concertmaster, and all other principals of the Boston Symphony Orchestra: Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; and Everett Firth, tympani.

The program for the Nov. 8 concert will include Mozart's Quartet of Beethoven, the Serenade in D for Flute, Violin, Viola Op 25 and the Septet in E flat for Strings and Winds, Op. 20.

Although the first concert by the Chamber Players will be performed in Sanders Theatre, tickets will be sold at the Symphony Hall box office beginning at 1 p.m. tomorrow. Tickets are $2.50, $3, $3.50, and $4, and mail orders will be accepted at the Symphony Hall Box Office, Symphony Hall, Boston 02115.

The Dallas Morning News
DALLAS, TEXAS
D. 228,833 SUN. 255,955

OCT 1 3 1964

Chamber Players Form at Boston

BOSTON, Mass. (Sp.) — Trustees of the Boston Symphony Orchestra have announced the creation of a new activity, the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The Chamber Players will give several concerts each season in addition to recording chamber music for RCA Victor.

The new project of the Boston Symphony Orchestra is the only such activity sponsored by a major symphony orchestra in this country for its solo players. The repertoire will include chamber music written for strings, winds, and brasses as well as string trios, quartets, and wind quintets.

The Chamber Players will give concerts during their first season in Boston, New York and Washington. The inaugural concert will take place on Sunday, Nov. 8, at Sanders Theater, Cambridge, Mass.

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

OCT 1 8 1964

WITH OTHER ORCHESTRAS

Boston Symphony Sets Up A Chamber-Players Group

The Boston Symphony has formed the Boston Symphony Chamber Players, from the principal musicians of the orchestra. The Chamber Players will give several concerts each season in addition to recording chamber music for RCA Victor.

The new project, so the Boston Symphony Orchestra claims, is the only such activity sponsored by a major symphony orchestra in this country for its solo players. However, the Baltimore Symphony, under Peter Herman Adler, two seasons ago established somewhat comparable groups — the Baltimore Symphony Woodwind String Quartet and Baltimore Symphony Woodwind Quintet, comprising first-chair musicians.

The repertoire for the Boston Symphony Chamber Players will include chamber music written for strings, winds, and brasses as well as string trios, quartets, and wind quintets.

The Cincinnati Symphony has signed an extended recording contract with Decca Records. Under its terms, recordings will be distributed both in the United States and abroad, and one release each year will feature an outstanding soloist.

The first recording was made last week when Ruggiero Ricci recorded the Concerto in B Minor for Violin and Orchestra by Paganini and the Concerto No. 1 in A major for Violin and Orchestra by Saint-Saens.

The Cincinnati Symphony was the third American orchestra ever to record, beginning in 1917 with Columbia Records. Max Rudolf is now beginning his seventh season as the Cin[illegible]'s musical director.

NewEnglandNewsclipAgency,Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

OCT 1 3 1964

Musical Chairs

Chamber Music Players Formed by Orchestra

By MARGO MILLER

There will be even more Boston Symphony concerts and recordings this season. But the orchestra's new project does not involve the whole band.

The Boston Symphony Chamber Players have been formed from orchestra principals. The Chamber Players, dubbed at Symphony Hall the BosChaps, can split into smaller ensembles—string quartet, string trio or wind quintet—or into any combination of instruments the music dictates.

Thus the Chamber Players' first concert, Nov. 8, at 8:30 p.m. in Sanders Theater, Cambridge, will use an oboe quartet (for K. 370 of Mozart), a flute trio (Beethoven's Serenade, Op. 25) and a mixed septet (Beethoven's Op. 20 for strings and winds).

All this has come about because Henry B. Cabot, president of the orchestra's trustees and a former clarinetist, now plays the cash registrar, and because, in conductor Erich Leinsdorf's words, most musicians consider the playing of chamber music the "ne plus ultra" of pastimes.

The new project of the Boston Symphony is thought to be the only such activity sponsored by a major American orchestra for its solo players. The Philadelphia Chamber Orchestra, now in its fourth season, enjoys the encouragement but not the management facilities of its patent organization.

B.S.O. principals, traditionally, have not played the nine-week Pops seasons. Added employment at BosChaps will come from three Boston concerts, one at the orchestra's Summer home, Tanglewood, and several programs given on the orchestra tours to New York and Washington.

Joseph Silverstein, B.S.O. concertmaster, says the group will have musical autonomy. As its guiding light, he is also pleasantly aware of the flexibility in programming and rehearsal time such a group allows. A trio, for example, can practice just about anywhere without tieing up other players.

Then, too, he's pleased that the Chamber Players' programs will offer music not often done by the average quartet. Instruments added to the quartet mean elaborate scheduling of rehearsals and, of course, fees for guest artists.

RCA-Victor is backing the new project by recording initially four LPs. Among the works will be the Beethoven Septet, three aboe Romanzen by Schumann, a Mozart collection and various Hindemith pieces. Schoenberg's "Pierrot lunaire" and Stravinsky's "L'Histoire du soldat" will require the engagement of voices, the former a speech-singer, the latter a narrator.

The Chamber Players are now auditioning pianists. Asked if he might sit in occasionally, Leinsdorf allowed that he was badly out of practice for performance purposes. He did offer his services, though, as a scout for whatever actor or actress the BosChaps might need for future programs.

Now You Hear It

Mahler's Symphony No. 6 had its first U.S. performance under Mitropoulos' direction in New York in 1948. No one touched it again until this season, when four orchestras will get into the act. Leinsdorf will conduct the Sixth in Boston, Eleazar de Carvalho in St. Louis, William Steinberg with the New York Philharmonic and Sir John Barbirolli in Houston.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NEW BEDFORD, MASS.
Standard-Times
Sun. Circ. 55,328

OCT 18 1964

Boston Symphony Forms New Chamber Group

The trustees of the Boston Symphony Orchestra have announced the creation of a new activity, the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The group will give several concerts each season and will record chamber music for RCA-Victor.

Repertoire for the new group will include chamber music for strings, winds, and brasses as well as string trios, quartets, and wind quintets. Personnel of the group includes Joseph Silverstein, concert-master; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone, and Everett Firth, tympani. Inaugural concert of the Boston Symphony Chamber Players will be performed on Nov. 8 in Sanders Theater, Cambridge. Concerts also will be played in New York and Washington and next Summer at Tanglewood.

Erich Leinsdorf, who is responsible for the musical direction of the Boston Symphony Chamber Players, notes, "The Boston Symphony Orchestra is fortunate to have among its members a number of splendid chamber music players to whom the cultivation of this refined form of music is an artistic necessity. As music director of the Boston Symphony, I rejoice that we can give to the public, as well as the players, the most complete 'coverage' of music. We feel this project is very much within our overall philosophy, and we trust that it will be durable and successful."

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 133,936 SUN. 143,454

OCT 2 4 1964

THE TRUSTEES OF THE Boston Symphony Orchestra have announced the creation of the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The new project is the only such activity sponsored by a major symphony orchestra in the United States for its solo players. Incorporated in the group are the Boston Symphony String Trio, String Quartet, and Wind Quintet.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

OCT 3 1 1964

Boston Symphony Players Schedule Chamber Series

The newly organized Boston Symphony Chamber Players will give three concerts at Hunter College Playhouse this season.

The group will make its New York debut on Dec. 7 and return on Feb. 1 and March 22. All the dates are Mondays.

Made up of first desk players of the symphony, the group will give chamber music for strings, winds, and brasses in various combinations. Erich Leinsdorf, music director of the symphony, also counsels the players.

The first program will include the Beethoven Serenade for Flute, Violin and Viola; Mozart's Oboe Quartet and his Septet in E flat for Strings and Winds.

Subscriptions for the series are available from the Hunter College Concert Bureau, 695 Park Avenue.

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 133,936 SUN. 143,454

OCT 2 4 1964

THE TRUSTEES OF THE Boston Symphony Orchestra have announced the creation of the Boston Symphony Chamber Players, formed from the principal players of the orchestra. The new project is the only such activity sponsored by a major symphony orchestra in the United States for its solo players. Incorporated in the group are the Boston Symphony String Trio, String Quartet, and Wind Quintet.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

OCT 1 8 1964

Plan for BSO Chamber Players Is Well Received

Group Intends to Perform Music Seldom Heard According to Silverstein, Concertmaster

By R. C. HAMMERICH

The announcement of the formation of the Boston Symphony Chamber Players, a group made up of the 12 first-chair members of the Boston Symphony Orchestra and organized to perform chamber music publicly, was heard in this little corner with great glee.

A[illegible] the group has scheduled [illegible] in Boston, [illegible] New York and Washington, [illegible] has been [illegible] of [illegible] by [illegible], Weber, Mozart and [illegible] for four RCA recordings.

Special Interest

There are several [illegible] the formation of [illegible] of special interest.

One is that there [illegible] reason to doubt [illegible] claim that the pro[illegible] only such activity sp[illegible] a major symphony orchestra in this country.

The orchestra's music director, Erich Leinsdorf, is in charge; the orchestra's manager, Thomas D. Perry, Jr., is responsible for such things as extra pay and special rehearsal time; the standard of performance and number of performances during the season will be determined by time available from the orchestral schedule.

Another reason is that the group does not intend to form string trios and quartets and woodwind quintets to compete regularly with existing groups although such traditional instrumental combination probably will not be avoided.

Seldom Heard

The group's interest, said Joseph Silverstein, concertmaster, last week, will tend toward using the group as a pool from which members can be drawn to make unusual combinations to play music seldom heard.

An illustration is Mozart's quartet for oboe, violin, viola and cello, K. 370, which four members of the group will play during its first public appearance Nov. 8 in Sanders Theater, Cambridge.

Not the least of the reasons for the group's special interest, to us anyway, is the possibility that it may conduct instrumental clinics at universities if it can find space in the time schedule of the orchestra.

Such a project is not planned, but it is contemplated, and it is comparable to an idea toyed with in this space on a couple of occasions.

The idea is that a city no larger than Springfield could well use a chamber orchestra during the school year to serve as instructor and demonstrator and educator in the school system, as a small orchestra to accompany stage, civic and industrial events and as the nucleus of a large symphony orchestra.

Special Department

It could be, in other words, a special department of the city's educational plant, available for [illegible] of paying for [illegible].

[illegible], for the record, [illegible] names of the first-chair Boston musicians who [illegible] a project— [illegible] direction and [illegible]:

Joseph S[illegible], concertmaster, vi[illegible] Fine, viola; Jules E[illegible]lo; George Moleux, [illegible]; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino C[illegible], clarinet; Sherman Walt, [illegible]; James Stagliano, [illegible] Voisin, trumpet; William Gibson, trombone; Everett Firth, tympani.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

OCT 25 1964

Music

Chamber

By RAYMOND MORIN
Telegram Music Critic

In addition to their solid 48-week schedule this season, principal players of the Boston Symphony Orchestra have been offered a new activity to be performed in their spare time.

Boston Symphony Chamber Players has been formed for the purpose of giving several concerts and recording chamber music.

This is the only such activity sponsored by a major symphony orchestra in this country for its solo players. The repertory will include chamber music written for strings, winds and brasses, as well as string trios, quartets and wind quintets.

Two General Purposes

The orchestra's trustees gave two general purposes for the establishment of the Chamber Players: 1. to take advantage of special abilities and free time of its principal players outside of their regular playing with the orchestra; 2. to give these players the opportunity to add substantially to their income from the orchestra.

Personnel of the Chamber Players will consist of Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voison, trumpet; William Gibson, trombone; Everett Firth, timpani.

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 215,803 SUN. 651,844

NOV 1 1964

Twelve principals of the Boston Symphony, headed by concertmaster **Joseph Silverstein,** have formed the Boston Symphony Chamber Players, a new group that will give several concerts each season and record chamber music for RCA Victor . . . The Czech Philharmonic Orchestra will make its first American tour in the fall of 1965, playing in cities in the eastern United States and Canada . . .

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 1 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 5 19

New chamber group to make debut

Photography, Inc.

The Boston Symphony Chamber Players, composed of principals of the Boston Symphony, will give their inaugural concert at Sanders Theater on Sunday evening at 8:30.

SUBURBAN LIFE
ORANGE, N. J.
7 Tl. a YR. 8,500

NOV 1964

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

NOV 1964

Orchestral Innovations

The Boston Symphony Orchestra is forming and managing its own Boston Symphony Chamber Players. This is to be a nucleus of twelve principal first-desk men, to which will be added other instrumentalists as needed. The group will encompass a string trio, string quartet, woodwind and brass quintets. Additional salaries are guaranteed the men in addition to an agreement to play a certain number of concerts and to record for RCA Victor. The Chamber Players, as they will be called, will present their inaugural concert on November 8, in Cambridge, Massachusetts.

The nucleus of the Chamber Players will include Joseph Silverstein, concertmaster, and other principals of the orchestra: Burton, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Goberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Bigson, trombone; and Everett Firth, tympani.

The new activity not only provides the public with more music but the Boston Symphony first-desk players with more employment.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

NOV 1964

The trustees of the **Boston Symphony Orchestra** have announced the creation of the **Boston Symphony Chamber Players,** formed from the principal players of the Orchestra. The Chamber Players will give several concerts each season in addition to recording chamber music for RCA Victor. The group will give concerts during this first season in Boston, New York and Washington. The repertoire will include chamber music written for strings, winds and brasses.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 768,503 SUN. 1,094,990

NOV 2 2 1964

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

NOV 1964

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France-Amérique 8 Novembre 1964.

Débuts de l'ensemble de musique de chambre

La direction de l'Orchestre symphonique de Boston a eu l'heureuse idée de former, au sein de l'Orchestre, un groupe de musique de chambre, composé des chefs de pupitres.

Le premier concert de ce groupe aura lieu ce dimanche, 8 novembre, à 20h.30, au Théâtre Sanders de Cambridge. Au programme: Quatuor en fa de Mozart pour hautbois, violon, alto et violoncelle; Sérénade en ré de Beethoven pour flûte, violon, alto; Septuor en mi bémol pour cordes et vents, de Beethoven également.

Les membres de ce groupe sont: Joseph Silverstein, violon (concertmaster); Burton Fine, alto; Jules Eskin, violoncelle; Georges Moleux, contrebasse; Mme Doriot Anthony Dwyer, flûte; Ralph Gomberg, hautbois; Gino Cioffi, clarinette; Sherman Walt, basson; James Stagliano, cor.

Les billets sont en vente au guichet de Symphony Hall à 2 dollars 50, 3 dollars, 3 dollars 50 et 4 dollars.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586

NOV 8 1964

SANDERS THEATER — Boston Symphony Chamber Players. Mozart, Quartet in F for Oboe and strings, K. 370; Beethoven, Serenade in D for Flute, violin and viola, Op. 25; Beethoven, Septet in D for strings and winds, Op. 20. 8:30 p.m.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

OCT 18 1964

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Group Intends to Perform Music Seldom Heard According to Silverstein, Concertmaster

By R. C. HAMMERICH

The announcement of the formation of the Boston Symphony Chamber Players, a group made up of the 12 first-chair members of the Boston Symphony Orchestra and organized to perform chamber music publicly, was heard in this little corner with great glee.

Already the group has scheduled performances at Boston, Cambridge, New York, Washington and Tanglewood and has begun preparation of music by Schumann, Weber, Mozart and Hindemith for four RCA recordings.

Special Interest

There are several reasons why the formation of this group is of special interest.

One is that there seems to be no reason to doubt the orchestra's claim that the project is the only such activity sponsored by a major symphony orchestra in this country.

The orchestra's music director, Erich Leinsdorf, is in charge; the orchestra's manager, Thomas D. Perry, Jr., is responsible for such things as extra pay and special rehearsal time; the standard of performance and number of performances during the season will be determined by time available from the orchestral schedule.

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Not the least of the reasons for the group's special interest, to us anyway, is the possibility that it may conduct instrumental clinics at universities if it can find space in the time schedule of the orchestra.

Such a project is not planned, but it is contemplated, and it is comparable to an idea toyed with in this space on a couple of occasions.

The idea is that a city no larger than Springfield could well use a chamber orchestra during the school year to serve as instructor and demonstrator and educator in the school system, as a small orchestra to accompany stage, civic and industrial events and as the nucleus of a large symphony orchestra.

Special Department

It could be, in other words, a special department of the city's educational plant, available for hire as a means of paying for part of its own way.

Well, anyway, for the record, here are the names of the first-chair Boston musicians who have started such a project—from the opposite direction and at the top level:

Joseph Silverstein, concertmaster, violin; Burton Fine, viola; Jules Eskin, cello; George Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, tympani.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

OCT 2 5 196

Music

Chamber

By RAYMOND MORIN
Telegram Music Critic

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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 1 1964

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 5 1964

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Photography, Inc.

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SUBURBAN LIFE
ORANGE, N. J.
7 Tl. a YR. 8,500

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INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

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The nucleus of the Chamber Players will include Joseph Silverstein, concertmaster, and other principals of the orchestra: Burton, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Goberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Bigson, trombone; and Everett Firth, tympani.

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MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

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France-Amérique 8 Novembre 1964

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

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Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 215,803 SUN. 651,844

NOV 1 1964

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 768,503 SUN. 1,094,990

NOV 22 1964

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NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586

NOV 8 1964

SANDERS THEATER — Boston Symphony Chamber Players. Mozart, Quartet in F for Oboe and strings, K. 370; Beethoven, Serenade in D for Flute, violin and viola, Op. 25; Beethoven, Septet in D for strings and winds, Op. 20. 8:30 p.m.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02103 - 742-4200

BOSTON, MASS.
Morning Globe
Morn, Circ. 202,711

NOV 9 1964

Boston Symphony Chamber Group Disappointing in Debut

A friendly audience filled Sanders Theater on Sunday evening for the inaugural concert by the Boston Symphony Chamber Players, an organization of 12 of the orchestra's principals. The participants this time were Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, Georges Moleux, bass, Doriot Anthony Dwyer, flute, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn. And that leaves the Messrs. Voisin, Gibson and Firth yet to be unveiled.

It is natural for orchestral musicians to feel the need to make music without a conductor before them, and in the natural course of things they were apt to frequently get together to play chamber music for their own pleasure. The uniqueness of the situation here rests in the fact that the Boston Symphony is the only major orchestra in the country officially to sponsor such activity for its solo players.

The desire to play chamber music and an interest in it do not necessarily guarantee excellent results. While Sunday night's concert showed once again that our Symphony soloists are in many respects highly accomplished players, it was on the whole a bland and disappointing affair.

The choice of program was partly at fault. The music played was Beethoven Serenade, Opus 25 for flute, violin, and viola; Mozart's Oboe Quartet; and the Beethoven Septet. The composers' names are formidable, but this music is not. The two Beethoven pieces are genial and agreeable enough, to be sure, but they are so slight as to make their presence in the repertory highly unlikely were it not for the composer's name.

The Mozart is on a higher level, but still miles below his most beautiful chamber music.

In other words, it was all music that one does not mind hearing — though I am sure that at best the Beethoven pieces are more amusing to the players and to listeners — but one missed having something really substantial on the program.

The players make beautiful sounds together. Throughout the evening there was ample evidence of impressive technical resources, even though neither Mr. Gomberg nor Mr, Stagliano was from this point of view at his excellent best. The players are also skilled enough to have achieved a generally satisfactory ensemble.

It is; however, of the essence in chamber music to expect more than having the participants arrive at the same place simultaneously. That something more was consistently lacking. In places where the utmost calm and poise is necessary, for example, the last two movements of Beethoven's Serenade, nerves began to dominate, and the playing became tense, breathless, rushed.

In both Beethoven pieces the interpretation was one of uneventful neutrality. Rhythmic and phraseological solutions were not wrong, but they were not especially right either. They were not illuminating and they were almost invariably obvious, unsettled, unvaried. The Septet was the more successful in performance: it had some pleasant moments of relaxed and lively playing and in Mr. Eskin's solo in the scherzo, there was the only really enlivening phrasing heard during the evening.

The Mozart performance was in a different style. Here the three string players provided an unobtrusively neutral background against which Mr. Gomberg projected an extravaganza of tricky and tasteless overphrasing.

A rich repertory awaits these 12 gifted musicians. I hope they will come into that inheritance and that at their future concerts they will give pleasures barely hinted at in their debut.

MICHAEL STEINBERG

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
NOV 9 1964

New chamber group

By John Marshall Cuno

We are fortunate and grateful to have a chamber music group in Boston of the finest stature, made up of first-chair members of the Boston Symphony Orchestra. Sponsored by its parent organization, the musical offspring is called the Boston Symphony Chamber Players ("Boschaps" for short). Nine of its 12 members appeared in an inaugural concert Sunday evening at Sanders Theater.

The chamber orchestra is designed to be broken up into smaller groups and odd combinations of instruments. We heard, for example, a Beethoven serenade for flute, violin, and viola (Op. 25 in D major), a Mozart quartet for oboe, violin, viola, and cello (K. 370 in F major), and a Beethoven septet for violin, viola, cello, double bass, clarinet, horn, and bassoon (Op. 20 in E flat).

Not the most richly rewarding selection of music, but delightful, nevertheless, to hear.

This cream of United States orchestral musicianship included Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Doriot Anthony Dwyer, flute; George Moleux, bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn—all of whom appeared to enjoy their new assignment.

An audience obviously eager for the intimate and subtle harmonies of chamber works warmly greeted and applauded the already eminent performers, expecting much from them. Judging from the final ovation, one would believe them not to have been disappointed.

Initially modest was this first effort, and perhaps rightfully so, when one considers the amount of work with which these musicians are otherwise employed. Of course, if they are going to play chamber music at all, they are going to be expected to play the best, the most beautiful, difficult, and demanding. But a modest start is no indication of mediocrity or of an unambitious repertoire.

Time and again throughout the program were heard strains of exquisite tonal and textural harmonies. Here was lyric and quiet loveliness. Here was lively, sharp brilliance, precisely controlled in dynamics.

A better group sound issued from the Beethoven trio than from the Mozart quartet or the Beethoven septet, except that in the first movement of the trio, the flute could have kept its clarity and individuality without quite such obvious prominence. At other times it blended beautifully.

One of the most engagingly lovely passages is in the second movement of the trio when the flute and strings together, with long, legato notes, address the heart of the listener. Mr. Fine played his viola in such a manner as to make one feel that he was thoroughly at one with the music and yet also fully aware of the individual differences of the other performers. Mr. Silverstein was a little more routinely excellent.

At one point in the Allegro of the trio, Mr. Silverstein's instrument seemed to be almost talking, nonmusically, with the other instruments for a few measures. It sounded curiously appropriate.

In the Mozart trio was hardly a balance of instruments, and the music, at least in the first movement, does not help to create one. The oboe, taking a too strong lead in the Allegro, never let up for the rest of the piece.

However in the Adagio the fuller, sustained notes of the strings provided a stronger framework of support for the almost unquenchable nasality of the oboe.

The Beethoven septet, occupying the final portion of the program, gave the clarinet an opportunity to be sweet. The horn could have its fling at some solo passages (not all of which it achieved with tonal excellence), and the bassoon could keep coming to the front ranks effectively, like an advancing infantry flag.

England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 9 1964

INAUGURAL CONCERT BY CHAMBER PLAYERS

By McLAREN HARRIS

With one of the heaviest concert schedules around, extensive rehearsing and rceording sessions thrown in from time to time, the Boston Symphony Orchestra is thought of as a very busy organization. Indeed, it is sometimes difficult to see how the members find space for gainful activity of their own, outside orchestral duties.

Yet the time is found, and the latest example of this diversification lies in the establsihment of the Boston Symphony Chamber Players, who presented their inaugural concert last night at Sanders Theater.

Welcome Addition

The Chamber players are a welcome addition to the parent function. Beyond the realm of string trios and quarterts the formidable aggregate musicianship of the Symphony lay relatively untapped for the service of chamber music. The accomplishments of these principals are hardly a secret, and the prospects are equally bright.

It would be premature, however, to state that the ultimate vision of chamber artistry had been achieved at the outset. In a Beethoven trio, a Mozart quartet and Beethoven's Septet, Op. 20, both potential excellence and temporal afflictions were noticable.

Joseph Silverstein, violin, Burton Fine, viola, and Doriot Anthony Dwyer, flute, sustained an easy balance and generally quite acceptable ensemble precision for Beethoven's Serenade in D major, Op. 25, and were able to show what an inventive piece it is, being written for two soprano and an alto, as it were.

Mrs. Dwyer's work was properly nimble as needed and dynamically on the light side, almost retiring; Mr. Silverstein took the lead in forthright fashion, though turning up some tonal harshness and inaccurate placement in the process

Pitfall Noted

Ralph Gomberg, oboe, and Jules Eskin, cello, joined Messrs. Silverstein and Fine for Mozart's Quartet in F major, K. 370, resulting the most successful total effort of the evening. Mr. Gomberg treated his dominant oboe lines with an enlightened siprit, holding the roles a leader but never as a ruler.

In comparison the Beethoven Septet for strings and winds was a disappointment. Unintentioned individualism was the byword, serving to underline the weaknesses rather than the merits of the work; the mood rambled from instrument to instrument, and one was inclined to notice James Stagliano's uneven low horn register, Sherman Walt's prominent bassoon lines of Mr. Silverstein's lack of blend more than an integration of sound.

Alone now they may conquer; together will take some more labor.

The Program

The Boston Symphony Chamber Players, including Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn, presented the first of three concerts at Sanders Theater last night.

Serenade in D major for flute, violin and viola, Op. 25 .... Beethoven
Quartet in F major, for oboe and strings, K. 70 .... Mozart
Septet in E flat major for strings and winds, Op. 20 .... Beethoven

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 29 1964

Frank Pianist for B.S.O. Chamber Players

Claude Frank will be the pianist in the Boston Symphony Chamber Players. He will join the newly-formed ensemble for its second concert this season, Feb. 7 in Sanders Theater, Cambridge.

The program of Feb. 7 will begin with Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452, and will continue with Gunther Schuller's Music for Violin, Piano and Percussion (7957). This will be followed by the Woodwind Quartet (1948) of Elliott Carter, and the program will conclude with the Brahms Quartet for Piano and Strings, in C minor, Op. 60.

On March 14 the Chamber Players' program will open with two works by Mozart, the Quartet for Flute and Strings K. 285, and the Sonata for Bassoon and Cello, K. 292. Irving Fine's Fantasia for String Trio will then be heard, followed by Walter Piston's Divertimento for Nine Instruments (1946). The program will close with Ludwig Spohr's Nonet, Op. 31.

Claude Frank has appeared several times in the past few years as soloist with the Boston Symphony Orchestra, in Boston, New York and Tanglewood. One of the last pupils of Artur Schnabel, he has been closely associated with Rudolf Serkin and the Marlboro Festival and School since 1953. He has also appeared throughout North America and Europe with orchestras, chamber ensembles, and as soloist on radio and television as well as in the concert hall.

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

DEC 2 1964

Judson, O'Neill, Beall, and Steinway touring newly formed Boston Symphony Chamber Players which makes its N.Y. debut at Hunter College, Dec. 7.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

N. 1964

Concerts Feb. 7, March 14

TWO MORE PROGRAMS OF CHAMBER MUSIC

The programs for the second and third appearances in Boston this season by the Boston Symphony Chamber Players have been announced by the Boston Symphony Orchestra. The orchestra also has made known that Claude Frank will join the newly formed Chamber Players as pianist.

The program of Feb. 7 will begin with Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452, and will continue with Gunther Schuller's Music for Violin, Piano and Percussion (1957). This will be followed by the Woodwind Quintet (1948) of Elliott Carter, and the program will conclude with the Brahms Quartet for Piano and Strings, in C minor, Op. 60.

On March 14 the Chamber Players' program will open with two works by Mozart, the Quartet for Flute and Strings, K. 285 and the Sonata for Bassoon and Cello, K. 292. Irving Fine's Fantasia for String Trio will then be heard, followed by Walter Piston's Divertimento for Nine Instruments (1946). The program will close with Ludwig Spohr's Nonet, Op. 31.

Claude Frank has appeared several times in the past few years as soloist with the Boston Symphony Orchestra, in Boston, New York and Tanglewood. One of the last pupils of Artur Schnabel, he has been closely associated with Rudolf Serkin and the Marlboro Festival and School since 1953.

Tickets for the Boston Symphony Chamber Players' second and third concerts in Sanders Theatre are available now at the Symphony Hall Box Office.

NEW ENGLAND NEWSCLIP
, Boston 02105 - 742-4200

SPRINGFIELD, MASS.
Sunday Republican
Sun. Circ. 114,397

NOV 16 1964

THE SPRINGFIELD SUNDAY REPUBLI

Inaugural BSO Chamber Concert Has Its Rewards

Players Fail to Live Up to Expectations; Choice Of Music Proves Monotonous

By R. C. HAMMERICH

The inaugural concert given by the Boston Symphony Chamber Players in Sanders Theater at Harvard University a week ago may have been the most memorable musical event of the month in Massachusetts, but it couldn't have been the most auspicious musically.

For one thing the program didn't include much substance and for another the players didn't display the sort of ensemble unity expected from chamber groups of the very first class.

Has Significance

On the same day in Boston there were performances by the Warsaw Philharmonic and by the Juilliard String Quartet, a quartet that is universally recognized as of the very first class.

But the formation and first performance of the Chamber Players, the first such group sponsored, managed and staffed by a large, front-running symphony orchestra, is a newsworthy event of historical significance.

The 12 members of the Players are the first-desk players of the Boston Symphony Orchestra. One of their purposes is to present small-group music not commonly heard because of its unusual instrumentation.

The program of their first performance illustrated this purpose: the Beethoven Septet in E flat Op. 20, was written for violin, viola, cello, double bass, clarinet, horn and bassoon; the Beethoven Serenade in D, Op. 25 was written for violin, viola and flute; the Mozart Quartet in F (K. 370), was written for violin, viola, cello and oboe.

Most established chamber music groups are string or piano quartets or trios and woodwind or brass quintets. Very seldom is a group with a fixed combination of wind with strings being organized because there isn't enough music to keep such odd combinations busy.

But there is a great deal of music written for many kinds of combinations, especially contemporary music, and the principle behind the formation of the Boston Symphony Chamber Players is that the large orchestra has within it all combinations for small groups.

Those that played the inaugural concert were Joseph Silverstein, violin (concertmaster); Burton Fine, viola; Jules Eskin, cello; George Moleux, double bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Gioffi, clarinet; James Stagliano, French horn; Sherman Walt, bassoon.

Those yet to be heard are Roger Voisin, trumpet; William Gibson, trombone, and Everett Firth, Uympani.

Two more performances are planned for Sanders Theater in Cambridge, Feb. 7 and March 14, and performances are planned at Hunter College in New York City Dec. 7, Feb. 1 and March 22 and at Dumbarton Oaks, Washington, D. C., April 5 and at Tanglewood next summer.

Their first performance was in some ways highly satisfying and in others mildly disappointing.

Part of the disappointment came with the choice of music. No complaint is made of any of the specific pieces, but an element of monotony became obvious because all three pieces were similar in style.

The early Beethoven (Op. 20 and 25) lightweight music was much like the middle Mozart (K.370), and the two-hour program seemed much the same at the end and middle as it was at the beginning.

The other element of disappointment, like the choice of program, is easily cured. The Chamber Players are eminent professionals widely known outside the orchestra for solo and ensemble concerts and recordings. Their moments of looseness and conflicts of phrasing and emphasis, slight as they were, were very likely a result of their newness as a unit.

As for the virtues of their first performance, they are really too numerous to report (now that we have used up all of our space) except to contradict the aforementioned slight disappointment (the well-coordinated, cohesive passages far outnumbered the loose connections) and to say that small-group 18th Century lightweight music is great entertainment when played well.

THE NEW YORK TIMES, WEDNESDAY, DECEMBER 9, 1964.

Music: Boston Ensemble

Chamber Players Give Hunter Concert—Symphony Can Be Proud of Offspring

THE august Boston Symphony Orchestra has produced a small ensemble, a quite legitimate offspring that has its parent's name and protection. It is called the Boston Symphony Chamber Players, and was proudly introduced to New York audiences Monday night at the Hunter College Playhouse.

It is made up primarily of the principal players in each section of the orchestra. Many such ensembles develop haphazardly among orchestra musicians, but they are usually orphans. The Boston Symphony is the first major orchestra to form and sponsor its own chamber group. Only a few non-major orchestras, such as the one in Louisville, Ky., have done so in the past.

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With a dozen first-rate performers among its members, the new group can perform varied and unusual works. Monday night they were able to offer three that are seldom met with in the concert hall, although they have been recorded—in two instances several times—and could in no way be considered esoteric. They were Beethoven's Serenade in D for Flute, Violin and Viola (Op. 25) and Septet in E flat for Violin, Viola, Cello, Double Bass, Clarinet, Horn, and Bassoon (Op. 20) and Mozart's Quartet in F for Oboe, Violin, Viola and Cello (K. 370).

The choice was shrewd. The Beethoven scores are among his happiest, inspired without trying to plumb the emotional depths of this world. The Mozart is equally felicitous, although its central slow movement has tragic implications.

The music also showed off the superb technical equipment of the Boston instrumentalists. They are virtuosos—they have to be or they would not hold their positions. But just as much they are ensemble musicians. Although a fledgling group, they already play with the give and take of more mature organizations and with no sense of domination by any one member.

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Joseph Silverstein, violinist, and Burton Fine, violist, were the busiest players of the evening, but they could afford to be since they were the youngest. There was extraordinarily skillful playing by Doriot Anthony Dwyer, flutist, and Ralph Gomberg, oboist, in the works where they were the only wind instrumentalists.

But the high point of the evening came with the Beethoven septet, notably in the Adagio cantabile, where the ensemble could not have sounded more beautiful. Here, besides Mr. Silverstein and Mr. Fine, the group included Jules Eskin, cellist; Georges Moleux, double-bass player; Gino Cioffi, clarinetist; James Stagliano, horn player, and Sherman Walt, bassoonist. They were all wonderful.

The ensemble will give two more concerts at Hunter this season, and they should not be missed.

RAYMOND ERICSON.

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

DEC 1 1964

5454

Music Notes

SOLOISTS of the Boston Symphony have formed the Boston Symphony Chamber Players to present concerts each season in addition to recording for RCA Victor. The project is believed to be the only such activity sponsored by a major orchestra for its solo players. Incorporated into the group will be the Boston Symphony String Trio, Boston Symphony String Quartet and the Boston Symphony Wind Quintet. This season the new chamber ensemble will give concerts in Boston, New York and Philadelphia and will play at Tanglewood next summer.

HULL HOUSE Sheridan Theater's Monday night series of free concerts comes to an end on Dec. 7 when "An Evening of Bach Cantatas" will be given under the leadership of Ray Still, principal oboist of the Chicago Symphony. Other soloists for the program, at 8 p.m., are soprano Peggy Smith, baritone Michael Cousins and violinist Francis Akos. The concert series is sponsored by the Kate Maremont Foundation, Hull House Theater and the Chicago Federation of Musicians.

FLAMENCO guitarist Juan Serrano gives a recital on Saturday, Dec. 5, at 8:30 p.m. in the Sherry-Brener music hall, 3145 W. 63d St.

GUITARIST Irving Wilkins performs a Vivaldi concerto with the DuPage Symphony under the direction of Russell Harvey at Willowbrook High School, Villa Park, on Sunday, Dec. 6, at 3:30 p.m. The concert, which also features the Christmas portion of Handel's "Messiah," will be repeated at North Central College, Naperville, on Thursday, Dec. 10, at 8:15 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

DEC 6 1964

Chamber Group Schedules Debut

NEW YORK, N. Y. — Judson, O'Neill, Beall, and Steinway will tour the newly formed Boston Symphony Chamber Players which makes its New York City debut at Hunter College, December 7.

With the formation of its first desk men into the Boston Symphony Chamber Players, the Boston Symphony Orchestra becomes the only major symphony in the United States to sponsor such an activity for its solo players. Erich Leinsdorf, music director of the Boston Symphony Orchestra, also serves as music director of the new ensemble.

In addition, the players will act as visiting faculty at universities and will make recordings.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 2,949,646

DEC 6 1964

New York Post
D. 317,237 SUN. 250,207

DEC 4 1964

Boston Symphony Chamber Players to Make Debut

The Boston Symphony Chamber Players will make their N. Y. debut Monday at Hunter College Playhouse at 8.40. Two more performances will follow Feb. 1 and March 22.

The Chamber group is made up of first desk men including Joseph Silverstein, violin; Doriot Anthony Dwyer, flute, and James Stagliano, French horn. The program on Monday will include works by Mozart and Beethoven.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JAN 14 1965

Boston Chamber Group

The Boston Symphony Chamber Players, consisting of principals of the Boston Symphony Orchestra, will perform at the Hunter College Playhouse on two Monday evenings, February 1 and March 22, at 8:40 p.m. The newly formed Chamber Players made its New York debut on December 7 at the Hunter College Playhouse.

14x

Herald NEW YORK Tribune
D. 282,005 SUN. 363,384

DEC 8 1964 Bykeller

Superb Chamber Music From Boston

By John Gruen

The Boston Symphony Chamber Players made their New York debut last night at the Hunter College Playhouse. It was—to come to the point at once—an occasion to cherish. Lest anyone think they missed out on it, we hasten to say that two more concerts are scheduled for February 1 and March 22, and anyone interested in chamber music superbly performed should lose not one moment in obtaining his reservations.

Drawn from the Boston Symphony Orchestra's complement of first players, the group will, in the course of this series, perform chamber works written for strings, winds, and brasses as well as string trios, quartets, and wind quintets. Last evening's program included Beethoven's Serenade in D major for Flute, Violin and Viola, Mozart's Quartet in F Major for Oboe, Violin, Viola and Cello, and Beethoven's Septet in E flat major for Violin, Viola, Cello, Double Bass, Clarinet, Horn and Bassoon.

In chamber music, nothing succeeds like consistency of ensemble playing under one single, guiding hand. Erich Leinsdorf, regular conductor of the Boston Symphony has provided both the consistency and this guidance. Functioning as Music Director of the new ensemble, Mr. Leinsdorf, absent in body but present in spirit, made manifest the virtues of chamber playing **par exellence.**

The answer, of course, lies in knowing the difference between playing in a large symphony orchestra and playing works expressly written for small combinations. This the orchestra's first players understood full well.

They easily attuned themselves to matters of balance, color and dynamics—inevitable by-products of their orchestral experience. Yet what gave the evening its special distinction was the lucidity of their interpretation.

Aside from choice of program, which was superb, they responded, with singular awareness, to the inherent values found in the music itself. It was, we suspect, a matter of sheer love that contrived to produce the sounds they garnered. It was fresh, spontaneous and, when called for, deeply tender.

The players' rapport with one another—and each is of solo caliber — was never marred by the soloist approach which flaws many another ensemble. In each work the music itself led the way. Whether in the crispness or impishness of the Beethoven Serenade, the brilliance and suavity of the Mozart Quartet or the episodic discursiveness of Beethoven's Septet, the Boston Symphony Players proffered jewels cut in the loveliest of shapes and most beautiful of colors.

Each player must be named, and last evening they included Doriot Anthony Dwyer, flute; Joseph Silverstein, violin; Burton Fine, viola; Ralph Gomberg, oboe; Jules Eskin, cello; Georges Moleux, bass; Gino Cioffi, clarinet; James Stagliano, french horn, and Sherman Walt, bassoon.

NewEngland Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 31 1964

NEW YEAR'S LUNCHEON with the Boston Symphony Chamber Players is planned at the Midtown Motor Inn. This pre-Symphony luncheon will launch the 1965 season. The Chamber Players will be guests of honor.

Harry Ellis Dickson will present the program, to which the public is invited.

Among those invited have been Mrs. Endicott Peabody, Mrs. Stephen Ames, Mrs. John Bishop Jr., Mrs. Charles E. Bacon and Mrs. Richard Ely.

Principals of the Chamber Players are Joseph Silverstein, concertmaster; Burton Fine, Jules Eskin, Georges Meleux, Mrs. Doriot A. Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano, Roger Voisin, William Gibson and Everett Firth.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
BEVERLY, Mass.
Circ. 8,565

DEC 29 1964

Gala Plans For New Year Symphc

Musical anecdotes, multi-colored balloons, Gourmet dishes is the theme of the gala New Year's Day Pre-Symphony Luncheon at the Midtown Motor Inn, Boston.

The Luncheon will inaugurate the 1965 Season with the members of the Boston Symphony Chamber Players as guests of honor.

performed by already-existing chamber ensembles.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 161,453
DEC 30 1964

Social

This newly-formed group by the Boston Symphony is composed of 12 principal players of the orchestra with Joseph Silverstein, concertmaster among them. Their aim is to present the most refined form of music which would not normally be

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Chamber Players

By PEGGY BROWN
Society Editor

Members of the Boston Symphony Chamber Players will help Symphony-goers usher in the New Year 1965 at the Midtown Motor Inn's pre-Symphony luncheon this Friday.

The celebration will feature musical anecdotes, multi-colored balloons and gourmet dishes. And witty Harry Ellis Dickson will be on hand to present the entertaining program—with an assist from his Symphony colleagues.

The Boston Symphony Chamber Players is a newly formed group of 12 principal players of the Orchestra with Concertmaster Joseph Silver stein among them.

Their aim is to present the most refined form of music which would not be performed normally by already-existing chamber ensembles.

Among those invited to meet the Players are Toni Peabody, Mrs. Stephen Ames, Mrs. Charles E. Bacon, Mrs. J. Clark Boas, Mrs. Stephen R. Casey, Mrs. Julian Rogers, Mrs. Julius Stratton, Mrs. Lucius Thayer and Mrs. Albert Titcomb.

The festivities start at the stroke of 12:15 p.m. and the public is invited to make reservations to attend even if they don't plan to go on to Symphony afterwards.

Socially Speaking

The Flint Journal
FLINT, MICH.
D. 101,023 S. 100,920

JAN 3 1965 Bykeller

★ ★ ★ ★ ★ ★

THE BOSTON SYMPHONY Orchestra has formed its own Chamber Players, a nucleus of 12 principal first-desk men to which other instrumentalists are added as needed.

The group encompasses a string trio, a string quartet, and woodwind and brass quintets. The players agree to give a certain number of concerts and make recordings and are guaranteed additional salary.

The Baltimore and Boston moves compare with the establishment of chamber and woodwind ensembles as integral functions of the Flint Philharmonic Orchestra.

BOSTON RECORD AMERICAN, MONDAY, JAN 25, 1965 23

CAMBRIDGE RAMBLER

BSO Chamber To Perform Here

The Boston Symphony Orchestra announces that some changes have been made in the programs of the Boston Symphony Chamber Players for appearances on February 7 and March 14 at Sanders Theater, Cambridge. The newly-formed Chamber Players, consisting of principals of the Boston Symphony, gave its debut on Nov. 8 at Sanders Theater. The February 7 and March 14 programs will complete its first season.

Claude Frank continues as pianist with the Chamber Players and will appear in the concert of February 7. The program will open with Aaron Copland's Vitebsk for Violin, 'Cello and Piano, and will continue with Irving Fine's Fantasia for String Trio which has been scheduled for the third program. This will be followed by Mozart's Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K 452. After an intermission the program will conclude with the Brahms Quartet for Piano and Strings, in C minor, Op. 60.

The concert of March 14 will begin with Elliott Carter's Woodwind Quintet (1948), which was previously announced for the second program. It will continue with Mozart's Quartet for flute and strings, K. 285, followed by Walter Piston's Divertimento for nine instruments (1946). After the intermission Mozart's Sonata for bassoon and cello, K. 292, will be heard, and the concert will close with Ludwig Spohr's Nonet, Op. 21.

Tickets for the concerts of February 7 and March 14 are still available at the Symphony Hall Box Office.

The complete programs:

Sunday, February 7, 8:30 p. m., Boston Symphony Chamber Players, Sanders Theater.

COPLAND—Vitebsk for Violin, Cello and Piano.

FINE—Fantasia for String Trio.

MOZART—Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, K. 452.

BRAHMS—Quartet for Piano and Strings, in C minor, Op. 60.

Sunday, March 14, 8:30 p. m., Sanders Theater.

CARTER—Woodwind Quintet (1948).

MOZART—Quartet for Flute and Strings, K. 285.

PISTON—Divertimento for Nine Instruments (1946).

MOZART—Sonata for Bassoon and Cello, K. 292.

SPOHR—Nonet, Op. 31.

Boston Chamber Group

The Boston Symphony Chamber Players, consisting of principals of the Boston Symphony Orchestra, will perform at the Hunter College Playhouse on two Monday evenings, February 1 and March 22, at 8:40 p.m. The newly formed Chamber Players made its New York debut on December 7 at the Hunter College Playhouse.

Box 2078, Boston 6 • Richmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JAN 26 196[illegible]

Program changes

Boston Symp[illegible] ber Players ha[illegible] changes in their program[illegible] for Feb. 7 and Marc[illegible] The revised programs are — Feb. 7: Copland's "Vitebsk" for [illegible]olin, cello, and piano; Fantasia for String Trio; Mozart's Quintet for piano, oboe, clarinet, horn and bassoon, K. 452; Brahms' Quartet for piano and strings in C minor, Op. 60.

March 14: Carter's Woodwind Quintet (1948); Mozart's Quartet for flute and strings, K. 285; Piston's Divertimento for Nine Instruments (1946); Mozart's Sonata for bassoon and cello, K. 292; Spohr's Nonet, Op. 31.

Both concerts will be held in Sanders Theater, at 8:30.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

JAN 1965

The Boston Symphony Chamber Players, formed from the principal players of the orchestra, will give several concerts each season in addition to recording chamber music for RCA Victor. The formation of the ensemble accomplishes two purposes. It allows the Boston Symphony to make use of the special abilities and free time of its principal players outside of their regular playing with the orchestra and it gives the players an opportunity of adding substantially to their income. Incorporated into the Chamber Players are three other groups: the Boston Symphony String Trio, the Boston Symphony String Quartet, and the Boston Symphony Wind Quintet.

The personnel of the Boston Symphony Chamber Players consists of Joseph Silverstein, concertmaster; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Roger Voisin, trumpet; William Gibson, trombone; Everett Firth, tympani; and Claude Frank, pianist. They gave their inaugural concert November 8, and will give further concerts at the Sanders Theatre on February 7 and March 14.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

FEB 5 1965

Ensemble Pianist

Claude Frank will join Boston Symphony Chamber Players at Sanders Theater concert Sunday evening at 8:30.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

FEB 8 1965

Program of Chamber Music

Copland, Fine Work Played

The Boston Symphony Chamber Players opened last night's Sanders Theater Program with two works by contemporary American composers. The "Vitebsk" represents one of Copland's excursions into the realms of atonality, and is an extremely well written and well balanced work.

Similarity of Style

The piece opens with a short, strongly rhythmic section based on a two-note motive supported by tone clusters and typically Copland chords on the piano, and might be described as an atonally conditioned theme with strong tonal landmarks. After a slow, lyrical section, the rhythmic motive returned in a somewhat more extended form to complete the work.

The "Fantasia" by Fine reversed the plan of the previous piece, with a Scherzo "framed" by two slow movements. The contrapuntal technique demonstrated in the slow movements was of an exceptionally high quality, and showed a strong influence, as did the Copland work, of the string techniques of Bartok.

Although the performance of these pieces provided the vigor and drive demanded by the first, and the phrasing and balance required by the second, the similarity of style of the two works made them rather unfortunate program companions.

The performance of the Mozart Quinteta was characterized by a relaxed, lyrical treatment, and was notable for fine tone quality, especially by Mr. Stagliano.

The Brahms Quartet, which filled the second half of the program was by far the best effort of the evening, and displayed extraordinary strength and vigor by the performers, as well as striking phrasing and dynamic contracts.

Special lauds should go to Mr. Frank, who carried a lion's share of the work, with exceptional energy and style. **K. L.**

The Program

The Boston Symphony Chamber Players, Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Claude Frand, piano; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn, appeared at Sanders Theater last night as part of the Boston Symphony Chamber Music Series.

Vitebsk for Violin, Cello and Piano	Copland
Fantasia for String Trio	Fine
Quintet for Piano, Oboe, Clarinet, Bassoon and Horn, K. 452	Mozart
Quartet for Piano and Strings in C minor, Opus 60	Brahms

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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SCHENECTADY GAZETTE
Tuesday, January 12, 1965

THE BOSTON SYMPHONY Chamber Players made up of first desk men of the Boston Symphony Orchestra, is being toured by Judson, O'Neill, Beall and Steinway of New York city. The group made its premiere appearance at Harvard University last Nov. 8. Its New York city debut was at Hunter College Dec. 7.

The repertoire includes music written for strings, winds and brasses as well as for string trios, quartets and wind quintets. The group plans to span the entire history of music from the pre-Baroque to the contemporary period. In addition the players will act as a visiting faculty at universities and will make recordings for RCA Victor.

Members include Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; George Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Roger Coisin, trumpet; William Gibson, trombone; and Everett Firth, tympani. Erich Leinsdorf, music director of the Boston Symphony Orchestra, serves as music director of the new ensemble.

NewEnglandNewsclipAgency,Inc.
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Evening Globe
BOSTON, Mass.
Circ. 144,855
FEB 8 1965

At Sanders

Boston Symphony Chamber Players

By **MICHAEL STEINBERG**

Claude Frank, deplorably little known, is one of the very best pianists and musicians now to be heard in this country. The Boston Symphony Chamber Players have reached outside of the family, as it were, to include him as guest. I hope he will be a frequent one, for he provided a large part of such pleasures as were to be had at the Chamber Players' Sunday night concert in Sanders Theater.

The program included Aaron Copland's "Vitebsk," a study on a Jewish theme for violin, cello, and piano; the Fantasia for String Trio by the late Irving Fine; Mozart's Quintet for piano and winds; and the Brahms C minor Quartet for Piano and strings. The participants, along with Mr. Frank, were Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, bassoon, and James Stagliano, horn.

The opening gestures of "Vitebsk," with the strongly dissonant collision of major and minor triads and the agonized quarter tones, are promising. There is some diverting rhythmic play in the fast middle section of the piece also. The general impression is that of Bloch gone somehow very granitic.

Fine's Fantasia is actually a work in three distinct movements, and as in the Copland, the fast music is surrounded by the slow. It is well made and clear music, but far from being in any way fantastic, it seemed academic and predictable. Perhaps a less bland performance would have helped.

Given the popularity of Brahms both with audiences and with players, it is odd that the A major and C minor piano quartets are done so rarely. The C minor is subtle especially so in its involved and understated finale, and not easy to put over to an audience. It is one of the greatest works of Brahms, and it was a pleasure to have the chance to hear it in concert. It was, moreover, well played.

Mr. Frank really plays chamber music, listens to what goes on about him, and modulates his tone accordingly. The string playing was good also, though Mr. Fine's tone is notably less pure than that of his colleagues.

In Mozart's beautiful Quintet, Mr. Frank tended to underplay — I refer both to volume and to rhetoric—but still his playing exhibited musicianship, continence, and taste, if no great distinction. In spite of that, and in spite also of a few lovely details from Mr. Stagliano, the performance was largely calamitous.

The most elementary problems of ensemble and interpretation were left unsolved, and Mr. Cioffi's playing was shockingly gross in tone and phrasing. One could have supposed one was hearing five experienced musicians reading together a piece each had played before, were it not for the paralysing timidity that characterized the playing, and which is certainly not a characteristic of readings for fun.

This second concert of the Chamber Players' three-concert series represented a great and welcome advance over the first, especially in the playing of the Copland and Brahms pieces.

There is, as before, no question that these players possess instrumental skills of a very high order, and that some are musicians of impressive perception. There is also no question that they are still far from playing chamber music consistently with distinction.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 8 1965

Today in Society

Chamber Season Opens With Old Families There

A fitting end to a remarkable week of music first in Boston, the Boston Symphony Chamber Players performs the first 1965 program of this season's new series at Sanders Theatre, and Harvard and M.I.T. families who don't always have the chance to go to Symphony together, gathered happily in the chilly hall to applaud vigorously a sizeable program.

There were a good number of students some, like Saarabay Ganjes, taking time before the concert to read the dedication of Sander Theater to the Harvard sons who gave their lives to preserve the union and the wall plaques that record the battle deaths of those war-torn 1860's—a Coolidge at Chickamauga, a Crowninshield and a Cabot and a Paine at Gettysburg, names still found in audiences that fill the ancient hall today.

Pres. Henry Cabot of the Boston Symphony and his wife, and the Thomas Perrys of Symphony and clarinetist Rosario Mazzeo were taking a busman's holday to hear his fellow players and join the prolonged applause that brought back Claude Frank, Ralph Gomberg, Sherman Walt, Gino Cioffi and James Stagliano for three bows after the Mozart.

Mrs. James Wigglesworth, the Harry Coolidges, Mrs. Stanwood Calderwood, Mrs. James Perkins, Harvard's Paines and M.I.T.'s Halls, a Japaneese student hearing her first American music—an audience symbolic of the changing patterns on music today and well pleased with what they heard.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114.100

FEB 1965

In *Boston,* the resident orchestra became the proud parent in November of a new offspring: the Boston Symphony Chamber Players. The BSCP is made up of BSO first desk men (and ladies—pardon us, Doriot Anthony Dwyer) who will unite in all combinations for any piece requiring up to twelve instruments. The premiere performance took place amid the Gothic arches of Harvard's Sanders Theatre on the 8th. The Players, who are the only group of their kind sponsored by a major symphony, plan to tour the country and act also as visiting faculty at universities.

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Su lay Globe
BC TON, Mass.
Circ. 488,105

FEB 2 8 1965

Chamber Players List 3d Program

The Boston Symphony Chamber Players will present their third and final Boston concert this season in Sanders Theatre Sunday evening, Mar. 14, at 8:30 p.m. The new organization of the Boston Symphony Orchestra's principal players will continue its plan to offer chamber ensemble repertoire which would not ordinarily be performed by existing chamber groups in Boston.

The program will begin with Piston's Divertimento for Nine Instruments (1946), performed by Joseph Silverstein and Alfred Krips, violins; Burton Fine, viola; Jules Eskin, cello; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, French horn. This will be followed by the Sonata for Bassoon and Cello, K. 292 of Mozart, played by Walt and Eskin. The program will continue with the Woodwind Quintet (1948) by Elliott Carter, performed by Mrs. Dwyer and Gomberg, Cioffi, Walt and Stagliano.

After the intermission the Chamber Players will present the rarely heard Nonet by Ludwig (Louis) Spohr, for violin, viola, cello, double-bass, woodwinds and horn. A celebrated German violinist, composer and conductor, Spohr wrote in a style characteristic of the transition between Classicism and Romanticism. His Nonet, considered one of his more experimental works, will be performed by Mrs. Dwyer and Silverstein, Fine, Eskin, Georges Moleux, Gomberg, Cioffi, Walt and Stagliano.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 1 5 1965

Boston Symphony Chamber Players in Final Concert

By MARGO MILLER

The Boston Symphony Chamber Players, composed of the orchestra's principals, gave the final of three concerts in Sanders Theater, Cambridge, Sunday evening.

The venture, began this season, has been laudable in its aims but has looked better on paper than it sounds on the stage. "The most complete coverage of music," says Erich Leinsdorf in the program, "has turned up some good, and familiar works, and a lot which, because they are for ad hoc ensembles have been played anyway."

Sunday's program included, for example, a Mozart Sonata, K. 292, for which a bassoonist and cellist may be grateful, but not this listener. It is a perfectly pleasant piece; the performance would have benefited by less reticence on the part of cellist Jules Eskin, particularly in the opening allegro. And though it is nice to hear a bassoon, especially Sherman Walt's, the Sonata is a trifle.

Elliott Carter's Woodwind Quintet (1948) brought out Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, French horn, and bassoonist Walt. This piece is made up of two allegros.

The involvement for instruments is a mosaic of sound which seems finally reduced to toot-toot. Then the horn comes along with a few lofting calls, in what seemed like desperation (although Stagliano played them beautifully). Then everybody puts in a little ragtime and it is over.

The concert began and ended with pieces for nine instruments. They were Walter Piston's Divertimento (1946) and the Nonet, Op. 31, by Louis Spohr, famous German violinist and prolific composer of all sorts of things including a number of potpourris.

On stage, both works lined up the strings (a quartet in the Piston) on the left, the winds (woodwinds plus horn in the Spohr) on the right, contrabassist Moleux being at the end of the aisle.

For the Piston, this arrangement was symbolic, as though for the winds and strings it were an Us-against-Them proposition. And it was a kind of musical succotash, dollops of this wind (or winds) with an answer or two from the lower strings. The middle movement, marked tranquillo, had a fine solo for oboist Ralph Gomberg. Piston was on hand to take a bow.

Sophr's Nonet is a contredanse in its combination of instruments. Both sides move together and in and out of the lines. There are groundswells of melody, especially in the scherzo, and the sonorities are gracious and not the least bit adventuresome.

Four orchestra principals—trumpet, trombone, timpani and piano—did not appear in the final concert. Were they elsewhere polishing the kind of Quartet one hears once and hopefully not again? It's probably been written. Bring back the string quartet.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 1 4 1965

Chamber Players In Final Concert

The Boston Symphony Chamber Players will present their final Boston concert of the season tonight at 8:30 in Sanders Theatre, Cambridge.

The program will include Walter Piston's Divertimento for Nine Instruments (1946); Mozart's Sonata for Bassoon and Cello, K. 292; the Woodwind Quintet (1948) by Elliot Carter; and the Nonet, Opus 31, of Ludwig Spohr, one of the composer's bolder works, written about 1815.

COUNCIL OF FRIENDS

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

JAN 15 1965

VIOLINIST HONORED — Planning a reception to honor Isaac Stern, guest violinist, after Boston Symphony Orchestra concert at Symphony Hall on Saturday evening, are members of the Council of Friends of Symphony. Serving on the committee are (l. to r.) Mrs. Robert H. Cain, Brookline; Mrs. Samuel A. Levine, Newton; Mrs. Arthur Josiah Livingston nd Mrs. S. Abbot Smith, both of Boston.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

ISAAC STERN, eminent violinist who will be soloist at the Boston Symphony concerts next Friday and Saturday, will be honored at a reception Saturday.

The Council of Friends of the Orchestra will give the reception, the first of three planned for this season.

The Boston committee of the council is headed by Mrs. Arthur J. Livingston and general chairman of the council is Mrs. George A. Parson.

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Sunday Advertiser
BOSTON, Mass.
Circ. 448,810

1965

Council of BSO To Fete Violinist

Isaac Stern, famed violinist who has had long and warm association with the Boston Symphony Orchestra, will be soloist at the B. S. O. concerts next weekend.

A receptionist honoring him will be held Saturday evening, after the concert, in the Ancient Instrument Room of Symphony Hall, under the direction of the Greater Boston Committee of the Council of Friends of the B. S. O. Mrs. Arthur Joshua Livingston of Boston is chairman.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

JAN 10 1965

Reception to Honor Isaac Stern, Jan. 16

A reception honoring Isaac Stern, who will be soloist at the Boston Symphony Orchestra's concerts next weekend, will be held at Symphony Hall, Saturday evening, Jan. 16, in the Ancient Instrument Room after the concert. The noted violinist has been associated with the orchestra since 1948.

This reception is the first of a series of three to be given this season by the Council of Friends of the Boston Symphony Orchestra. Mrs. George A. Parson of Boston is general chairman.

The reception for Mr. Stern will be under the direction of the Greater Boston Committee of the Council. The chairman is Mrs. Arthur Joshua Livingston of Boston. Members of the Council of Friends and invited guests will attend.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Traveler
Eve. Circ. 161,453

SEP 25 1964

Symphony

By PEGGY BROWN
Society Editor 047

Tea in the Ancient Instruments Room at Symphony Hall tops off today's first Symphony concert of the season. The executive committee of the Orchestra's Council of Friends are entertaining.

Invited are the Council's area chairmen, members of the Orchestra's Board of Trustees and their wives. Also attending are Toni Peabody and Mrs. Erich Leinsdorf, wife of the Orchestra's musical director whom the guests will meet.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

FEB 17 1966

Reception

By PEGGY BROWN
Society Editor

Socially Speaking

It's hard enough to get a symphony ticket. But after the symphony on Friday it will be even harder to attend a special reception in the Ancient Instrument Room at Symphony Hall.

It will be given by the Council of Friends of the Boston Symphony Orchestra to honor the 12 Boston Symphony Chamber Players. Only council members and invited guests will attend.

The players, now at mid-point in their first concert season, are all principal players of the orchestra.

Mrs. George A. Parson of Boston, general chairman of the council, is co-chairman of the reception with Mrs. Richard H. Solomon of Boston.

PLANNING A RECEPTION to honor Boston Symphony Chamber Players Feb. 19 in Symphony Hall are members of the Symphony's Council of Friends. From left, seated, Mrs. Ferdinand Strauss II, Mrs. George A. Parson, co-chairman, Mrs. Donald F. Harding, Mrs. John L. Grandin and Mrs. Walter J. Cohners. Standing, Mrs. Charles E. Mason Jr., Mrs. John Dane Jr., and Mrs. Richard H. Solomon, co-chairman.

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New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 177,889

MAR 6 1965

Symphony Friends Plan Events

TWO RECEPTIONS in the next two weeks will be given by the Council of Friends of the Boston Symphony Orchestra. They will honor the pianist, Grant Johannesen, who will make six concert appearances with the orchestra in Boston and two at Philharmonic Hall in New York this month.

The first reception will be tomorrow afternoon after the symphony concert, and the second will take place Tuesday evening, March 16, after the "Cambridge" concert. Both receptions will be held in the Ancient Instruments Room at Symphony Hall.

Due to the small capacity of the reception room, the council has been able to invite only a limited number of subscribers and Friends of the Symphony. Thomas D. Perry Jr., manager of the orchestra, will address the guests tomorrow and John L. Thorndike, a member of the board of trustees, will speak March 16.

Mrs. William Loomis is chairman of tomorrow's reception. Her committee includes Mrs. Eduard H. Bullerjahn, Mrs. Houlder Hudgins, Mrs. Harold B. Hebbard and Mrs. Albert Titcomb.

The chairman of the "Cambridge" concert reception is Mrs. Michael M. White. Assisting her are Mrs. Lewis P. Cabot, Mrs. John Coolidge, Mrs. Charles Kingsley, Mrs. Herbert Lee and Mrs. Thatcher P. Luquer.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

MAR 5 1965

committee planning the "Favorite Things with Flowers" show.

TWO RECEPTIONS in the next fortnight have been planned by the Council of Friends of the Boston Symphony Orchestra for pianist Grant Johannesen. He will appear in six concerts with the Orchestra in Boston and two in Philharmonic Hall in New York this month.

Mrs. William Loomis is chairman of the first reception which will be in the Ancient **Instrument Room following this Sunday's Symphony concert. Mrs. Michael White is chairman of the Tuesday evening, Mar. 16, reception after the "Cambridge" concert, also in the Ancient Instrument Room at Symphony Hall.**

Reason for the twin receptions is the small capacity of the reception room. The council has been able to invite only a limited number of subscribers and Friends of the Symphony. About 100 guests will attend each event, the final ones of this nature for the current season.

OPEN REHEARSALS.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

SEP 24 1964

Eight Orchestra Rehearsals Open Again to Public

The Boston Symphony Orcestra's traditional open rehearsals will again be offered this season and series tickets will go on sale at the Symphony Hall box office Monday at 10 a.m.

The open rehearsals will take place at Symphony Hall on eight Thursday evenings throughout the season and will provide the audience with an opportunity to hear the orchestra make final preparations for the week-end concerts.

Erich Leinsdorf, music director of the orchestra, will conduct the majority of rehearsals, with Charles Munch, Leopold Stokowski and soloists to be heard. Leinsdorf will conduct the first open rehearsal on Oct. 15, and the remaining open rehearsals will take place on Nov. 12, Dec. 17, Feb. 4, Feb. 11, March 18, March 25, and April 15.

Originated by Charles Munch in 1950, the open rehearsals are designed primarily for students in the Boston area who are not able to take advantage of the Spring subscription sales to the orchestra's regular Boston concerts and then find themselves unable to hear the orchestra because all concerts are completely sold out.

Admission prices are lower than those of regular con-

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

SEP 17 196

BSO To Sell Tickets For Open Rehearsals

Series tickets to eight open rehearsals of the Boston Symphony Orchestra will go on sale at the Symphony Hall box office next Monday at 10 a.m. A subscription costs $15.

The open rehearsals are booked for Thursday evenings at 7:30 at Symphony Hall. They feature the same program, conductors and soloists scheduled to perform the following Friday and Saturday. They were originated by Charles Munch in 1950, primarily to give students an opportunity to hear the BSO. Students who arrive at Boston's colleges and universities in September find the regular series of concerts already sold out.

All seats at the open rehearsals are unreserved, and proceeds benefit the orchestra's pension fund. BSO musical director Erich Lensdorf will conduct the first rehearsal on Oct. 15. Others are scheduled for Nov. 12, Dec. 17, Feb. 4, Feb. 11, March 18, March 25, and April 15.

Mail orders are accepted at the box office — check or money order payable to the Boston Symphony Orchestra, with an addressed and stamped return envelope enclosed. Mail to Box Office, Symphony Hall, Boston 02115. No telephone reservations are accepted.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Monitor
Eve. Circ. 174,093

SEP 25 1964

Open rehearsals tickets

Tickets for Boston Symphony's open rehearsal series for the new season are now on sale at the box office. The rehearsals will be held Oct. 15, Nov. 12, Dec. 17, Feb. 4, and 11, March 18 and 25, and April 15. All seats are unreserved and proceeds benefit the orchestra's pension fund. There are also still some tickets available for the new series of three Wednesday evening concerts.

OBITUARIES

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

SEP 22 1964

Musical Chairs

B.S.O. Quartet Plays At Funeral of Trustee

By MARGO MILLER

The Boston Symphony String Quartet will play this noon in New York at a memorial service for C. D. Jackson, a trustee of the orchestra. Mr. Jackson died of cancer Friday at age 62.

The slow movement of Beethoven's Quartet, Op. 135, will be performed in the Madison Avenue Presbyterian Church by Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello.

The Boston delegation will include Erich Leinsdorf, the orchestra's conductor, and Thomas D. Perry Jr., orchestra manager, and Mrs. Perry. They will return in time for the first rehearsal today of the program opening the Boston Symphony's 84th season Friday and Saturday.

Mr. Jackson held several important offices in Time, Inc., publishers of Time, Life and Fortune magazines. His leaves of absence for civic service were so frequent that the staff of Time, Inc., formed the Fun and Games Committee of the C.D. Jackson Hello & Goodbye Society to arrange the kind of parties he so enjoyed.

He was responsible for the suggestion to then Gen Eisenhower that Ike announce during the 1952 Presidential campaign his intention of going to Korea if elected. Mr. Jackson's work during World War II in pyschological warfare continued into the Cold War through several quasi-governmental jobs.

His name on the roster of Boston Symphony trustees probably meant little to local concert goers. A native of New York and a Summer resident of Lenox, he represented other areas in which the orchestra gave concerts—Carnegie Hall and Lincoln Center, which he served also as trustee; and Berkshire County, site of Tanglewood. He was on the board of the Metropolitan Opera as well.

His connections in New York and Washington were valuable to the orchestra in planning the three State Department-sponsored overseas tours, to Europe in 1952 and 1956 and to the Orient in 1960. Ironically, at the time of the 1956 trip, Time Magazine was personna non grata in Russia, preventing his going along with the orchestra.

But Mrs. Jackson, was given the title of "social adviser," and made the trip. The Jacksons entertained the orchestra at a supper party later that year in New York at their apartment in the Dakota, one of the early luxury apartment houses in Manhattan.

The appearance at Mr. Jackson's funeral of the Boston Symphony String Quartet will be the first under its present name.

Sunday Herald
BOSTON, Mass.
Circ. 281,586

SEP 20 1964

Charles D. Jackson, 63, Vice-President of 'Time'

NEW YORK — Charles Douglas Jackson, 63, senior vice-president of Time, Inc. and former publisher of Fortune and Life magazines, died Friday night in New York Hospital.

He had made his home in New York City and Lenox Mass., served on the board of directors of the Metropolitan Opera Association and the Lincoln Center for the Performing Arts, and was a trustee of the Boston Symphony Orchestra.

Jackson had been associated with Time, Inc. since 1931. The Corporation publishes six magazines — Time, Life, Fortune, Sports Illustrated, Architectural Forum and House & Home.

A onetime speech writer and special assistant to former President Dwight D. Eisenhower, Jackson had advised the White House on international affairs and "cold war" planning.

During the period from 1952-54, he atended the Bermuda three-power and the Berlin four-power conferences.

After returning to Time, Inc. he served in 1954 as a member of the U. S. delegation to the United Nations' General Assembly.

At the start of this year Jackson helped organize the international Executive Service Corps, a private organization designed along the lines of the Peace Corps. Its purpose was to assist developing businesses overseas by providing management advice and personnel.

Jackson is survived by his widow, Grace; his mother, Eda and a brother, Alan.

A memorial service will be held at Madison Avenue Presbyterian Church at noon Tuesday, with interment at Stockbridge, Mass Cemetery.

(Associated Press)

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Herald
Morn. Circ. 176,483

SEP 25 1964

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Times (m)
NEW YORK, N. Y.
Circ. 603,574

SEP 26 1964

GEORGES LAURENT, 78, OF BOSTON SYMPHONY

Georges Laurent, former first flutist of the Boston Symphony Orchestra, died Wednesday in Vichy, France. He was 78 years old.

Mr. Laurent, for many years one of the leading figures of the Boston Symphony, retired in 1952. He joined the orchestra in 1921 as head of the flute section, under the conductorship of the late Pierre Monteux. His playing became one of the distinct characteristics of the orchestra.

On many occasions he was soloist with the orchestra, in works of both classic and contemporary composers.

In 1924 Mr. Laurent founded the Boston Flute Players' Club, which presented many diversified programs. In 1951 he and Sylvia Marlowe, pianist, and Alfred Zighera, playing a viola da gamba, presented programs of chamber music at The Breakers, the former Cornelius Vanderbilt mansion in Newport, R. I. Theirs were the first public concerts given there.

Mr. Laurent was born in France. He had won a first prize at the Paris Conservatory of Music.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 47,397

OCT 23 1964

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Sun (e)
WESTERLY, R. I.
Circ. 9,016

OCT 23 1964

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Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

OCT 23 1964

Musician, 87, Dies In Hub

BOSTON (AP)—Julius Theodorowicz, 87, of Newton, a member of the Boston Symphony Orchestra for 48 years, died in Hahnnemann Hospital Thursday.

He was assistant concert master ofthe Boston Symphy for 27 years and served as concertmaster of the Boston Pops Orchestra from 1916 to 1936. He retired in 1946.

He leaves his widow, the former Hazel Newell L'Africain of Medford, a member of the American String Quartet; a daughter, Mrs. Anne Young of Northport, N.Y., and a son, David, ofAgawam. Funeral services will be held Monday in Newton.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Herald
Sun. Circ. 281,586

NOV 8 1964

Robert Taylor's Notes

Ernst Toch Death Recalls His Links To Boston Music

By ROBERT TAYLOR

The recent death of the distinguished composer, Ernst Toch, recalls the Boston contributions made by a man who began his career as a member of the avant-garde, and who ended as a conservative modernist, dividing his efforts between the concert hall and Hollywood films.

I was reminded of the fact that Toch had Boston associations by coming across a postcard in an old filing envelope into which Philip Hale had tossed a number of clippings devoted to composers whose names commenced with T. It was addressed to Alexander Williams, then music editor of The Herald, and read: Train, Boston-New York, 22 Dec. 1934. While riding home I enjoyed very much your "moral fantasy on modern music"! Greetings, Ernst Toch.

One cannot consider this a very important or even illuminating document, and yet it recalled, in the manner of old postcards, yellowed, poignant, transitory, Toch's brief Boston affiliations.

HE CAME to this country as a refugee from Nazi tyranny in 1933, and later proceeded from New York to Hollywood. Coming out of the Austro-Germanic tradition, he achieved a formidable reputation at a time when 12-tone composers were considered fearsomely advanced; but as the years wore on his original astringency wore off, and he was later prized for the slender, pure lyricism that his work contained, rather than for his modernistic architecture.

Toch wrote five symphonies, in 1950, 1952, 1955 and 1957, the fifth and final receiving its world premiere here on March 13th 1964. With his Third, introduced by the Pittsubrgh Orchestra in 1955 he won the Pulitzer Prize. Of his four operas, or so, the only one I remember encountering is "The Princess and the Pea," which Sarah Caldwell presented in a perky student production at B.U. several years ago.

HIS INCIDENTAL music and chamber scores comprised an interesting ouevre, and his book of theory, "The Shaping Forces in Music," published in 1948 discloses a musical outlook influenced by his early background. Toch was unsystematically taught, a virtual autodidact until his young manhood; he learned from studying scores; and his major touchstones were supplied at the beginning by Mozart, and later on by Mahler, Schoenberg and Hindemith.

The Boston Symphony introduced his variation fantasy on the Westminster Chimes, titled "Big Ben," candidly narrative in purpose, in 1935. The piece is good fun, cleverly sustained and ingeniously composed; and an amusing review of that period by "W.J.H." is indicative both of the critical prose and musical techniques popular during that decade.

"HE CONCEIVED the music on a foggy night in London, and he has endeavoured to create the impression of the chimes fading away in the fog . . . The variations are uneven in merit. Some of them are just ingenious pieces of instrumentation and some arouse memories of other composers, notably Tchaikowsky's pizzicato obstinato, and in one place there was a suggestion that Don Quixote's sheep and Southdown mutton were related."

Toch was widely criticized for being a "Hollywood" composer; and, yet the period of his symphonic composition came well after he had supposedly corrupted himself by writing for films. His Third Symphony, however, strikes me as being of a higher order than the Fifth, which Mr. Leinsdorf played last year; I am afraid that the mannerisms in the latter are somewhat Hollywoodesque for comfort.

EITHER HIS idiom had acquired the filmic cliches or he himself suffered from occasional lapses of taste, for like Strauss, passages of exceeding loveliness topple into passages of the banal.

Nevertheless, despite the limitations of his symphonic output, Ernst Toch to the end was a composer of remarkable interest.

Even such a piece as his little "Pinocchio" overture (though it has more dazzle than merriment) seems likely to survive the troughs of the immediate posthumous reputation. His best work had much to communicate and will continue to do so.

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ORGAN CONCERTS

Fifth Concert . . . SUNDAY, MARCH 28

John Ferris

Trumpet: ROGER VOISIN
Trombone: WILLIAM GIBSON
Percussion: EVERETT FIRTH

DIETRICH BUXTEHUDE......................Toccata and Fugue in F Major

JOHANN SEBASTIAN BACH..............."O Mensch, bewein' dein Sünde gross" from the Orgelbüchlein

JOHANN SEBASTIAN BACH............Toccata, Adagio and Fugue in C Major

OLIVIER MESSIAEN.................Verset pour la fête de la dédicace (1960)

CÉSAR FRANCK......................................Chorale in A Minor

WILLIAM HIBBARD....Fantasy for Organ, Trumpet, Trombone and Percussion

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E. POWER BIGGS was born in Essex, England, and studied at the Royal Academy of Music in London. He is well known throughout the world through radio, television and recordings.

ALLAN BIRNEY was the winner of the 1964 Organ Competition sponsored by Boston Chapter of American Guild of Organists. He is a native of Cedar Rapids, Iowa, has studied at Yale, Oberlin, Coe College and Salzburg.

GEORGE FAXON is the Organist and Choirmaster of Trinity Church in Copley Square, Boston, and Associate Professor of Church Music at Boston University. He studied with Harold Drake at Kings College, Cambridge, and with Carl Dolmetsch. He has recorded extensively and is well known by his recitals throughout the country.

DONALD WILLING is the Choir Director of the First Congregational Church in Wellesley. He is a graduate of the Peabody Conservatory, Baltimore. He has given organ recitals in various parts of the country and toured Europe in 1957. He is now at the head of the Organ Department at the New England Conservatory.

JOHN FERRIS is the University Organist and Choirmaster at Harvard University and lecturer on Liturgical Music in the Divinity School. He was born in Michigan, a pupil of Marcel Dupré and a graduate of the School of Sacred Music at Union Theological Seminary.

THE ORGAN was dedicated in 1950 and celebrated the 50th anniversary of Symphony Hall. It was designed by G. Donald Harrison, head of Aeolian-Skinner Organ Company, Boston. It consists of 4 manuals, 6 divisions, 81 ranks, approximately 4800 pipes.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 2,600

OCT 15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Post Gazette
BOSTON, Mass.
Weekly Circ. 13,000

OCT 1[illegible] 1965

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Boston Roxbury
City News
BOSTON, Mass.
Weekly Circ. 14,000

OCT 14 1965

SYMPHONY ORCHESTRA ANNOUNCES SYMPHON HALL ORGAN CONCERTS

During the 1965-1966 season and for the sixth consecutive year the Boston Symphony Orchestra will present a series of five organ recitals at Symphony Hall, Boston. The first concert will be given at 8:30 p.m. on Sunday, Oct. 31. All other programs will be presented in Symphony Hall at 6:00 p.m. on the following Sundays: Dec. 5, Jan. 30, Feb 13, and Mar. 13. The opening recital at the end of this month will be given by Simon Preston, sub-organist of Westminster Abbey, London, England.

Three of the four remaining recitalists appearing on the Symphony Hall series this season are well known Boston organists, and the fourth, Bruce Bennett, is the winner of the 1965 Organ Competition co-sponsored by the Boston Chapter of the American Guild of Organists and the Boston Symphony Orchestra. E. Power Briggs will play his first recital in this country following a European tour on Dec. 5, and George Faxon, Organist and Choirmaster at Trinity Church, Boston will be heard on Jan. 30. Mr. Bennett will give his recital on Feb. 13. The series will close on Mar. 13 with a concert by Donald Willing, Choir Director of the First Congregational Church, Wellesley, Mass.

The sixth season of Symphony Hall Organ Concerts carries on a suggestion made in 1960 by Henry B. Cabot, president of the Boston Symphony Orchestra, that the orchestra sponsor a series of recitals on its magnificent Aeolian-Skinner organ to enable the public to share the great wealth of organ literature and hear the capacity of the Symphony Hall organ present this music performed by outstanding organists. Season subscriptions to the five concerts at $5.00 will be available at the Symphony Hall Box Office beginning tomorrow (Monday, Oct. 11) at 10:00 a.m. and be sold until Oct. 31. After that date tickets for single concerts will be $1.50. All seats will be unreserved, and, with the exception of Mr. Preston's concert, each program will begin at 6:00 p.m. and last approximately one hour. hour.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,093

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

Programs Planned By AGO Chapter

To mark its 60th anniversary, the Boston Chapter of the American Guild of Organists plans a series of varied organ and choral programs. Under its newly elected Dean, Daniel Pinkham, the chapter will again sponsor a Young Artists' Competition in collaboration with the Boston Symphony Orchestra. Jack Fisher, Sub Dean, will be in charge of courses in music history and theory to be offered to chapter members.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

OCT 23 1965

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NewEnglandNewsclipAgency,Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 15 1964

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The music, commissioned in recognition of the 60th anniversary of the Boston Chapter, A.G.O., will be given its first performance at the Symphony Hall organ concert in Boston, Mar. 28, 1965. It will be played by John Ferris, Harvard University organist, with members of the Boston Symphony Orchestra.

Hibbard, a former Bostonian, carried out both his undergraduate and master's degree work at the New England Conservatory. He studied contemporary techniques for a year in Germany and is presently teaching and working for an advanced degree in Iowa. The selection of Hibbard for the commission was made with the advice of Mr. Ferris, Donald Willing and Daniel Pinkham, dean of the Boston Chapter, A.G.O.

140 ORGAN CONCERTS

Fifth Concert . . . SUNDAY, MARCH 28

John Ferris

Trumpet: ROGER VOISIN
Trombone: WILLIAM GIBSON
Percussion: EVERETT FIRTH

DIETRICH BUXTEHUDE . . . . Toccata and Fugue in F Major

JOHANN SEBASTIAN BACH . . . . "O Mensch, bewein' dein Sünde gross" from the Orgelbüchlein

JOHANN SEBASTIAN BACH . . . . Toccata, Adagio and Fugue in C Major

OLIVIER MESSIAEN . . . . Verset pour la fête de la dédicace (1960)

CÉSAR FRANCK . . . . Chorale in A Minor

WILLIAM HIBBARD . . . . Fantasy for Organ, Trumpet, Trombone and Percussion

E. POWER BIGGS was born in Essex, England, and studied at the Royal Academy of Music in London. He is well known throughout the world through radio, television and recordings.

ALLAN BIRNEY was the winner of the 1964 Organ Competition sponsored by Boston Chapter of American Guild of Organists. He is a native of Cedar Rapids, Iowa, has studied at Yale, Oberlin, Coe College and Salzburg.

GEORGE FAXON is the Organist and Choirmaster of Trinity Church in Copley Square, Boston, and Associate Professor of Church Music at Boston University. He studied with Harold Drake at Kings College, Cambridge, and with Carl Dolmetsch. He has recorded extensively and is well known by his recitals throughout the country.

DONALD WILLING is the Choir Director of the First Congregational Church in Wellesley. He is a graduate of the Peabody Conservatory, Baltimore. He has given organ recitals in various parts of the country and toured Europe in 1957. He is now at the head of the Organ Department at the New England Conservatory.

JOHN FERRIS is the University Organist and Choirmaster at Harvard University and lecturer on Liturgical Music in the Divinity School. He was born in Michigan, a pupil of Marcel Dupré and a graduate of the School of Sacred Music at Union Theological Seminary.

THE ORGAN was dedicated in 1950 and celebrated the 50th anniversary of Symphony Hall. It was designed by G. Donald Harrison, head of Aeolian-Skinner Organ Company, Boston. It consists of 4 manuals, 6 divisions, 81 ranks, approximately 4800 pipes.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Italian News
BOSTON, Mass.
Weekly Circ. 2,600

OCT 15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Post Gazette
BOSTON, Mass.
Weekly Circ. 13,000

OCT 15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Boston Roxbury
City News
BOSTON, Mass.
Weekly Circ. 14,000

OCT 14 1965

SYMPHONY ORCHESTRA ANNOUNCES SYMPHON HALL ORGAN CONCERTS

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,093

OCT 28 1964

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 21 1964

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

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Morning Globe
BOSTON, Mass.
Circ. 202,711

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ORGAN CONCERTS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • Richmond 2-4200
Italian News
BOSTON, Mass.
Weekly Circ. 2,600

First Concert . . . SUNDAY, JANUARY 10

E. Power Biggs

JOHANN SEBASTIAN BACH . . . . Fugue in C Major
(The "Fanfare" Fugue)

JOHANN SEBASTIAN BACH . . . . Trio Sonata No. 1, in E Flat
Moderato Adagio Allegro

PAUL HINDEMITH . . . . Sonata No. 1 (1937)
Mässig schnell Sehr langsam Phantasie, frei Ruhig bewegt

PAUL HINDEMITH . . . . Sonata No. 2 (1937)
Lebhaft Ruhig bewegt Fuge: Mässig bewegt, heiter

JAMES HEWITT . . . . The Battle of Trenton
"A Favorite Historical Military Sonata dedicated to General Washington"

CHARLES IVES . . . . Variations on "America"
Introduction, Chorale, and Five Variations

Second Concert . . . SUNDAY, JANUARY 24

Allan Birney

JOHANN SEBASTIAN BACH . . . . Prelude and Fugue in E Flat

ROBERT SCHUMANN . . . . Canon in B Minor

OLIVIER MESSIAEN . . . . Serene Alleluias
Outburst of Joy

RICHMOND BROWNE . . . . Intersections for Organ (1964)
(First Boston Performance)

CÉSAR FRANCK . . . . Grande pièce symphonique

Third Concert . . . SUNDAY, FEBRUARY 14

George Faxon

Trumpets: ROGER and PETER VOISIN

JOHN DUNSTABLE . . . . Agincourt Hymn
Arranged by E. Power Biggs

LOUIS-NICOLAS CLERAMBAULT . . . . Suite in the Second Tone
Plein jeu Duo Trio Basse de cromorne
Recit de nazard Caprice sur les grands jeux

JOHANN PACHELBEL . . . . Ciacona (Aria and Variations)

JOHANN SEBASTIAN BACH . . . . Fantasia in G Minor

HENRY PURCELL . . . . Voluntary in C Major
Arranged by E. Power Biggs (for Two Trumpets and Organ)

FRANZ LISZT . . . . Introduction, Allegro and Chorale
from the Fantasia on "Ad nos, ad salutarem undam"

NANCY PLUMMER FAXON . . . . Suite for Two Trumpets and Organ
Maestoso Scherzo Allegro
(First Performance)

MAURICE DURUFLÉ . . . . Scherzo, Opus 2

RAFFAELE MANARI . . . . Studio da Concerto

Fourth Concert . . . SUNDAY, FEBRUARY 28

Donald Willing

JOHANN SEBASTIAN BACH . . . . Prelude and Fugue in A Minor
JOHANN SEBASTIAN BACH . . . . Fugue À la Gigue
JOHANN SEBASTIAN BACH . . . . Prelude and Fugue in B Minor
DEREK HOLMAN . . . . Prelude, Air, Fugue
THOMAS ARNE . . . . Gigue
CÉSAR FRANCK . . . . Cantabile
CÉSAR FRANCK . . . . Final

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Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

OCT 23 1965

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 202,711

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141

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

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[illegible] 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

[illegible]gan Concerts to Start Jan. 10

[illegible] ton Symphony Or[illegible] present a series [illegible] ony Hall Organ Con[illegible] the fifth consecutive [illegible] Jan. 10.

[illegible] certs will be given, [illegible] 6 p.m., on Jan. [illegible] Feb. 14, Feb. 28, [illegible]

[illegible] asis this season [illegible] the organists of [illegible] n. Four of the [illegible] be given by Bos- [illegible] and the fifth will [illegible] the winner of the [illegible] Competition spon- [illegible] the Boston Chapter of th[illegible] American Guild of Organ[illegible].

A new work by William Hibbard, [illegible] native of Newton, will re[illegible] its world premi[illegible] at [illegible] final program on Mar. 28.

Written for organ, trumpet, trombone and percussion, it was commissioned by the Boston Symphony in cooperation with Radio Station WCRB and by the Boston Chapter of the American Guild of Organists in recognition of the chapter's 60th anniversary.

E. Power Biggs will open the fifth season series on Jan. 10. The recital of Jan. 24 will be given by Allan Birney, winner of the 1964 competition by the Boston Chapter of A.G.O., who is now in graduate study at Boston University.

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George Faxon, organist and On Feb. 28 the artist will be Donald Willing, organist and choir director of the First Congregational Church of Wellesley.

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NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 20 1964

Organ Concert On Jan. 10

The Boston Symphony Orchestra has announced the program which E. Power Biggs will play to open the Fifth Season of Symphony Hall Organ Concerts on Sunday, Jan. 10. Biggs' recital will be the first of five programs in the series, which will take place from January through March on Sundays at 6 p.m. Each program will be approximately one hour long, with no intermission, and all seats will be unreserved.

Biggs will open his concert with two works by J. S. Bach: the Fugue in C major (The "Fanfare" Fugue) and the Trio Sonata No. 1, in E-flat. He will continue with Paul Hindemith's Sonata No. 1 and Sonata No. 2, both composed in 1937, to be followed by "The Battle of Trenton" by James Hewitt, who was organist at Trinity Church in Boston around 1792. This descriptive piece is dedicated to General Washington and enjoyed a considerable vogue in the concerts of the day. Mr. Biggs' closing work will be the Variations on "America" by Charles Ives.

In addition to Biggs' opening concert on Janm 10, four other artists of the Greater Boston area will be heard: Jan. 24, Alan Birney, winner of the 1964 Competition by the Boston Chapter of the A.G.O. and currently in graduate study at Boston University; Feb. 14, George Faxon, Organist and Choirmaster at Trinity Church in Copley Square; Feb. 28, Donald Willing, organist and choir director of the First Congregational Church of Wellesley; March 28, John Ferris, organist and choirmaster at Harvard University, assisted by members of the Boston symphony. Series tickets are now available at the Symphony Hall box office, CO 6-1492.

On Vacation

The Boston Symphony Orchestra will take a one-week vacation beginning this Wednesday and there will be no Symphony Hall concerts this Friday and Saturday. The orchestra will give two concerts, however, before adjourning Richard Burgin will conduct the third programof the Sunday afternoon series this afternoon and the fifth program of the Tuesday evening series on Tuesday at 8:30.

Burgin's program for both concerts will begin with the Schubert Symphony No. 4, in C minor, "Tragic," and will continue with the first performance in each of the series of Elliott Carter's Variations for Orchestra. He will conclude with the Moussorgsky-Ravel "Pictures at an Exhibition."

The next Friday-Saturday concerts will take place on Jan 1 and 2, when Erich Leinsdorf will conduct a chamber orchestra of members of the Boston Symphony Orchestra. The program will consist of a complete performance of "The Seasons" ("Die Jahreszeiten") by Franz Josef Haydn. Mr. Leinsdorf has invited the Handel and Haydn Society Chorus to join the orchestra for this performance, in recognition of the 150th season of the chorus, which is the oldest active choral society in America. Soloists will be Helen Boatwright, soprano; Charles Bressler, tenor; and Thomas Paul, bass.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 14 1965

Organ Recitals Launched at Symphony Hall

By ALLAN SLY

The Boston Symphony is continuing its recently established mid-winter series of Symphony Hall organ recitals, on certain Sundays at 6. The public has responded best when the performers have been identified with Boston — by residence or career. Last Sunday's recital, by E. Power Biggs, struck this note squarely, at the same time bringing a resonance from the world outside, which Mr. Biggs has long since made his own.

I have often wanted to define, if possible, the elements of a Biggs recital that set it apart from other organ performances, however excellent, and align it more with music as it is known to concert audiences in general. Concert goers are missing something if they are not familiar with Mr. Biggs' confident and bouncy way with Bach, Handel and Purcell; with his fearlessly independent approach to Hindemith, his fabulously funny rarities like the James Hewitt Battle of Trenton, or his curiouser bits of Americana, like Ives' Variations on "America."

He also uses the organ with aplomb, finding teasing little solo voices—fluffy flutes and tangy reeds, singly or in juxtaposition. And just when one thinks the organ is not, after all, going to be heard in toto, wham, bang, there it is, well aimed and overridingly potent!

A knowledge of the instrument's potentialities hardly prepares one for all of Mr. Briggs' surprises; neither does previous exposure to what he plays prepare one for his unique, original readings. But it is not easy to disagree with him; his manner is logical, consistent and persuasive. I find a Biggs recital illuminating and very refreshing, and last Sunday's was one of the best.

The Bach "fanfare" fugue gave way to the first sonata—delightfully intimate and lithe. Then, incredibly, Hindemith's first two sonatas, the Hewitt (1792) and the Ives (1891). In response to cordial urging Mr. Biggs played his (very) own Harmonious Blacksmith (long after Handel) and the so-called Trumpet Voluntary by somebody or other (Purcell? Jeremiah Clarke?). The flippancy is hard-earned; it springs from joy wedded to thoroughly directed study. It is the hallmark of a Biggs recital. Do not miss the next one!

The series continues on January 24, when Allan Birney makes his debut under these same auspices.

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

OCT 1964

Allan Birney has joined the concert management of Ingeborg Noack. Winner of the organ competition of the Fort Wayne, Ind. Presbyterian Church and also of that at the Southern New England AGO regional in 1963, he went on to win the competition of the Boston Symphony and AGO Chapter in 1963. As a result of this latter award he will appear in the Boston Symphony Hall organ series this season.

A native of Cedar Rapids, Iowa, Mr. Birney received his bachelor's degree from Oberlin and his master's from the Yale University school of music. Among his organ teachers have been Donald Heath, Eleanor Taylor, Fenner Douglass, Arthur Poister, Franz Sauer and Frank Bozyan. He has also studied piano with John Elvin and Ward Davenny and harpsichord with Isolde Ahlgrimm.

NO FIRST PRIZE winner was selected in classification 2, a work for chorus, in the annual competition of the National Federation of Music Clubs. A second prize was given to Ralph C. Verdi, 19, Rensselaer, Ind. and honorable mention to Jack Eric Williams, 21, Odessa, Tex. No other works were in our categories of organ and choral music. Judges were Kent Kennan, University of Texas, Thomas Canning, West Virginia University, and Paul Creston.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JAN 17 ,965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 17 ,965

Orchestra on Tour

Birney at Console In Symphony Hall

The Boston Symphony Orchestra will be out of town this week on its third tour of the season. Erich Leinsdorf, music director, will conduct concerts in New Haven on Tuesday evening, Philharmonic Hall in New York Wednesday and Friday evenings, Brooklyn Academy of Music Thursday and Carnegie Hall in New York on Saturday evening.

The next Symphony Hall concert will take place Wednesday evening, Jan. 27, and the next weekend programs will be Friday afternoon and Saturday evening, Jan. 29-30.

The orchestra announces the program for the second Symphony Hall Organ Concert, which will be given by Allan Birney on Sunday, Jan. 24, at 6 p.m. Mr. Birney was the winner of the 1964 Young Artists' Competition sponsored by the Boston Chapter of the American Guild of Organists in cooperation with the Boston Symphony Orchestra.

The program will open with J. S. Bach's Prelude and Fugue in E-flat, and continue with Robert Schumann's Canon in B minor. Two works by Olivier Messiaen will follow, "Serene Alleluias" and "Outburst of Joy." Mr. Birney will then play the first Boston performance of "Intersections for Organ" (1964) by Richmond Browne. He will conclude his program with the Grande piece symphonique of Cesar Franck.

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NewEngland Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

DEC 6 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

1964

Organ Concerts to Start Jan. 10

The Boston Symphony Orchestra will present a series of Symphony Hall Organ Concerts for the fifth consecutive season beginning Jan. 10.

Five concerts will be given, on Sundays at 6 p.m., on Jan. 10, Jan. 24, Feb. 14, Feb. 28, and Mar. 28.

The emphasis this season will be on the organists of Greater Boston. Four of the concerts will be given by Boston artists and the fifth will be given by the winner of the 1964 Organ Competition sponsored by the Boston Chapter of the American Guild of Organists.

A new work by William Hibbard, a native of Newton, will receive its world premiere at the final program on Mar. 28.

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The Boston Symphony Orchestra will take a one-week vacation beginning this Wednesday and there will be no Symphony Hall concerts this Friday and Saturday. The orchestra will give two concerts, however, before adjourning Richard Burgin will conduct the third programof the Sunday afternoon series this afternoon and the fifth program of the Tuesday evening series on Tuesday at 8:30.

Burgin's program for both concerts will begin with the Schubert Symphony No. 4, in C minor, "Tragic," and will continue with the first performance in each of the series of Elliott Carter's Variations for Orchestra. He will conclude with the Moussorgsky-Ravel "Pictures at an Exhibition."

The next Friday-Saturday concerts will take place on Jan 1 and 2, when Erich Leinsdorf will conduct a chamber orchestra of members of the Boston Symphony Orchestra. The program will consist of a complete performance of "The Seasons" ("Die Jahreszeiten") by Franz Josef Haydn. Mr. Leinsdorf has invited the Handel and Haydn Society Chorus to join the orchestra for this performance, in recognition of the 150th season of the chorus, which is the oldest active choral society in America. Soloists will be Helen Boatwright, soprano; Charles Bressler, tenor; and Thomas Paul, bass.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 14 1965

Organ Recitals Launched at Symphony Hall

By ALLAN SLY

The Boston Symphony is continuing its recently established mid-winter series of Symphony Hall organ recitals, on certain Sundays at 6. The public has responded best when the performers have been identified with Boston — by residence or career. Last Sunday's recital, by E. Power Biggs, struck this note squarely, at the same time bringing a resonance from the world outside, which Mr. Biggs has long since made his own.

I have often wanted to define, if possible, the elements of a Biggs recital that set it apart from other organ performances, however excellent, and align it more with music as it is known to concert audiences in general. Concert goers are missing something if they are not familiar with Mr. Biggs' confident and bouncy way with Bach, Handel and Purcell; with his fearlessly independent approach to Hindemith, his fabulously funny rarities like the James Hewitt Battle of Trenton, or his curiouser bits of Americana, like Ives' Variations on "America."

He also uses the organ with aplomb, finding teasing little solo voices—fluffy flutes and tangy reeds, singly or in juxtaposition. And just when one thinks the organ is not, after all, going to be heard in toto, wham, bang, there it is, well aimed and overridingly potent!

A knowledge of the instrument's potentialities hardly prepares one for all of Mr. Briggs' surprises; neither does previous exposure to what he plays prepare one for his unique, original readings. But it is not easy to disagree with him; his manner is logical, consistent and persuasive. I find a Biggs recital illuminating and very refreshing, and last Sunday's was one of the best.

The Bach "fanfare" fugue gave way to the first sonata—delightfully intimate and lithe. Then, incredibly, Hindemith's first two sonatas, the Hewitt (1792) and the Ives (1891). In response to cordial urging Mr. Biggs played his (very) own Harmonious Blacksmith (long after Handel) and the so-called Trumpet Voluntary by somebody or other (Purcell? Jeremiah Clarke?). The flippancy is hard-earned; it springs from joy wedded to thoroughly directed study. It is the hallmark of a Biggs recital. Do not miss the next one!

The series continues on January 24, when Allan Birney makes his debut under these same auspices.

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

OCT 1964

Allan Birney has joined the concert management of Ingeborg Noack. Winner of the organ competition of the Fort Wayne, Ind. Presbyterian Church and also of that at the Southern New England AGO regional in 1963, he went on to win the competition of the Boston Symphony and AGO Chapter in 1963. As a result of this latter award he will appear in the Boston Symphony Hall organ series this season.

A native of Cedar Rapids, Iowa, Mr. Birney received his bachelor's degree from Oberlin and his master's from the Yale University school of music. Among his organ teachers have been Donald Heath, Eleanor Taylor, Fenner Douglass, Arthur Poister, Franz Sauer and Frank Bozyan. He has also studied piano with John Elvin and Ward Davenny and harpsichord with Isolde Ahlgrimm.

NO FIRST PRIZE winner was selected in classification 2, a work for chorus, in the annual competition of the National Federation of Music Clubs. A second prize was given to Ralph C. Verdi, 19, Rensselaer, Ind. and honorable mention to Jack Eric Williams, 21, Odessa, Tex. No other works were in our categories of organ and choral music. Judges were Kent Kennan, University of Texas, Thomas Canning, West Virginia University, and Paul Creston.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

JAN 17 1965

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 17 1965

Orchestra on Tour

Birney at Console In Symphony Hall

The Boston Symphony Orchestra will be out of town this week on its third tour of the season. Erich Leinsdorf, music director, will conduct concerts in New Haven on Tuesday evening, Philharmonic Hall in New York Wednesday and Friday evenings, Brooklyn Academy of Music Thursday and Carnegie Hall in New York on Saturday evening.

The next Symphony Hall concert will take place Wednesday evening, Jan. 27, and the next weekend programs will be Friday afternoon and Saturday evening, Jan. 29-30.

The orchestra announces the program for the second Symphony Hall Organ Concert, which will be given by Allan Birney on Sunday, Jan. 24, at 6 p.m. Mr. Birney was the winner of the 1964 Young Artists' Competition sponsored by the Boston Chapter of the American Guild of Organists in cooperation with the Boston Symphony Orchestra.

The program will open with J. S. Bach's Prelude and Fugue in E-flat, and continue with Robert Schumann's Canon in B minor. Two works by Olivier Messiaen will follow, "Serene Alleluias" and "Outburst of Joy." Mr. Birney will then play the first Boston performance of "Intersections for Organ" (1964) by Richmond Browne. He will conclude his program with the Grande piece symphonique of Cesar Franck.

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Star
WINCHESTER, Mass.
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JAN 21 1965

To Play In Symphony Hall

ALLAN BIRNEY of 107 Cambridge Street, organist and choirmaster at the Church of the Epiphany since September, will be the performer in the second Symphony Hall Organ Concert announced this week by the Boston Symphony Orchestra. Mr Birney, a native of Cedar Rapids, Iowa, is also doing graduate work at Boston University.

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Star
WINCHESTER, Mass.
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JAN 21 1965

Local Organist To Play Second Concert For BSO

The Boston Symphony Orchestra announces the program for the second Symphony Hall Organ Concert, which will be given by Allan Birney of 107 Cambridge Street on Sunday, January 24, at 6 p.m. Mr. Birney is organist and choirmaster for the Church of the Epiphany.

Mr. Birney was the winner of the 1964 Young Artists' Competition sponsored by the Boston Chapter of the American Guild of Organists in cooperation with the Boston Symphony Orchestra, which was held at Symphony Hall last May 4. In addition to the invitation to perform in the Organ Concert series, Mr. Birney received a cash award of $500.

The program will open with J. S. Bach's Prelude and Fugue in E-flat, and continue with Robert Schumann's Canon in B minor. Two works by Olivier Messiaen will follow, "Serene Alleluias" and "Outburst of Joy." Mr. Birney will then play the first Boston performance of "Intersections for Organ" (1964) by Richmond Browne. He will conclude his program with the Grande piece symphonique of Cesar Franck.

Born in Cedar Rapids, Iowa, Mr. Birney has studied at Oberlin College, Coe College, Yale University, and the Academy in Salzburg. He was the winner of the 1963 National Organ Competition in Fort Wayne, Indiana, and winner of the 1963 Southern New England Regional Competition sponsored by the A.G.O.

For the past two years he has appeared in the M.I.T. chapel series organ recitals, and has given other recitals on the east coast and in the midwest. He is currently engaged in graduate study at Boston University and is organist and choirmaster of the Parish of the Epiphany here.

Tickets for the January 24 Symphony Hall Organ Concert by Allan Birney are now available at the Sympony Hall box office. All seats for the one-hour program are unreserved and there will be no intermission.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN 28 1965

Birney Gives Symphony Hall Organ Recital

By ALLAN SLY

Last Sunday's dirty weather did not daunt those devotees of organ music who were determined to hear Allan Birney's Symphony Hall recital. They were rewarded with an excellent program, pleasingly presented. In fact, Mr. Birney's status as a virtuoso is readily conceded; he was last year's winner in the annual competition conducted jointly by the B.S.O. and the Boston Chapter of the American Guild of Organists.

The Bach E-flat prelude and fugue was more than a formal opener; it showed Mr. Birney's meticulous sense of style wedded to a fastidious keyboard manner. Ornaments, phrasing, timing, clarity of polyphonic textures, all were exemplary.

These qualities made two of Schuman's ingenious canons quite entrancing, and Messiaen's "Serene Alleluias" and "Outburst of Joy" even more entertaining than they usually are.

The musical felicities of these classics, old and new, were not, however, to suffice: they but quickened our perceptions to the point where we were sitting ducks for Richmond Browne's "Intersections (1964)." As Mr. Birney conjured the pages of his score (the rest of the program was played without notes), forwards and backwards, we held our breath between beeps, giggled a bit, marveled at some of the growls, shuddered, quailed; was the performer playing on the organ, or on his auditors? Whose leg was Mr. Browne pulling? Or are we to concede that this composer has harnessed an element of chance and turned to artistic account the random sounds of rocket telemetry, of computer by-products?

Perhaps Mr. Birney's generation has a clue withheld from the heirs of Mahler, of Delius. May it bring them, it not joy, whatever it is they set such store by — the head not the heart—the psyche not the emotions, maybe. It will be seen that Mr. Birney's way with Richmond Browne's tour de force, though it occupied but a few minutes, poses questions that tend to outbalance the more normal parts of the program. He should follow these new paths and share his findings with us.

Cesar Franck's Grand Piece Symphonique may have served as a comfort to many, but I confess to me it spells ennui. I found the encores—Vierne's Scherzo and the Bach Wachet Auf—more palatable. All were splendidly played.

Mr. Birney's use of the Symphony Hall organ rather emphasized its electric character; an effective concert instrument indeed, but one of uncertain identity. At times it seemed to lead in the direction of meretricious or at least of entertaining, ear-tickling sounds. But there was no hint that Mr. Birney would take that road. His program remained anchored in the nobler traditions and he attained his audience's unrestrained goodwill.

C.S.M. 1/25/65 **Arts—Entertainment**

Allan Birney at console

By Merelice Kundratis

It was well worth the effort to "brave the wintry blasts" Sunday night for Allan Birney's organ concert at Symphony Hall. The young artist gave his happy audience an impressive recital—tasteful, without bombast, sincere.

First of all, Mr. Birney's technique is good—crisp and effortlessly subordinate to the music. It was a technique that could be admired but also taken for granted.

* * *

Bach's large Prelude in E flat was a stately opening; it set the tone for an unflustered, controlled hour of organ music. The Fugue followered. Contrasts between manuals were unjarring while still effectively distinctive.

A fat flutey sound was the backdrop for more brilliant reedy entries of the themes which led with increasing rhythmic animation to a heavier and throatier build-up at the conclusion.

In contrast to the glorious Bach was a lovely little piece by Robert Schumann, Canon No. 6 in B major from six pieces in canon for pedal piano. The first section was almost devout in its repose; the second had an attractive innocence about its lilting manual parts and lightly staccato pedal part.

* * *

Mr. Birney then selected two pieces by the neo-romantic 20th-century French composer, Olivier Messiaen —"Serene Alleluias" with emphasis on "serene") and "Outburst of Joy" (with emphasis on "outburst").

"Serene Alleluias" is Oriental and mystical (characteristics common to Messiaen's music) with lyrical melodies couched in soft quavers and chromatic chords.

"Outburst of Joy" was an insistent, almost belligerent, trumpeting forth. The final outburst was like a resounding viola! or ecco! or amen!

* * *

There was also a first Boston performance to amuse the audience — Intersections for Organ by Richmond Browne. The piece is reminiscent of electronic music. (Or does it simply remind one of the traffic sounds at the intersection of Tremont and Boylston streets?)

It had low pedal rumblings, piccolo pips, tricky eruptions, and snapping blips as Mr. Birney went through the manuscript first forwards, then backwards.

César Franck's Grande pièce symphonique is not one of his best organ works, perhaps, but Mr. Birney's profound performance raised it to emyprean heights. His encores were then played with the same dignified charm and polish of everything which had preceded them.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 11 1965

Peter Voisin, 15, and his father Roger, principal Boston Symphony trumpet, will assist Sunday at 6 p.m. in the Symphony Hall organ recital by George Faxon. Roger Voisin's father, the late Rene Louis Voisin, was also a B.S.O. trumpeter.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 10 1965

Photography Incorporated

Roger Voisin, principal trumpet of the ~~Boston Symph~~ony, gives pointers to his son Peter. Both will assist George Faxon at his organ recital Sunday evening at Symphony Hall. The program begins at 6 o'clock.

CSM 2/15/65

Family affair

By William Saunders

At Sunday's Symphony Hall organ concert the bright sonorities of organ with trumpets evoked the colors of pomp and pageantry. In a double family affair, George Faxon was joined by trumpeters Roger and Peter Voisin—father and son—for the first performance of a Suite (1965) by Nancy Plummer Faxon, the organist's wife.

Mr. Faxon's solos reaffirmed that he is an organist's organist, a complete master of his craft. (In his post at Boston's Trinity Church, he is a leading exponent of service-playing, which is an art within an art). His sympathies are unhampered by self-imposed limitations; he is attuned to a wide gamut of musical styles.

* * *

In projecting the simple eloquence of a Suite by Clerambault, Mr. Faxon showed a gift for tasteful and imaginative registrations. His ability to shape a phrase and set forth the over-all architecture of a composition clarified the broad symmetry of Pachelbel's Ciacona.

Mr. Faxon underscored similarities between Bach's Fantasia in G minor and Liszt's "Ad Nos" Fantasia: the declamatory chromatic style, the bold chord progressions, the compelling contrasts in mood. Into the Bach, Mr. Faxon incorporated dotted rhythms and additional ornaments, in line with theories of his teacher, Carl Dolmetsch.

At the service of the recitalist's insight was a polished technique that skittered effortlessly through Duruflé's witty Scherzo and Raffaele Manari's surging "Concert Study." In fact, Mr. Faxon's authoritative approach, coupled with his modesty, made this listener forget that the program was—at least on paper—a potpourri.

* * *

Having warmed up with Dunstable's expansive "Agincourt Hymn" and a jubilant Voluntary by Purcell, trumpeters and organist performed Nancy Plummer Faxon's Suite with singleness of purpose and mutual understanding.

The Suite showed Mrs. Faxon to be a distinct musical personality. Harmonically, the work seemed forward-looking, though it pivoted around definite tonal centers. Its chief interest lay in an abundance of melody, rather than powerful rhythms.

The first movement, alternating between moods of assertion and contemplation, drew a remarkable palette of colors and nuances from the trumpeters. In the Scherzo they deftly embellished the intricate tonal web of the organ part. And they lent charm as well as strength to the finale, which came complete with a carefully disguised salute to St. Valentine's Day.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 1 1965

Donald Willing proves a point

By William Saunders

Donald Willing's Symphony Hall organ concert shed light on the question that other musicians most frequently ask organists. Namely, is the organ capable of plumbing the greatest depths of emotion? With all the mechanism separating the performer from the source of sound, can organ music search the listener's heart as affectingly as a symphony of Beethoven or Bruckner?

Mr. Willing, who heads the organ department of the New England Conservatory, proved that the answer is a definite "yes," provided two conditions are met.

First, the music obviously must have a rich expressive content. In the Prelude and Fugue in B minor Mr. Willing chose probably the profoundest utterance of Bach's master period. Its chains of dissonances and insistent rhythms grow into a grandiose tonal edifice. It is melancholic, dramatic, sublime. Later in the program came Cesar Franck's poignant song without words, entitled simply "Cantabile." The message within its graceful contours consoles and uplifts. At its core is tenderness, not mawkishness.

The second condition is that the organist must understand what the composer felt and communicate it so that the listener, too, becomes totally involved. The details of Mr. Willing's interpretations were not superimposed, but grew naturally out of poetic moods that ranged from hushed contemplation to fiery intensity.

An ample expressive content was again evident in the pleasant contemporary acidity of Derek Holman's Prelude, Air and Fugue. It permeated the vigorous rhythms of the terse fast movements as well as the plaintive, quietly flowing Air.

In other works of Bach, Franck, and Arne that filled out the program, Mr. Willing consistently made himself a faithful sounding board for the composers' inspiration.

Last of season

Boston ~~Symphony~~ Chamber Players will give their final concert of the season in Sanders Theater Sunday evening, March 14, at 8:30. The program will include chamber music by Walter Piston, Mozart, Elliott Carter, and Spohr. Tickets are available at Symphony Hall box office and the Harvard Coop.

New Piston symphony

Erich Leinsdorf will conduct the first performances of Walter Piston's new symphony, commissioned by the Boston Symphony Orchestra last fall, at the regular Friday afternoon and Saturday evening Symphony concerts March 5 and 6.

Grant Johannesen will be guest piano soloist. In addition to Mr. Piston's Symphony No. 8, the program will include works by Strauss and Brahms.

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Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 21 1965

Symphony Away; Willing at Orgar

The Boston Symphony Orchestra will be out of town this week on its fourth tour of the season.

The next Symphony Hall concerts will take place Friday and Saturday, March 5-6.

Donald Willing, head of the organ department of the New England Conservatory and organist and choir director of the First Congregational Church of Wellesley, will be the artist for the next Symphony Hall Organ Concert on Sunday evening, Feb. 28, at 6 p.m. It will be the fourth of five recitals in the fifth season of these concerts, during which the emphasis is on the many fine organists of the Greater Boston area.

FADED TEXT

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IOWA CITY, IOWA
IOWAN
D. 7,300

MAR 2 5 1965 Burrelle's

Grad To Conduct Own Composition In Boston Recital

William Hibbard, G, Boston, is in Boston to be present at the premiere of a new composition which he was commissioned to write by the Boston Symphony Orchestra and the Boston chapter of the American Guild of Organists, with co-sponsorship by radio station WCRB, Boston.

Hibbard will conduct the presentation of his work, entitled "Fantasy for Organ, Trumpet, Trombone and Percussion." He received the $500 commission for the composition last fall. Musicians in first chairs of sections of the Boston Symphony Orchestra will play the work Sunday at a public concert of the American Guild of Organists in Symphony Hall, Boston.

IOWA CITY, IOWA
PRESS-CITIZEN
D. 13,500

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Student To Hear His Composition Played in Boston

William Hibbard, Boston, graduate student at the University of Iowa, has gone to Boston to be present for the premiere of a new composition which he was commissioned to write by the Boston Symphony orchestra and the Boston chapter of the American Guild of Organists.

The composer will conduct the presentation of his work, entitled "Fantasy for Organ, Trumpet, Trombone and Percussion." He received the $500 commission for the composition last fall. Musicians in first chairs of the sections of the Boston Symphony orchestra will play the work at a public concert of the American Guild of Organists Sunday in Symphony hall, Boston.

CEDAR RAPIDS, IOWA
GAZETTE
D. 66,600 S. 69,700

MAR 2 8 1965 Burrelle's

Boston Symphony Will Play Work By U. of Iowan

IOWA CITY—William Hibbard, Boston, Mass., a graduate student at the University of Iowa, has gone to Boston to be present for the premiere of a new composition which he was commissioned to write by the Boston Symphony orchestra and the Boston chapter of the American Guild of Organists, with co-sponsorship by radio station WCRB, Boston.

The U. of I. composer will conduct the presentation of his work, entitled "Fantasy for Organ, Trumpet, Trombone and Percussion". He received the $500 commission for the composition last fall. Musicians in first chairs of sections of the Boston Symphony orchestra will play the work at a public concert of the American Guild of Organists today in Symphony Hall, Boston.

Hibbard came to the U. of I. in September as the holder of the Sutherland Dows graduate scholarship in music composition for 1964-65. The $3,000 Dows scholarship was established in 1961 by Sutherland Dows, sr., of Cedar Rapids.

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

PAGE ONE
CERTIFIED

FEB 1965 Burrelle's

RADIO STATION, SYMPHONY BOSTON CHAPTER PROJECT

Radio station WCRB (am and fm) has joined with the Boston Symphony Orchestra and the Boston AGO Chapter to commission a work for trumpet, trombone, percussion and organ from William Hibbard, Iowa City, Iowa. The music, commissioned in recognition of the 60th anniversary of the Boston Chapter, will be given its first performance at the Symphony Hall organ concert March 28, played by John Ferris and members of the Boston Symphony Orchestra.

Mr. Hibbard, the composer, has undergraduate and master's degrees from the New England Conservatory. He studied in Germany and is presently teaching and working for an advanced degree in Iowa. The selection of Mr. Hibbard was made with the advice of Mr. Ferris, Donald Willing and Daniel Pinkham, dean of the Boston Chapter.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 2 9 1965

Hibbard Organ Work Premiered by Ferris

By MICHAEL STEINBERG

William Hibbard is clearly a significant compositional talent. That much was amply clear from hearing his "Fantasy for organ, trumpet, trombone, and percussion." This new work by the 25-year-old composer was commissioned by the American Guild of Organists, the Boston Symphony, and Station WCRB. It was given its first performance on Sunday afternoon's Symphony Hall organ concern by John Ferris, organ, Roger Voisin, trumpet, William Gibson, trombone, and Everett Firth and Thomas Gauger, percussion.

The commission had specified that the brasses and percussion were to be used with organ, and it is no easy task for a composer to integrate instruments whose speech and articulation characteristics vary so, and which furthermore, because of the high location of the organ pipes, are so widely separated as actual physical sound sources.

Before Hibbard's "Fantasy," Ferris had played music by Buxtehude, Bach, Franck, and Messiaen. Hibard's music was therefore compositionally the most "difficult" to apprehend, and, since it had not been played before, it was certainly the least familiar. Yet it was, with Messiaen's "Verset pour la fete de la dedicace," the piece to be heard most clearly. Hibard composed his work with a clear understanding of the hazards, and the advantages, of the organ.

Beyond that, Hibbard clearly knows what it means to compose.

His "Fantasy" is not "fantastic" in the manner of Bach's chromatic harpsichord fantasy or the great G minor organ fantasy. Rather it evokes the viol fantasies of the English Elizabethans and Jacobeans like Bull and Jenkins, and later on, Purcell.

Hibbard's "Fantasy" is sectional, and it becomes a drama of interruptions and, eventually, reconciliation of contrasted harmoic, rhythmic, and textural elements. It is a precisely worked music. There is not a note or a gesture too many, and one could imagine even that some of the highly compressed events long for expansion.

To begin with, then, it is impressive that Hibbard succeeded so well in imagining uses to which the concerted sound of the prescribed ensemble might be put. If one of the main difficulties is the contrast betw[illegible] articulating brasses and the slow-speaking organ, the composer evidently found that the percussion could provide him with a sloution to the difficulty.

The solution lies in exploiting the wide and continuous gamut of articulation speeds the percussion instruments provide, so that we have at one extreme the bongos, whose precision of attack matches Mr. Voisin's and at the other the gongs, whose patterns of attack and decay are even more diffuse than those of the romantic organ.

The neo-Romantic organ, of which G. Donald Harrison's instrument in Symphony Hall is a typical and undistinguished example, is apt to create any amount of reverberation and confusion, with few compensating qualities of timbre or articulation to provide clarity. This becomes particulary hazardous when the instrument is placed in a room as acoustically live as Symphony Hall.

Much of the interplay is rhythmic. It produces some of the most interesting things in the work, and in the repeated use of certain devices—for example, successive beats of eighths, sixteenths, eighth triplets, sixteenth sextolets—some of the more obvious and less interesting moments.

The overwhelming impression is, though, of a work that moves ahead with assurance, with a sense of growth, contrast, form, and with a feeling for the sort of development the material demands.

Moreover, Hibbard is developing a fastidious ear for timbres and intervals. He may not be writing masterpieces yet, but he is a real composer.

CSM 3/29/65

Hibbard fantasy

By William Saunders

In his Symphony Hall organ concert on Sunday evening John Ferris proved to be equally at home in works of Buxtehude, Bach, Franck, and Messiaen. He projected the music with a deeply satisfying blend of vigor and emotional warmth.

The program also featured the first performance of Fantasy for Organ, Trumpet, Trombone, and Percussion by William Hibbard, a graduate of the New England Conservatory and doctoral candidate at the University of Iowa. The work was the outcome of a tripartite commission from the Boston Symphony, radio station WCRB, and the American Guild of Oragnists' Boston Chapter, now marking its 60th anniversary.

Mr. Ferris was joined by trumpeter Roger Voisin, trombonist William Gibson, and percussionists Everett Firth and Thomas Gauger. The latter two presided over a battery comprising gongs, temple blocks, tom-toms, and vibraphone. The composer conducted.

No home key

Mr. Hibbard's Fantasy is a serial composition; that is, it does not center around a "home key" or use traditional harmonies to achieve feelings of resolution or finality. The work reflects the fantasia form as Purcell knew it—having varied sections woven together with subtle transformations of material.

The composer pointed out during an interview that one basic characteristic of the organ—building up volume by addition of octave pitches—presented a crucial problem in the design of his tonal fabric. Also, he deliberately avoided a customary feature of organ writing—a solid bass line to be played on the pedals. Instead, he developed his tone lines outward from the center of the texture.

Complex interplay

The Fantasy's chief appeal was in constantly changing tone-colors, produced in part by a variety of mutes on the brass. At the same time, the transparent texture threw the complex interplay of rhythms into sharp relief.

The Fantasy proceeded with a mathematical logic, offering much the same sort of pleasure as an intriguing abstract painting. According to Mr. Hibbard, the jagged melodic intervals, the rhythmic elements and even the tempos were all in simple mathematical relationships to one another.

The listener could perceive feelings of opposition and affirmation, though generally the contrast was between more and less dissonance—all essential to the composer's purpose. The members of the ensemble worked hand-in-glove and were warmly applauded.

IOWA CITY, IOWA
PRESS-CITIZEN

APR 1 4

Hibbard Composition To Be Given

WILLIAM H[illegible]

[illegible]

PROFESSOR [illegible]
Hibbard [illegible] Boston at a [illegible] American G[illegible] being [illegible] Hibbard's "Fa[illegible] Trumpet, Tro[illegible] sion" [illegible] Symphony Orche[illegible] composer cond[illegible]

Assisting [illegible] City presentation [illegible] Swift, David G[illegible] Stephen Tillapa[illegible] graduate studen[illegible] L. Davis of the [illegible] with the composer [illegible]

Hibbard received a [illegible] sion to write the w[illegible] Boston Symphony [illegible] the Boston chapter of the A[illegible] Guild of Organists [illegible]

FADED TEXT

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IOWA CITY, IOWA
IOWAN
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MAR 2 5 1965

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CSM 3/29/65

Hibbard fantasy

By William Saunders

In his Symphony Hall organ concert on Sunday evening John Ferris proved to be equally at home in works of Buxtehude, Bach, Franck, and Messiaen. He projected the music with a deeply satisfying blend of vigor and emotional warmth.

The program also featured the first performance of Fantasy for Organ, Trumpet, Trombone, and Percussion by William Hibbard, a graduate of the New England Conservatory and doctoral candidate at the University of Iowa. The work was the outcome of a tripartite commission from the Boston Symphony, radio station WCRB, and the American Guild of Oragnists' Boston Chapter, now marking its 60th anniversary.

Mr. Ferris was joined by trumpeter Roger Voisin, trombonist William Gibson, and percussionists Everett Firth and Thomas Gauger. The latter two presided over a battery comprising gongs, temple blocks, tom-toms, and vibraphone. The composer conducted.

No home key

Mr. Hibbard's Fantasy is a serial composition; that is, it does not center around a "home key" or use traditional harmonies to achieve feelings of resolution or finality. The work reflects the fantasia form as Purcell knew it—having varied sections woven together with subtle transformations of material.

The composer pointed out during an interview that one basic characteristic of the organ—building up volume by addition of octave pitches—presented a crucial problem in the design of his tonal fabric. Also, he deliberately avoided a customary feature of organ writing—a solid bass line to be played on the pedals. Instead, he developed his tone lines outward from the center of the texture.

Complex interplay

The Fantasy's chief appeal was in constantly changing tone-colors, produced in part by a variety of mutes on the brass. At the same time, the transparent texture threw the complex interplay of rhythms into sharp relief.

The Fantasy proceeded with a mathematical logic, offering much the same sort of pleasure as an intriguing abstract painting. According to Mr. Hibbard, the jagged melodic intervals, the rhythmic elements, and even the tempos were all in simple mathematical relationships to one another.

The listener could perceive feelings of opposition and affirmation, though generally the contrast was between more and less dissonance—all essential to the composer's purpose. The members of the ensemble worked hand-in-glove and were warmly applauded.

CEDAR RAPIDS, IOWA
GAZETTE
D. 66,600 S. 69,700

MAR 2 8 1965

Boston Symphony Will Play Work By U. of Iowan

IOWA CITY—William Hibbard, Boston, Mass., a graduate student at the University of Iowa, has gone to Boston to be present for the premiere of a new composition which he was commissioned to write by the Boston Symphony orchestra and the Boston chapter of the American Guild of Organists, with co-sponsorship by radio station WCRB, Boston.

The U. of I. composer will conduct the presentation of his work, entitled "Fantasy for Organ, Trumpet, Trombone and Percussion". He received the $500 commission for the composition last fall. Musicians in first chairs of sections of the Boston Symphony orchestra will play the work at a public concert of the American Guild of Organists today in Symphony Hall, Boston.

Hibbard came to the U. of I. in September as the holder of the Sutherland Dows graduate scholarship in music composition for 1964-65. The $3,000 Dows scholarship was established in 1961 by Sutherland Dows, sr., of Cedar Rapids.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 2 9 1965

Hibbard Organ Work Premiered by Ferris

By MICHAEL STEINBERG

William Hibbard is clearly a significant compositional talent. That much was amply clear from hearing his "Fantasy for organ, trumpet, trombone, and percussion." This new work by the 25-year-old composer was commissioned by the American Guild of Organists, the Boston Symphony, and Station WCRB. It was given its first performance on Sunday afternoon's Symphony Hall organ concern by John Ferris, organ, Roger Voisin, trumpet, William Gibson, trombone, and Everett Firth and Thomas Gauger, percussion.

The commission had specified that the brasses and percussion were to be used with organ, and it is no easy task for a composer to integrate instruments whose speech and articulation characteristics vary so, and which furthermore, because of the high location of the organ pipes, are so widely separated as actual physical sound sources.

Before Hibbard's "Fantasy," Ferris had played music by Buxtehude, Bach, Franck, and Messiaen. Hiberd's music was therefore compositionally the most "difficult" to apprehend, and, since it had not been played before, it was certainly the least familiar. Yet it was, with Messiaen's "Verset pour la fete de la dedicace," the piece to be heard most clearly. Hibard composed his work with a clear understanding of the hazards, and the advantages, of the organ.

Beyond that, Hibbard clearly knows what it means to compose.

His "Fantasy" is not "fantastic" in the manner of Bach's chromatic harpsichord fantasy or the great G minor organ fantasy. Rather it evokes the viol fantasies of the English Elizabethans and Jacobeans like Bull and Jenkins, and later on, Purcell.

Hibbard's "Fantasy" is sectional, and it becomes a drama of interruptions and, eventually, reconciliation of contrasted harmoic, rhythmic, and textural elements. It is a precisely worked music. There is not a note or a gesture too many, and one could imagine even that some of the highly compressed events long for expansion.

To begin with, then, it is impressive that Hibbard succeeded so well in imagining uses to which the concerted sound of the pretcribed ensemble might be put. If one of the main difficulties is the contrast [illegible] ticulating brasses and the slow-speaking organ, the composer evidently found that the percussion could provide him with a solution to the difficulty.

The solution lies in exploiting the wide and continuous gamut of articulation [illegible] the percussion instruments provide, so that we have at one extreme the bongos, whose precision of attack matches Mr. Voisin's and at the other the gongs, whose patterns of attack and decay are even more diffuse than those of the romantic organ.

The neo-Romantic organ, of which G. Donald Harrison's instrument in Symphony Hall is a typical and undistinguished example, is apt to create any amount of reverberation and confusion, with few compensating qualities of timbre or articulation to provide clarity. This becomes particulary hazardous when the instrument is placed in a room as acoustically live as Symphony Hall.

Much of the interplay is rhythmic. It produces some of the most interesting things in the work, and in the repeated use of certain devices—for example, successive beats of eighths, sixteenths, eighth triplets, sixteenth sextolets—some of the more obvious and less interesting moments.

The overwhelming impression is, though, of a work that moves ahead with assurance, with a sense of growth, contrast, form, and with a feeling for the sort of development the material demands.

Moreover, Hibbard is developing a fastidious ear for timbres and intervals. He may not be writing masterpieces yet, but he is a real composer.

DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

PAGE ONE
CERTIFIED

EEB 1965

RADIO STATION, SYMPHONY BOSTON CHAPTER PROJECT

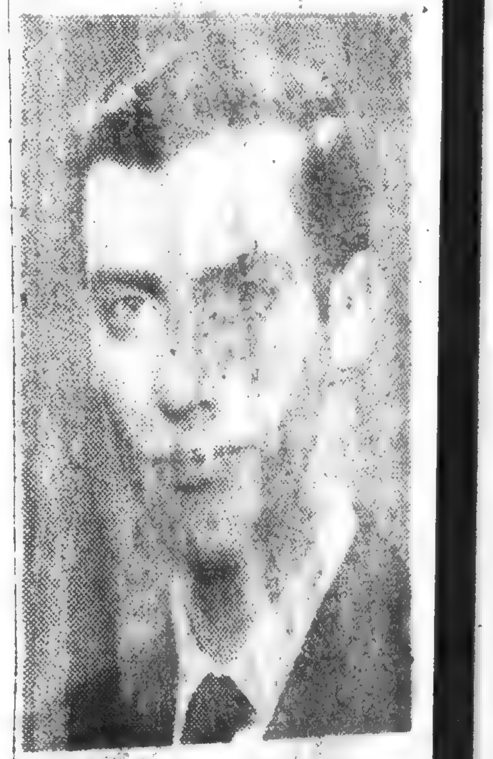
Radio station WCRB (am and fm) has joined with the Boston Symphony Orchestra and the Boston AGO Chapter to commission a work for trumpet, trombone, percussion and organ from William Hibbard, Iowa City, Iowa. The music, commissioned in recognition of the 60th anniversary of the Boston Chapter, will be given its first performance at the Symphony Hall organ concert March 28, played by John Ferris and members of the Boston Symphony Orchestra.

Mr. Hibbard, the composer, has undergraduate and master's degrees from the New England Conservatory. He studied in Germany and is presently teaching and working for an advanced degree in Iowa. The selection of Mr. Hibbard was made with the advice of Mr. Ferris, Donald Willing and Daniel Pinkham, dean of the Boston Chapter.

IOWA CITY, IOWA
PRESS-CITIZEN
D. 13,500

APR 1 4 1965

Hibbard Composition To Be Given



WILLIAM HIBBARD

The first midwest performance of a new composition by William Hibbard, current holder of the Sutherland Dows graduate scholarship in music composition at the University of Iowa will be featured during an organ recital which will be a highlight of a Church Music conference to be held at the U. of I. April 21. The composition was praised by music critics following its premiere in Boston March 28.

The recital will be presented by Prof. John Ferris, Harvard university organist and choirmaster, at 8 p.m. April 21 in the Gloria Dei Lutheran church. The recital will be the closing feature of the conference.

* * *

PROFESSOR Fe[illegible] Hibbard work its [illegible] Boston at a public co[illegible] American Guild of Orga[illegible] being assisted in presenta[illegible] Hibbard's "Fantasy for Organ, Trumpet, Trombone and Percussion" by members of the Boston Symphony Orchestra, with the composer conducting.

Assistng Ferris in the Iowa City presentation will be Arthur Swift, David Glassmire and Stephen Tillapaugh, all U. of I graduate students, and Thomas L. Davis of the music faculty, with the composer conducting.

Hibbard received a commission to write the work from the Boston Symphony orchestra and the Boston chapter of the American Guild of Organists. An honor graduate of the New England Conservatory of Music, Hibbard is studying for a Ph.D. degree at the U. of I. while holding the Sutherland Dows scholarship.

PENSION FUND CONCERT

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

PENSION FUND CONCERT LISTED

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete program for the Boston Symphony Orchestra's 133d Pension Fund Concert April 4, 3.30 p. m., at which pianist Arthur Rubinstein will be guest artist.

The concert will open with Wagner's Prelude to "Die Meistersinger." Mr. Rubinstein will then join Mr. Leinsdorf and the orchestra for a performance of the Beethoven Piano Concerto No. 3, in C minor. Intermission will follow, and the program will concude with Brahms' Piano Concerto No. 1, in D minor, Mr. Rubinstein soloist.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

MAR 7 1965

Rubinstein to Play Two Piano Concertos

For the third season in a row, pianist Artur Rubenstein will be soloist with the Boston Symphony at the orchestra's annual pension fund concert.

He will play the Beethoven Piano Concerto No. 3 in C minor and the Brahms First in D minor, during the program on Sunday afternoon, April 4, at 3:30 in Symphony Hall. Erich Leinsdorf will conduct.

The orchestra invited Rubenstein to join them in their pension fund concert during Leinsdorf's first season, 1962-63, and the invitation was extended again for last year's pension fund concert, RCA Victor issued recordings of both collaborations. Rubenstein's association with the orchestra goes back many years. His first guest appearance was in 1921 with Pierre Monteux conducting; and in 1910, fourteen years before Serge Koussevitzky came to Boston he was soloist for Koussevitzky in St. Petersburg.

For the pension fund concert the members of the orchestra and Leinsdorf will donate their services and the net proceeds will go to the pension fund, which in 1964 paid $234,452 to 97 Boston Symphony pensioners and widows.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

MAR 7 1965

Rubinstein Back In Fund Concert

Erich Leinsdorf and members of the Boston Symphony Orchestra have invited pianist Artur Rubinstein to be guest soloist for the third successive year at the orchestra's Pension Fund Concert. The concert will be given in Symphony Hall Sunday, April 4, at 3:30 p.m. Mr. Rubinstein will be heard in two works, the Beethoven "Piano Concerto in D minor, Op. 15."

Public sale of tickets for the April 4 concert will begin tomorrow at 10 a.m. at the Symphony Hall box office.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

PLANNING PENSION FUND CONCERT are Erich Leinsdorf, conductor of the Boston Symphony Orchestra, and Artur Rubinstein, the great piano virtuoso, who will be soloist at the concert Sunday afternoon, April 4, at Symphony Hall for the orchestra's pension fund.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 144,855

MAR 3 0 1965

Musical Chairs

Concert Aids Retired Symphony Musicians

By MARGO MILLER

The Boston Symphony has ne statistic of which it is very roud. The orchestra's pension und helps support almost as any persons — 97 pensioners nd widows — as are actively laying concerts.

The Pension Institution, to ive it its formal name, distributed more than $234,000 in 1964 and more than $1 million in the last five years. The coffers will be replenished in part Sunday afternoon at the annual pension fund concert, for which conductor and orchestra give their services. The soloist will be pianist Artur Rubinstein, in the Third Beethoven and First Brahms.

Pensioners receive a little under $5000 a year. This figure is roughly half the basic salary of an orchestra player. The Boston Symphony is the first orchestra, and among the first corporations in the country, to scale pensions to cost-of-living: as cost-of-living increases, pensions increase.

Players become eligible for pensions after they have been in the B.S.O. for 15 years. Should a musician leave before that time, he gets back the money he has put into the fund. Should he play here for 15 years and then transfer to another orchestra, his B.S.O. pension money lies dormant until he finally retires. Unless a musician's widow remarries, she gets half the pension her husband had received.

The annual pension fund concert—Sunday's will be the 133d, for in some years there have been two or three programs—is not the only source of money. There are bequests to the fund, contributions from the Boston Symphony corporation, proceeds from the Winter season's open rehearsals and Tanglewood's public rehearsals, and rentals of the orchestra's concert radio tapes. There is also a kind of tything arrangement in which the fund itself puts one-third of its annual income into a permanent endowment fund.

Rosario Mazzeo, the orchestra's personnel manager, says the premise of the pension fund, begun in 1903, is to stabilize a man's life after he retires. "When a man is not able to continue playing in the orchestra, he really isn't able to do much by way of earning a living as a performer. His training has been so specialized that he's not really adapted to do anything else."

At rehearsals last week for the Schoenberg Violin Concerto which he introduced at Boston Symphony concerts Friday and Saturday, soloist Joseph Silverman wore appropriate garb. It was a green sweat shirt imprinted with the seal of the University of Vienna.

Schoenberg was a Viennese. But Silverstein has had the sweatshirt since Erich Leinsdorf's first season with the Boston Symphony. One morning at Tanglewood several members of the orchestra greeted their conductor, a U. V. alumnus, wearing sweatshirts they had had made to order.

Harvard University Press says it has it on "good authority that if a lutenist lives 7 years, he will spend 35 o them tuning his instrument. The publisher's newsletter, th work of Kit Reed, continue "To be strung along like tha for half a lifetime is enoug to make anyone fret. But th plight of the harpsichordis seems worse. Without an inkling of the ancient tradition of design and constructio which have fashioned his instrument, he may never pluc a note, or never a good one."

Harvard has set an Apri publication date for Frank T Hubbard's "Three Centuries o Harpsicord Making." The boo contains 41 plates illustratin typical harpsichords. Detail of construction are shown i drawings.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

Rubinstein Concert on Monteux Birthday

The Boston Symphony's pension fund concert this afternoon at 3:30 falls on the 90th birthday of Pierre Monteux, who died last July.

He was scheduled to conduct, just as he has conducted his 80th and 85th birthday pension fund concerts. Arthur Rubinstein, today's soloist, first appeared with the Boston Symphony 44 years ago, in 1921, when Monteux was music director.

Rubinstein will be heard in two piano concertos, the Beethoven No. 3 and the Brahms No. 1. Erich Leinsdorf and the members of the orchestra, who will contribute their services for this special concert, will open the program with Wagner's prelude to "Die Meistersinger."

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

[illegible] 3 0 1965

NEXT SUNDAY'S Boston Symphony Pension Fund Concert, in which one grand old performer, Artur Rubinstein, will play a Beethoven and a Brahms concerto, was to have been conducted by another grand old exponent of music, Pierre Monteux. It would have been his 90th birthday. He died last July. Rubinstein first played with the Boston Symphony in 1921, when Monteux was the orchestra's official conductor.

NewEngland Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 4 1965

Today, the Boston Symphony's Pension Fund Concert will bring Artur Rubinstein as soloist and nostalgic memories of former Boston conductor Pierre Monteux, who would have been 90 today and was to conduct this concert today, as he did his 80th and 85th birthday Pension Fund concerts. Mr. Monteux, who was in Boston shortly before his death last Summer, first presented Mr. Rubinstein with the Boston Symphony 44 years ago when he was music director.

Pub

Herald 4/5/65

Symphony Hall

Rubinstein Is Warmly Received

By McLAREN HARRIS

Yesterday marked the third consecutive appearance by pianist Artur Rubinstein as soloist with the Boston Symphony Orchestra under Erich Leinsdorf at the annual Pension Fund Concerts. The union produced, as before, most gratifying results and the reception was again purely adoring, indicating that at least as long as Mr. Rubinstein wishes to return, the Fund is assured unabated prosperity.

The two concerti which were played, Beethoven's Third and Brahms' First, are beloved giants in separate but related languages, representing classicism in differing perspectives. Beethoven's C minor is close to the center of classic tradition through every bone with the first movement's undisturbed double expansion, the characteristic cadential resolutions and familiar piano texture, except for an expanded left-hand role. Symphonic context is secure and one may trace the seams of formal structure now and then through the modulations.

Yet a principle facet of the original conception was the opportunity for virtuosic display, and Mr. Rubinstein applied a touch of extroversion to his rendition. Themes stood out boldly and through statement or transition the piano never shirked its position as vanguard for the whole. His manner was not dominant but gently assertive, now robust and now cajoling, while his approach to the Largo bespoke an almost reverent calm.

Brahms' D minor Concerto is the more formidable of the giants; through a three-quarter-hour length it progresses like a kaleidoscopic succession of color and dynamics with the element of formal predictability. Everywhere is direction; even during the rapture of tender passages and the Adagio's broad arches of melody it is not forgetful of the large purpose, which reveals both sinister and majestic faces.

The integration of soloist and ensemble is avowed, yet identities are in no way lost. Mr. Rubinstein shared a truly eloquent role with the orchestra, each by turns forceful, reflective, impassioned. The pianist, by choice, is no pyrotechnician. His dynamism was tempered into understandable terms; indeed, on occasion he found himself waging an uphill campaign against orchestral preponderance. At others, as the Adagio's ethereal conclusion, the partnership was complete and silver linings prevailed.

The Prelude to "Die Meistersinger" opened the program. For all the excitement that was accorded Wagner's emergence as an oracle of the future during his own time, sometimes I feel that he has missed relegation to obscurity by only a small margin. However, a compelling, sensual flow pervading the Prelude's rather heavy orchestral substance, coupled with the grandiose sweep which Mr. Leinsdorf and his players accorded it makes me hope for the composer's continued endurance.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 134th Pension Fund Concert yesterday at Symphony Hall. Artur Rubinstein was was piano soloist.

Prelude to "Die Meistersinger" — Wagner

Piano Concerto No. 3 in C minor Op. 37 — Beethoven

Piano Concerto No. 1 in D minor Op. 15 — Brahms

Globe 4/5/65

Pension Fund Concert

Rubinstein Soloist Twice at Symphony

By MARGO MILLER

Pianist Artur Rubinstein was the star turn Sunday afternoon in Symphony Hall. The occasion was the Boston Symphony's 134th Pension Fund Concert, and everybody was disposed to be openhanded financially (the top ticket price was $12) and musically (two big piano concertos).

Rubinstein was, in a way, a proxy for Pierre Monteux, who would have been 90 years old Sunday. He had spoken of conducting this year's Pension Fund Concert, as he had those on his 80th and 85th birthdays. Death intervened last July. We say proxy because Rubinstein, like Monteux, seems to get younger with the years. The pianist made his Boston Symphony debut in 1921.

Three years ago somebody had the bright idea of getting Rubinstein as soloist for the Pension Fund Concert. His name and art have drawn sell-out houses since. With the conductor and orchestra giving its services, Sunday's concert grossed about $18,000. Last year the Pension Institution, to give its formal name, distributed more than $234,000 to 97 pensioners and widows, and RCA-Victor has been able, in recording sessions later, to add the Rubinstein concertos to its catalogue.

The Rubinstein concertos this year were the Beethoven Third in C minor, Op. 37, and the Brahms First in D minor, Op. 15. Before them, Erich Leinsdorf, who conducted, led a rousing performance of the Prelude to Wagner's "Die Meistersinger," during which marching in the aisles would have been appropriate. It was a grand curtain raiser for the soloist and several hundred persons stood up as he came in.

Now to the music. Rubinstein's general precision reminds one of the anecdote about the Swedish company which received a sample of an American manufacturer's fancy grade of ball-bearings and asked to reproduce it had to write to inquire which size was wanted. The Beethoven Concerto was an example of the varieties of keyboard technique. The cadenza showed gradation of dynamics, an exercise in scales of softs. Rubinstein was also demonstrating how in a repeated motif he could differentiate, and probably even more difficult, duplicate, a previous passage.

It was not fussy playing. Clean, clear, it was so beautifully organized that it was intensely exciting and very moving. Rubinstein has equal facility with the broad statement. His setting forth of much of the Brahms Concerto was quietly powerful. Both Concertos seemed reflectively played.

Perhaps because the orchestral sound in the Brahms is more of a blanket than in the Beethoven, Rubinstein's habit of listening to (even leaning into) an orchestral passage and then refining it on the piano is a lesson in concerto writing and playing.

The orchestra, just back from its New York tour, played pretty well. A pianist with the firm tone of a Rubinstein is likely to show up any fuzziness in the band, and the reception for everybody on stage should indicate to the management more of the same next year.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 5 1965

Rubinstein plays for pension fund

By John Marshall Cuno

Whenever Artur Rubinstein returns to play at Symphony Hall, a fresh wonder fills the air. If there is any sameness in his performance, it is the sameness of spiritedness, warmth, and expressiveness.

No exception to this rule was Sunday afternoon's pension fund concert with the Boston Symphony Orchestra.

There was the same delightful man perched on the piano stool, his beatific face held high above the keys, his fingers moving with magnificent control.

After the orchestral opener, Wagner's Prelude to "Die Meistersinger von Nürnberg," we heard Beethoven's Piano Concerto No. 3 in C minor and Brahms' Piano Concerto No. 1 in D minor.

A similar freshness is not, unfortunately, apparent in Erich Leinsdorf's conducting. Hardly ever does he impart excitement to an established work.

Note what he did—or didn't do—with the Wagner. Here in Wagner something more human and less legendary comes out. But it didn't come out in Mr. Leinsdorf. He turned it into a Pops piece—with less charm than most things heard on the Esplanade.

Yet in the concertos we again found the fresh wonder, the almost childlike enthusiasm that Rubinstein kindles in the hearts of listeners.

Beethoven's No. 3 is a work of great breadth and forcefulness, and Mr. Rubinstein did not fail the composer. A few times, however, in the Allegro, he failed Mr. Leinsdorf in the tempo. Piano and orchestra simply were not precisely together. The same discrepancy was noticeable in the Rondo of the Brahms.

Of peculiar pleasure were Mr. Rubinstein's pianissimo passages in both concertos. They held the audience in a kind of breathless and keen expectancy. No doubt they were also of good influence upon the orchestra which rarely, if ever, produces a really stirring pianissimo sound.

At such times orchestra and piano achieved their best blending in dynamics.

In the Brahms work, Mr. Rubinstein gave the sense of a second orchestra answering the first and augmenting it in a masterful and comprehensive manner. None of the elaborate detail was lost in the drama.

The more orthodox Rondo, almost militant, brought Mr. Rubinstein characteristically off his stool five or six times. And his closing bars brought the audience to their feet.

Program

PENSION FUND CONCERT

Sunday Afternoon, April 4, at 3:30 o'clock

WAGNER . . . . Prelude to "Die Meistersinger von Nürnberg"

BEETHOVEN . . . . Piano Concerto No. 3, in C minor, Op. 37
I. Allegro con brio II. Largo III. Rondo: Allegro

INTERMISSION

BRAHMS . . . . Piano Concerto No. 1, in D minor, Op. 15
I. Maestoso II. Adagio III. Rondo: Allegro non troppo

Soloist
ARTUR RUBINSTEIN
Mr. Rubinstein plays the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

pub

Symphony Hall

Herald 4/5/65

Rubinstein Is Warmly Received

By McLAREN HARRIS

Yesterday marked the third consecutive appearance by pianist Artur Rubinstein as soloist with the Boston Symphony Orchestra under Erich Leinsdorf at the annual Pension Fund Concerts. The union produced, as before, most gratifying results and the reception was again purely adoring, indicating that at least as long as Mr. Rubinstein wishes to return, the Fund is assured unabated prosperity.

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The Program

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Prelude to "Die Meistersinger" Wagn

Piano Concerto No. 3 in C minor Op. 37 Beethov

Piano Concerto No. 1 in D minor Op. 15 Brahm

Globe 4/5/65

Pension Fund Concert

Rubinstein Soloist Twice at Symphony

By MARGO MILLER

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The orchestra, just back from its New York tour, played pretty well. A pianist with the firm tone of a Rubinstein is likely to show up any fuzziness in the band, and the reception for everybody on stage should indicate to the management more of the same next year.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 5 1965

Rubinstein plays for pension fund

By John Marshall Cuno

Whenever Artur Rubinstein returns to play at Symphony Hall, a fresh wonder fills the air. If there is any sameness in his performance, it is the sameness of spiritedness, warmth, and expressiveness.

No exception to this rule was Sunday afternoon's pension fund concert with the Boston Symphony Orchestra.

There was the same delightful man perched on the piano stool, his beatific face held high above the keys, his fingers moving with magnificent control.

After the orchestral opener, Wagner's Prelude to "Die Meistersinger von Nürnberg," we heard Beethoven's Piano Concerto No. 3 in C minor and Brahms' Piano Concerto No. 1 in D minor.

A similar freshness is not, unfortunately, apparent in Erich Leinsdorf's conducting. Hardly ever does he impart excitement to an established work.

Note what he did—or didn't do—with the Wagner. Here in Wagner something more human and less legendary comes out. But it didn't come out in Mr. Leinsdorf. He turned it into a Pops piece—with less charm than most things heard on the Esplanade.

Yet in the concertos we again found the fresh wonder, the almost childlike enthusiasm that Rubinstein kindles in the hearts of listeners.

Beethoven's No. 3 is a work of great breadth and forcefulness, and Mr. Rubinstein did not fail the composer. A few times, however, in the Allegro, he failed Mr. Leinsdorf in the tempo. Piano and orchestra simply were not precisely together. The same discrepancy was noticeable in the Rondo of the Brahms.

Of peculiar pleasure were Mr. Rubinstein's pianissimo passages in both concertos. They held the audience in a kind of breathless and keen expectancy. No doubt they were also of good influence upon the orchestra which rarely, if ever, produces a really stirring pianissimo sound.

At such times orchestra and piano achieved their best blending in dynamics.

In the Brahms work, Mr. Rubinstein gave the sense of a second orchestra answering the first and augmenting it in a masterful and comprehensive manner. None of the elaborate detail was lost in the drama.

The more orthodox Rondo, almost militant, brought Mr. Rubinstein characteristically off his stool five or six times. And his closing bars brought the audience to their feet.

Program

PENSION FUND CONCERT

Sunday Afternoon, April 4, at 3:30 o'clock

WAGNER . . . . Prelude to "Die Meistersinger von Nürnberg"

BEETHOVEN . . . . Piano Concerto No. 3, in C minor, Op. 37
I. Allegro con brio II. Largo III. Rondo: Allegro

INTERMISSION

BRAHMS . . . . Piano Concerto No. 1, in D minor, Op. 15
I. Maestoso II. Adagio III. Rondo: Allegro non troppo

Soloist
ARTUR RUBINSTEIN
Mr. Rubinstein plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

Rub

Herald 4/5/65

Symphony Hall

Rubinstein Is Warmly Received

By McLAREN HARRIS

Yesterday marked the third consecutive appearance by pianist Artur Rubinstein as soloist with the Boston Symphony Orchestra under Erich Leinsdorf at the annual Pension Fund Concerts. The union produced, as before, most gratifying results and the reception was again purely adoring, indicating that at least as long as Mr. Rubinstein wishes to return, the Fund is assured unabated prosperity.

The two concerti which were played, Beethoven's Third and Brahms' First, are beloved giants in separate but related languages, representing classicism in differing perspectives. Beethoven's C minor is close to the center of classic tradition through every bone with the first movement's undisturbed double expansion, the characteristic cadential resolutions and familiar piano texture, except for an expanded left-hand role. Symphonic context is secure and one may trace the seams of formal structure now and then through the modulations.

Yet a principle facet of the original conception was the opportunity for virtuosic display, and Mr. Rubinstein applied a touch of extroversion to his rendition. Themes stood out boldly and through statement or transition the piano never shirked its position as vanguard for the whole. His manner was not dominant but gently assertive, now robust and now cajoling, while his approach to the Largo bespoke an almost reverent calm.

Brahms' D minor Concerto is the more formidable of the giants; through a three-quarter-hour length it progresses like a kaleidoscopic succession of color and dynamics with the element of formal predictability. Everywhere is direction; even during the rapture of tender passages and the Adagio's broad arches of melody it is not forgetful of the large purpose, which reveals both sinister and majestic faces.

The integration of soloist and ensemble is avowed, yet identities are in no way lost. Mr. Rubinstein shared a truly eloquent role with the orchestra, each by turns forceful, reflective, impassioned. The pianist, by choice, is no pyrotechnician. His dynamism was tempered into understandable terms; indeed, on occasion he found himself waging an uphill campaign against orchestral preponderance. At others, as the Adagio's ethereal conclusion, the partnership was complete and silver linings prevailed.

The Prelude to "Die Meistersinger" opened the program. For all the excitement that was accorded Wagner's emergence as an oracle of the future during his own time, sometimes I feel that he has missed relegation to obscurity by only a small margin. However, a compelling, sensual flow pervading the Prelude's rather heavy orchestral substance, coupled with the grandiose sweep which Mr. Leinsdorf and his players accorded it makes me hope for the composer's continued endurance.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 134th Pension Fund Concert yesterday in Symphony Hall. Artur Rubinstein was piano soloist.

Prelude to "Die Meistersinger" Wagner

Piano Concerto No. 3 in C minor Op. 37 Beethoven

Piano Concerto No. 1 in D minor Op. 15 Brahms

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 5 1965

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Globe 4/5/65

Pension Fund Concert

Rubinstein Soloist Twice at Symphony

By MARGO MILLER

Pianist Artur Rubinstein was the star turn Sunday afternoon in Symphony Hall. The occasion was the Boston Symphony's 134th Pension Fund Concert, and everybody was disposed to be openhanded financially (the top ticket price was $12) and musically (two big piano concertos).

Rubinstein was, in a way, a proxy for Pierre Monteux, who would have been 90 years old Sunday. He had spoken of conducting this year's Pension Fund Concert, as he had those on his 80th and 85th birthdays. Death intervened last July. We say proxy because Rubinstein, like Monteux, seems to get younger with the years. The pianist made his Boston Symphony debut in 1921.

Three years ago somebody had the bright idea of getting Rubinstein as soloist for the Pension Fund Concert. His name and art have drawn sell-out houses since. With the conductor and orchestra giving its services, Sunday's concert grossed about $18,000. Last year the Pension Institution, to give its formal name, distributed more than $234,000 to 97 pensioners and widows, and RCA-Victor has been able, in recording sessions later, to add the Rubinstein concertos to its catalogue.

The Rubinstein concertos this year were the Beethoven Third in C minor, Op. 37, and the Brahms First in D minor, Op. 15. Before them, Erich Leinsdorf, who conducted, led a rousing performance of the Prelude to Wagner's "Die Meistersinger," during which marching in the aisles would have been appropriate. It was a grand curtain raiser for the soloist and several hundred persons stood up as he came in.

Now to the music. Rubinstein's general precision reminds one of the anecdote about the Swedish company which received a sample of an American manufacturer's fancy grade of ball-bearings and asked to reproduce it had to write to inquire which size was wanted. The Beethoven Concerto was an example of the varieties of keyboard technique. The cadenza showed gradation of dynamics, an exercise in scales of softs. Rubinstein was also demonstrating how in a repeated motif he could differentiate, and probably even more difficult, duplicate, a previous passage.

It was not fussy playing. Clean, clear, it was so beautifully organized that it was intensely exciting and very moving. Rubinstein has equal facility with the broad statement. His setting forth of much of the Brahms Concerto was quietly powerful. Both Concertos seemed reflectively played.

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The orchestra, just back from its New York tour, played pretty well. A pianist with the firm tone of a Rubinstein is likely to show up any fuzziness in the band, and the reception for everybody on stage should indicate to the management more of the same next year.

THIS CONCERT brings memories of Pierre Monteux, for it falls upon his ninetieth birthday. Mr. Monteux, as a token of his warm affection for what was once his orchestra, conducted the spring Pension Fund concerts on the occasions of both his eightieth and eighty-fifth birthdays, and had spoken of doing so again on his ninetieth.

It is interesting to note that Artur Rubinstein first appeared with this Orchestra in 1921, when Pierre Monteux was Conductor. He has been soloist for the Pension Fund concerts in the last two seasons when Erich Leinsdorf conducted.

* * *

Today the Boston Symphony Pension Institution, established in 1903, pays pensions to 97 former members or widows — nearly the number of active players in the Orchestra. In 1964, $234,000 was paid to these people and in the last five years over $1,000,000 has been distributed to the retired members of the Orchestra.

RADIO + TV

147

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Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,551

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To inaugurate the symphony's 84th season, conductor Erich Leinsdorf has chosen three works: Brahms' Academic Festival Overture; Beethoven's Symphony No. 6, the Pastoral; and Symphony No. 1 by Shostakovich.

Preceding each concert, G. Wallace Woodworth, professor of music at Harvard University, will analyze the works to be performed.

WFCR broadcasts at 88.5 megacylces FM. A complete listing of programs broadcast over WFCR may be obtained through the office of the secretary, Amherst College.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,493

1964

Channel 2 Telecast Of Boston Symphony Concert on Oct. 13

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Direct from Symphony Hall, Erich Leinsdorf will open his program with the popular Academic Festival Overture by Johannes Brahms, followed by the Symphony No. 1, Op. 10 by Shostakovich. After intermission Mr. Leinsdorf will return to the podium for a performance of Beethoven's Symphony No. 6 in F Major, Opus 68, the "Pastoral."

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Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 13,983

1964

Symphony on Two

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Circ. 33,843

OCT 10 1964

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BERKELEY, CALIF.
GAZETTE
D. 14,300

OCT 17 1964 Buffalo

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Hindemith, Symphonic Metamorphosis on Themes of Carl Maria von Weber; Schumann, Symphony No. 4 in D Minor Op. 120; R. Strauss, Parergon to the Sinfonia Domestica for Piano and Orchestra; Liszt, Fantasia on Themes from Beethoven's "The Ruins of Athens" for Piano and Orchestra—soloist, Jorge Bolet.

ADVERTISING AGE
CHICAGO, ILL.
W. 53 190

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Kudner Agency placed the General Telephone schedule. #

ADVERTISING AGE
CHICAGO, ILL.
W 53,190

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ARCADE, N. Y.
HOLLAND REVIEW
W. 1,500

OCT 29 1964 Buffalo

KANE, PA.
REPUBLICAN
D. 3,100

OCT 31 1964 Buffalo

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS,
COMPLETE NEW YORK STATE SERVICE

HOLLAND REVIEW

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SARDINIA CENSOR
Thursday, October 29, 1964

CAPITAL CITY NEWS BUREAU
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COMPLETE NEW YORK STATE SERVICE

BLISS NEWS
Thursday, October 29, 1964

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ARCADE HERALD
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DELEVAN PRESS
Thursday, October 29, 1964

CAPITAL CITY NEWS BUREAU
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COMPLETE NEW YORK STATE SERVICE

BELMONT DISPATCH
Thursday, October 29, 1964

Van Cliburn on Berkshire Festival Broadcast

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RADIO & TV

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Recorder-Gazette (e)
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HOLLAND REVIEW
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OCT 29 1964

KANE, PA.
REPUBLICAN
D. 3,100

OCT 31 1964

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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HOLLAND REVIEW

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SARDINIA CENSOR
Thursday, October 29, 1964

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BLISS NEWS
Thursday, October 29, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ARCADE HERALD
Thursday, October 29, 1964

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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DELEVAN PRESS
Thursday, October 29, 1964

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
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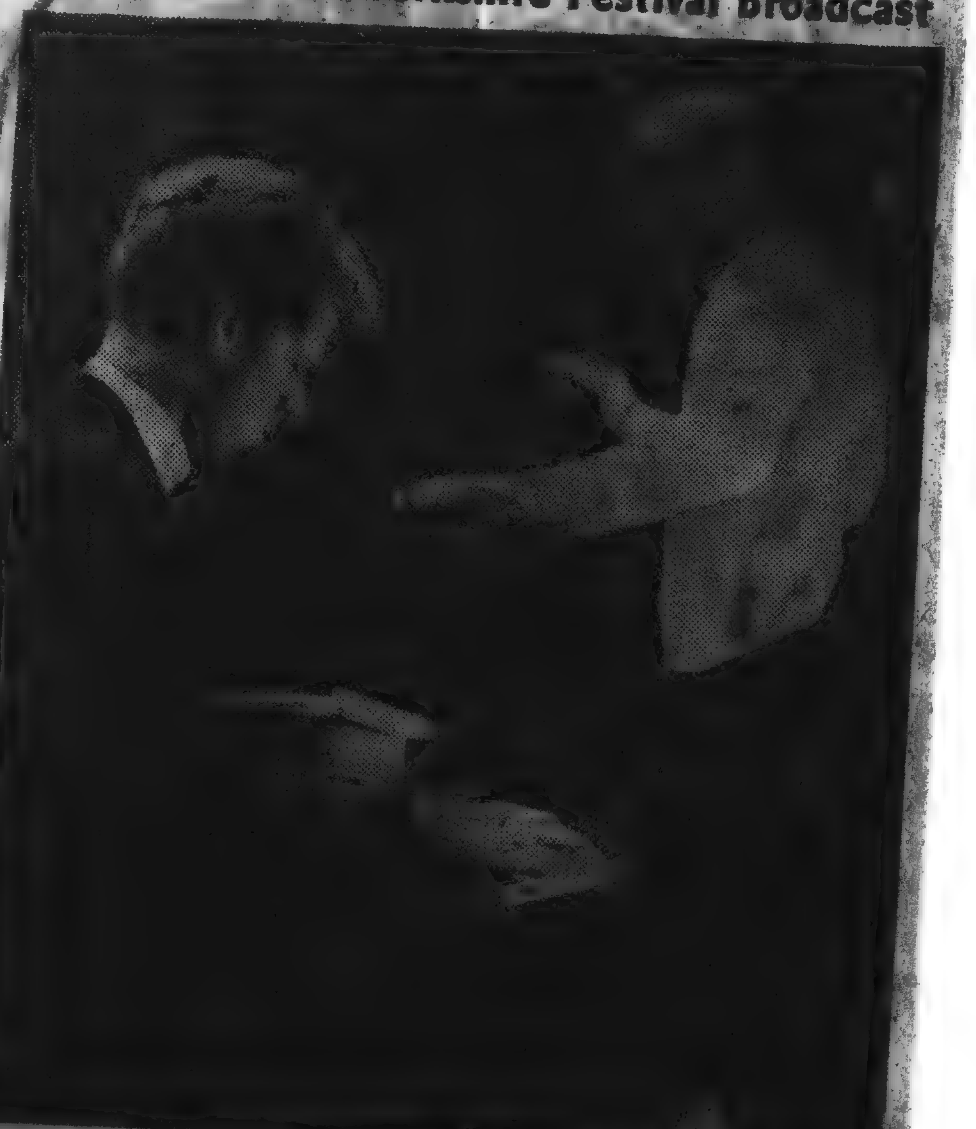
BELMONT DISPATCH
Thursday, October 29, 1964

047

Van Cliburn on Berkshire Festival Broadcast



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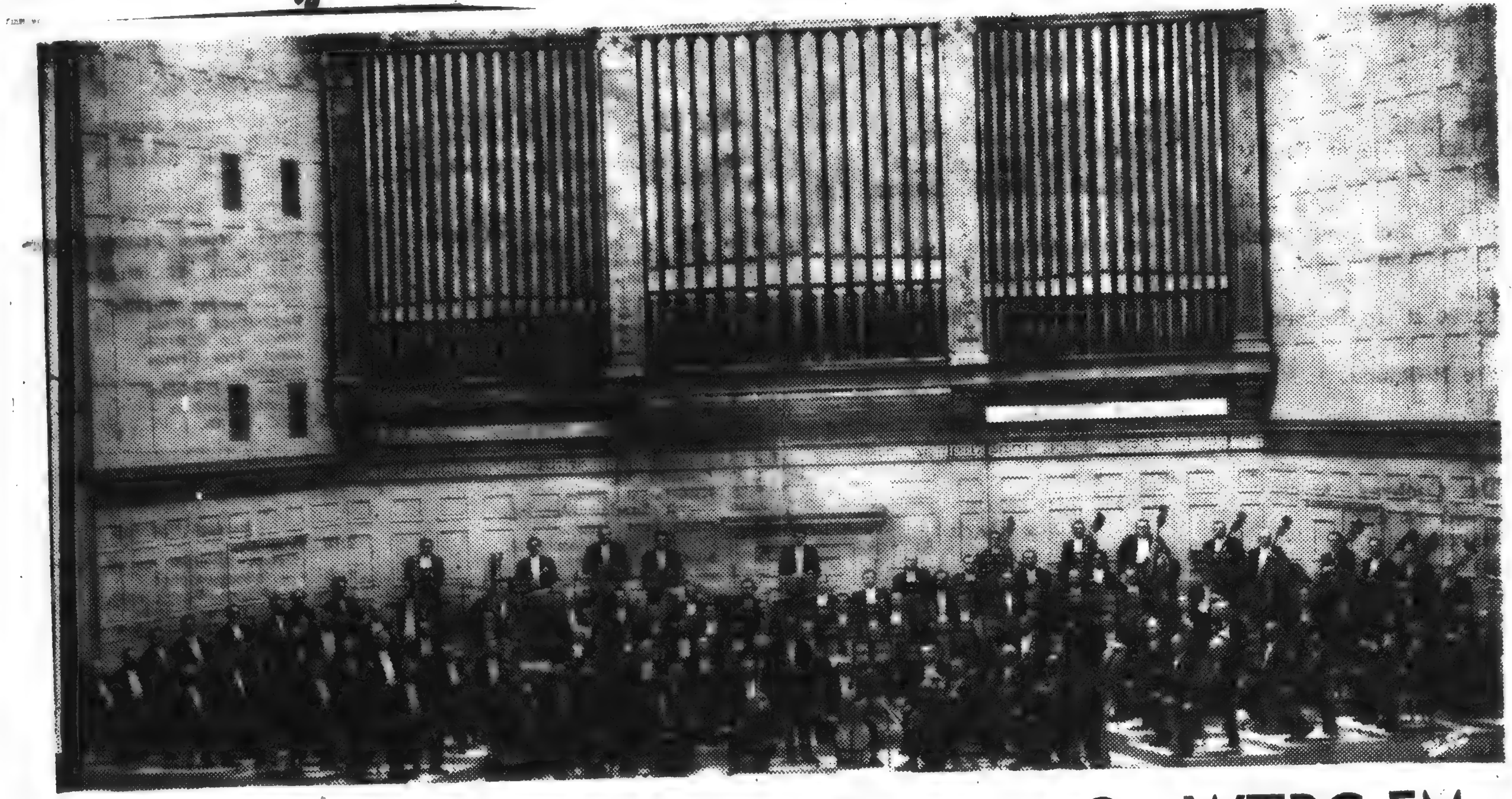
148

ELKHART, IND.
TRUTH
D. 23,500

OCT 3 1964



Boston Symphony Orchestra Concerts On WTRC-FM

Weekly, full-length concerts by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will be offered by The Truth radio station WTRC-FM (100.7 mg. on FM dial), beginning at 7:30 p.m. Tuesday, Oct. 6. The concerts are recorded during actual performances before a live audience. While these concerts have regularly been heard in such major cities as New York and Chicago, this marks the first time they have been available in the Michiana area.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

NOV 1 0 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Union Leader
MANCHESTER, N. H.
Comb. Circ. 52,021

NOV 1 0 1964

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Herald (e)
PORTSMOUTH, N. H.
Circ. 15,968

NOV 9 196

Concert Tonight On Channel 11

Channel 11 will broadcast a concert by the Boston Symphony orchestra tonight at 8:30 p.m. The concert will be broadcast live from Symphony Hall in Boston.

Under the direction of Erich Leinsdorf, the orchestra performs the Symphony No. 21 by Haydyn; Seven Studies on Themes of Paul Klee by Gunther Schulier; Symphony No. 3, opus 10 by Dvorak; and Wagner's Prelude to Die Meistersinger.

This is the second program of the 1964-65 season of concerts which is broadcast monthly by Channel 11.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAR 1 3 1965

Grant Johannesen is pianist with the Boston Symphony, WQXR, 8:07 P.M.

NewEngland Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

NOV 5 1964

BSO on TV

Something special has been added to the Boston Symphony Orchestra telecasts on Channel 2 and WGBH-FM.

On Tuesday, Nov. 10 at 8 p.m., conductor Erich Leinsdorf appears in person for a half hour talk about the music to be preformed. With Symphony producer Jordan Mr. Whitelaw he speaks of the great and near great of the musical world, giving little-known facts about the men who are his personal friends and the program he is soon to conduct.

Then at 8:30 sharp Leinsdorf ascends the podium in Symphony Hall, to lead the Boston Symphony in Mozart's Symphony No. 38 in D, the "Prague", Polyphony by Berger and the Symphony No. 3 of Mendelssohn.

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x 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC 1 0 1964

LATE COMPOSER Irving Fine's Toccata Concertante which received its world premiere by the Boston Symphony Orchestra in 1949, will be performed in the orchestra's next Tuesday evening, Dec. 15, concert, which will be televised on Channel 2, WGBH-TV at 8:30 p.m. Mr. Fine had many associations with the orchestra as performer and as teacher at the Berkshire Music Center. He was head of the School of Fine and Applied Arts at Brandeis University at the time of his death two years ago. He had previously taught at Harvard.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (e)
PORTSMOUTH, N. H.
Circ. 15,968

JAN 7 1965

Boston Symphony On Channel 11

DURHAM—The actual paintings which inspired Gunter Schuller's "Seven Studies on Themes of Paul Klee" will be shown as the Boston Symphony Orchestra plays this work on Channel 11 next Tuesday at 8:30 p.m.

Broadcast live from Symphony Hall in Boston, the program, conducted by Erich Leinsdorf, also includes Schumann's Symphony No. 3 and Brahms' Double Concerto for Violin and Cello with concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists.

This is one of the the full-length Boston Symphony Orchestra concerts which are broadcast once a month by Channel 11, the only educational station to carry these concerts outside the Boston area.

Newark Sunday News
NEWARK, N. J.
SUN. 417,195

JAN 3 1965

The Boston Symphony Orchestra will feature Haydn's "Four Seasons" on its two-hour FM Stereo concert broadcast at 8:07 Saturday night on Station WQXR.

Joining the orchestra will be Helen Boatwright, soprano; Charles Bressler, tenor; Thomas Paul, baritone, and the Handel and Haydn Society Chorus.

* * *

The Greensboro Record
GREENSBORO, N. C.
D. 33,152

JAN 8 1965

WFMY Plans Boston Symphony Series

A new series of one-hour television concerts by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, will premiere Sunday, 1:30 p.m., on WFMY-TV.

Soloists appearing with the orchestra in the series will include cellist Samuel Mayes, violist Joseph de Pasquale, pianist Theodore Lettvin and violinist Joseph Silverstein.

Some of the major works to be programmed will be Strauss' "Don Quixote," Schumann's "Piano Concerto," Shostakovitch's "Symphony No. 10," Dvorak's "Symphony No. 7," Bartok's "Violin Concerto No. 2," Mahler's "Symphony No. 1" and Beethoven's "Symphony No. 7."

Since its founding in 1881, the 104-piece Boston Symphony Orchestra has established an international reputation second to none. The Orchestra has the longest season of any orchestr in the world, playing 221 co certs in 50 weeks.

PETALUMA, CALIF.
ARGUS-COURIER
D. 5,371

FEB 2 0 1965

BOSTON SYMPHONY. Erich Leinsdorf will conduct the Boston Symphony in the Bach Brandenburg Concerto No. 4, and the Bartok Violin Concerto No. 2, with Joseph Silverstein as soloist, tomorrow noon on Channel 7.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JAN

BSO on TV

Channel 2 departs from tradition to show the actual paintings which inspired Gunther Schuller's "Seven Studies on Themes of Paul Klee," one of the works to be performed by the Boston Symphony Orchestra Tuesday, Jan. 12 at 8:30 p.m.

Broadcast live from Symphony Hall on both Channel 2 and WGBH-FM, the program, conducted by Erich Leinsdorf, also includes Schumann's Symphony No. 3 and Brahms' Double Concerto for Violin and Cello with concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists.

Before the concert, at 8 p.m., Schuller joins "Erich Leinsdorf Backstage" to talk about the studies with the conductor and William Henry Camberlin, a Bostonian who rencently wrote Leinsdorf complaining that the Boston Symphony presents too many new compositions. An avowed classicist who admits he can't stand Schuller's music, Chamberlin is expected to ask the young composer some pointed questions.

NewEngland Newscli
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Herald
D. 282,005 S

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
SOMERSWORTH, N. H.
Weekly Circ. 2,856

Channel 11 Reachs Rich Variety Of Programs

The actual paintings which inspired Gunther Schuller's "Seven Studies of Paul Klee" will be shown as the Boston Symphony Orchestra plays this work on Channel 11 Tuesday January 12 at 8:30 p.m.

Broadcast live from Symphony Hall in Boston, the program, conducted by Erich Leinsdorf, also includes Schumann's Symphony No. 3 and Brahm's Double Concerto for violin and cello with concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists.

This is one of the full-length Boston Symphony Orchestra concerts which are broadcast once a month by Channel 11, the only educational station to carry these concerts outside the Boston area.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise
BRISTOL, N. H.
Weekly Circ. 1,104

Boston Symphony Concert January 12

The actual paintings which inspired Gunther Schuller's "Seven Studies on Themes of Paul Klee" will be shown as the Boston Symphony Orchestra plays this work on Channel 11 Tuesday, January 12, at 8:30 p. m.

Broadcast live from Symphony Hall in Boston, the program, conducted by Erich Leinsdorf, also includes Schumann's Symphony No. 3 and Brahm's Double Concerto for Violin and Cello with concertmaster Joseph Silverstein and principal cellist Jules Eskin as soloists.

This is one of the full-length Boston Symphony Orchestra concerts which are broadcast once a month by Chanel 11, the only educational station to carry these concerts outside the Boston area.

Herald New York Tribune
D. 282,005 SUN. 363,384

JAN 2 4 1965

Erich Leinsdorf conducts Puccini's "Madame Butterfly" on WTFM's Sunday night stereocast at 9:05.

Columbus Sunday Dispatch
COLUMBUS, OHIO
SUN. 293,416

FEB 2 8 1965

SUNDAY CONCERT STAR

Helen Vanni will be the featured soprano when the Boston Symphony Orchestra, with Erich Leinsdorf conducting, performs the music to Igor Stravinsky's "Pulcinella" in a broadcast to be heard at 9 p.m. Sunday, Feb. 28, on WRFD-FM.

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,684 SUN. 84,383

FEB 1 4 1965

American National to Air Boston Symphony on Radio

The American National Bank and Trust Co. will bring weekly concerts by The Boston Symphony Orchestra, under the baton of Erich Leinsdorf, to Chattanooga music lovers starting Feb. 18. These weekly concerts will be broadcast each Thursday evening at 8 p.m. over WLOM-FM radio.

Time magazine has said that to be music director of the Boston Symphony Orchestra is to occupy "the world's most prestigious musical throne," while Atlantic Monthly says

ERICH LEINSDORF

that it is "the most celestial of all conductorial posts." obtainable in Europe for its conductors and personnel.

The orchestra, under such leaders as Wilhelm Gericke, Arthur Nikisch, and Karl Muck, became as illustrious as any in the world.

Leinsdorf, the Boston Symphony's eleventh conductor, went to the Boston podium with a brilliant record in opera and as guest conductor of the major orchestras of the world. Before coming to this country, the Vienna-trained Leinsdorf

Regardlesss of labels, Erich Leinsdorf joined the galaxy of Koussevitzky, Munch, Muck and Monteux when he stepped to the Boston Symphony Hall podium on Sept. 17, 1962.

Last season The Boston Symphony Orchestra played more than 250 concerts before three quarters of a million people and traveled over 8,500 miles on tour, as far as San Diego and Seattle. Its performances were telecast in some 20 major American cities and broadcast on radio in some 60 cities.

The orchestra spent approximately $2,700,000 and earned about 90 per cent of that in ticket sales and record royalties. Since 1950 the Boston Symphony has made three foreign tours: to Europe in 1952 and 1956—including the first concerts in Russia by a Western orchestra—and to the Far East in 1960.

The Boston Symphony Orchestra came into existence through the endeavors of an enterprising Boston banker, Henry Lee Higginson, who had a deep love of music. In 1881 he founded the orchestra and developed it through the years, engaging the best musicians worked with two of the world's outstanding conductors, Bruno Walter and Arturo Toscanini. In 1963 Mr. Leinsdorf received Musical America's award as Musician of the Year, based on a poll of the nation's critics and editors.

The "American National Bank and Trust Co. Symphony Hall," featuring the Boston Symphony Orchestra, will offer works by such outstanding composers as Haydn, Dvorak, Shostakovitch, Mozart, Lewis, Brahms, Rossini, Stravinsky, Wagner, Tchaikovsky, Prokofiev, Beethoven, Bach, Berg, Kodaly, Berlioz, Debussy, Roussel and Ravel. Among some of the outstanding artists to appear will be Leonid Kogan, Isaac Stern, Joseph Silverstein, Alfred Krips and Phyllis Curtin.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAR 6 1965

Mt. Greylock TV Station Now Lists Concerts

WAMC-FM (90.3 mc.), the Mt. Greylock radio station of Albany Medical College, is presenting concerts from the 1964 Berkshire Music Center Festival of Contemporary Music each Monday at 8.30 p.m. 047

Held annually at Tanglewood, the Contemporary Festival is presented in cooperation with the Fromm Music Foundation of Chicago. Ten outstanding young American composers were each commissioned to write one work for the Festival, to be performed by the 13 instrumentalists who came to Tanglewood under fellowships from the Fromm Foundation.

The concerts were recorded last summer at the Theater-Concert Hall on the Tanglewood grounds at Lenox.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

MAR 1 1 1965

BSO on TV

The outstanding American pianist Grant Johannesen will be soloist with the Boston Symphony Orchestra Tuesday, March 16 at 8:30 p.m. on Channel 2 and WGBH-FM.

Preceding the concert, at which Johannesen will play Brahms' Second Piano Concerto, the youthful artist joins "Erich Leinsdorf Backstage" to talk about his career and the concerto he will perform. Also appearing with conductor Leinsdorf on this half hour Channel 2 program (8-8:30 p.m.) will be Boston Museum of Fine Arts Director Perry T. Rathbone.

Then at 8:30 p.m. Erich Leinsdorf steps on stage at Symphony Hall to conduct "Don Juan" by Richard Strauss, Symphony No. 8 of Walter Piston and Brahms' Piano Concerto No. 2.

Chicago's AMERICAN
Always on Top of the News
D. 438,422 S. 540,180

MAR 1 1965

State Composers Get Airing in Concert Series

Premiere performances of works by three Illinois composers [Randolph Coleman of Evanston, John MacIvor Perkins of Chicago, and Robert Newell of Urbana] will be heard in a series of concerts from the Festival of Contemporary American Music at Tanglewood Friday evenings at 8 on Chicago's fine arts station, WFMT. The programs, recorded this summer, begin March 5 and will be heard thruout the month.

Sponsored by the Berkshire Music center in cooperation with the Fromm Music Foundation, the festival is an ambitious and concentrated project to encourage young American composers. The 5-day festival offered composers, performers, and audience a sample of the directions in which contemporary American music is heading.

APITAL [illegible] BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BELMONT DISPATCH
Thursday, March 4, 1965

On Radio, FM Concert

ISAAC STERN will be soloist in a performance of Beethoven's Violin Concerto in D major on the Boston Symphony broadcast over WBEN-FM Wednesday evening, March 10, at 8 o'clock and repeated on WBEN-Radio Saturday night, March 13, at 8:30. Conductor Erich Leinsdorf also leads the Orchestra in works by Tchaikovsky and Prokofiev.

NE

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAR 2 5 1965

BSO live on FM

Friday

WGBH-FM will broadcast live the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra — Friday at 2 o'clock and Saturday at approximately 8:28.

Erich Leinsdorf will conduct a program which includes the Overture to Weber's "Oberon"; Schoenberg's Violin Concerto with Joseph Silverstein as soloist; Strauss's "Awakening Scene" from "The Egyptian Helen"; Dance of the Seven Veils, Interlude, and final scene from "Salome." Leontyne Price is soloist in the Strauss works.

WCRB-AM-FM will broadcast live and in stereo the Saturday evening concert.

150

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Circ. 33,843

MAR 13 1965

Noted Pianist Will Be Soloist

The outstanding American pianist Grant Johannesen will be soloist with the Boston Symphony Orchestra Tuesday, at 8:30 PM on Channel 2.

A native of Salt Lake City who began studying piano at the age of five, Johannesen so impressed Boston Symphony conductor Erich Leinsdorf when he appeared with the orchestra last Spring, that the conductor invited him to return for a second performance.

Preceding the concert, at which Johannesen will play Brahms' Second Piano Concerto, the youthful artist joins "Erich Leinsdorf Backstage" to talk about his career and the concerto he will perform. Also appearing with conductor Leinsdorf on this half hour Channel 2 program (8-8:30 PM) will be Boston Museum of Fine Arts Director Perry T. Rathbone, who will compare the problems he has in persuading the public to accept contemporary art with the conductor's similar efforts to encourage interest in modern music.

SYRACUSE
Herald Journal
D. 132,811

MAY 12 1965

Radio Highlights

BOSTON SYMPHONY CONCERT: Erich Leinsdorf conducts Mozart's "Divertimento" in B flat, Brahms "Alto Bhapsody" and Prokofiev. 8:00 p.m. WONO FM.

AKRON, N. Y.
HERALD
W. 1,200

MAY 6 1965

ALDEN, N. Y.
ADVERTISER
W. 2,300

MAY 6 1965

Soloist With Symphony

SHIRLEY VARRETT will be soloist with the Boston Symphony Orchestra and two choruses in the broadcast performance of Brahms' Rhapsody for Contralto, Male Chorus and Orchestra, plus Prokofiev's cantata "Alexander Nevsky," Saturday night, May 8, at 8:30 over WBEN-Radio. The same concert, conducted by Erich Leinsdorf, will be re-broadcast over WBEN-FM Wednesday night, May 12, at 8:15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
WATERTOWN, Mass.
Weekly Circ. 5,045

APR 8 1965

Channel 2 Highlights

Watertown's ESI

An intuitive approach to science that appeals to the senses and sparks the imagination is demonstrated by **"Experimenters in the Schoolroom," Thursday, Apr. 8 at 9:30 p.m.** on Channel 2's "Science Reporter" (repeat Sunday, Apr. 11, 7 p.m.).

At Educational Services, Inc. of Watertown, M.I.T. Science Reporter John Fitch talks with Benjamin Nichols who heads E.S.I.'s elementary Science Study program. A professor of electrical engineering at Cornell University, Nichols tells how his program is encouraging youngsters to examine, investigate and manipulate things in the world around them.

The objective, Nichols explains, is to awaken curiosity and desire for understanding, irrespective of age, skill or background.

It all began back in the '50's, when university scholars and research scientists became alarmed at the lack of science preparation by entering college freshmen, Fitch is told. When it became obvious improvement was needed in elementary, as well as high school science teaching, the National Science Foundation offered to help support the Elementary Science Study at Educational Services, Inc.

Dollar Diplomacy

A 26-year old American is trying to infuse some economic life into prostrate Vietnam.

He is Larry Laverentz, and he works for the Agency for International Development (AID) in Phan Rang, just 200 miles from Saigon.

How he is helping the Vietnamese to help themselves is told in the second of Channel 2's "Dollar Diplomacy" series, Monday, **Apr. 12 at 7:30 pm** (repeat Sunday, Apr. 18, 5 pm).

Larry, who speaks Vietnamese fluently, tells how he persuaded the people to build community pig stys which cost a farmer only $60 and how inexpensive pumps and cement well rings provide much needed irrigation, not to mention sanitary drinking water. U. S. aid, he explains, supplies the materials, and the Vietnamese do the work.

As Laverentz sees it, "the most important part an American can play in South Vietnam is to stay in the background, giving full support at all times to the province chief." And he adds: "If we would have started 10 years ago, we would not have people on the fence today."

Symphony Program

Famed composers Aaron Copland and Walter Piston join "Erich Leinsdorf Backstage" immediately preceding the final live Boston Symphony Orchestra telecast of the season, **Tuesday, Apr. 13 on Channel 2.**

At 8 pm Copland and Piston—two of the most highly respected composers of our time—meet Boston Symphony conductor Erich Leinsdorf to talk about the problems of getting modern music performed in today's concert halls.

Then, at 8:30 pm on both Channel 2 and WGBH-FM, Leinsdorf steps on stage at Symphony Hall to conduct a program of music by two other 20th century composers: Igor Stravinsky and Sergei Prokofiev.

The concert begins with Stravinsky's "Agon", followed by the same composer's Violin Concerto with the Boston Symphony's concertmaster Joseph Silverstein as violin soloist.

The program will conclude with a performance of Symphony No. 6 by Prokofiev.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

APR 8 1965

BSO on TV

Famed composers Aaron Copland and Walter Piston join "Erich Leinsdorf Backstage" immediately preceding the final live Boston Symphony Orchestra telecast of the season, Tuesday, April 13 on Channel 2.

The concert begins at 8:30 p.m. with Stravinsky's "Agon," followed by the same composer's Violin Concerto with the Boston Symphony's concertmaster Joseph Silverstein as violin soloist.

Program concludes with a performance of Symphony No. 6 by Prokofiev.

SYRACUSE
Herald Journal
D. 132,811

APR 14 1965

On the **BOSTON SYMPHONY CONCERT** at 8 p.m. over WONO-FM, Erich Leinsdorf will lead the choir and orchestra in the "Mass in E Flat" by Franz Schubert. Appearing as tenor soloist is Walter Garringer who has sung three times with the Syracuse Symphony Orchestra. Soprano soloist will be Saramae Endich, who also appeared with the Syracuse Symphony.

At 10 p.m., WONO-FM will present Rosenmuller's "In Te, Domine" sung by Helen Boatwright of Fayetteville.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 33,843

APR 10 1965

Symphony Show Cites Composers

Famed composers Aaron Copland and Walter Piston join "Erich Leinsdorf Backstage" immediately preceding the final live Boston Symphony Orchestra telecast of the season, Tuesday on Channel 2.

At 8 PM Copland and Piston, two of the most highly respected composers of our time, meet Boston Symphony conductor Erich Leinsdorf to talk about the problems of getting modern music performed in today's concert halls.

Then, at 8:30 PM on both Channel 2 and WGBH-FM, Leinsdorf steps on stage at Symphony Hall to conduct a program of music by two other 20th century composers, Igor Stravinsky and Sergei Prokofiev.

The concert begins with Stravinsky's Agon, followed by the same composer's Violin Concerto with the Boston Symphony's concertmaster Joseph Silverstein as violin soloist.

The program will conclude with a performance of Symphony No. 6 by Prokofiev.

This final live Boston Symphony Orchestra telecast of the season on Channel 2 is produced by Symphony Producer Jordan Whitelaw and directed by William Cosel.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

APR 10 1965

Two Composers, Copland, Piston On Channel 2

Famed composers Aaron Copland and Walter Piston join "Erich Leinsdorf Backstage" immediately preceding the final live Boston Symphony Orchestra telecast of the season, Tuesday on Channel 2.

At 8 p.m. Copland and Piston — two of the most highly respected composers of our time — meet Boston Symphony conductor Erich Leinsdorf to talk about the problems of getting modern music performed in today's concert halls.

Then, at 8.30 p.m. on both Channel 2 and WGBH-FM, Leinsdorf steps on stage at Symphony Hall to conduct a program of music by two other 20th century composers: Igor Stravinsky and Sergei Prokofiev.

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This final live Boston Symphony Orchestra telecast of the season on Channel 2 is produced by Symphony Producer Jordan Whitelaw and directed by William Cosel.

Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

OCT 18 1964

BOSTON'S FAMED SYMPHONY ORCHESTRA, shown above at the start of a concert, participated [illegible] ing broadcast pointed to the brilliant future since realized by frequency modulation.

YOUTH CONCERTS.

151

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 465,653

SEP 13 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

Concerts For Youth Begin Oct. 31

The Youth Concerts at Symphony Hall, played by Boston Symphony Orchestra musicians, will be launched on their sixth season by conductor and founder Harry Ellis Dickson on Saturday morning, Oct. 31 at 11 a.m.

Following the example of concerts for adults, seats are reserved, and on a subscription basis—$4 for three concerts. Three programs are played to form a First Series, and each is repeated the following Saturday to form a Second Series. Subscribers represent groups from Grade 5 through junior high and high school, as well as family groups,

With the reopening of schools, subscription renewals are being received, addressed to: Ticket Committee Chairman, Mrs. Manuel Kurland, Youth Concerts, of Symphony Hall, Inc., 251 Huntington Ave., Boston, Mass., 02115. The First Series is near to being fully subscribed. The concert dates follow.

First Series: Oct. 31, Dec. 12, March 6.

Second Series: Nov. 7, Dec. 19, March 13.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093

[illegible] 1964

Youth concerts begin Oct. 31

The sixth season of Youth Concerts, conducted by Harry Ellis Dickson, will open at Symphony Hall Saturday morning, Oct. 31, at 11 a.m. There will be two series as in past years, the second being a repetition of the first. They will take place: First series; Oct. 31, Dec. 12, March 6. Second series; Nov. 7, Dec. 19, March 13. Instrumentalists for the concerts will be members of the Boston Symphony Orchestra, and the programs will include remarks on the music, illustrated by themes by individual performers. Children in grades five through junior and senior high school attend the series.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Circ. 5,791

SEP 24 1964

Hub Symphony Concert Dates Are Announced

A limited number of tickets remains for the 1964-65 series of Youth Concerts at Symphony Hall in Boston, it was announced this week by Mrs. Walter Bain of 48 Highland terrace, Dedham.

The concerts are by members of the Boston Symphony Orchestra and will be held Saturday mornings, Oct. 31, Dec. 12 and March 6 from 11 to 12.

These concerts have gained in popularity each year and present an opportunity for young people to become acquainted with the Boston Symphony at an early age. Bus transportation will be provided for Dedham young people.

For further information please contact Mrs. Bain at 326-3753.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
SHARON, Mass.
Weekly Circ. 2,800

SEP 24 1964

Last Call Youth Concerts At Symphony Hall 1964 - 1965 Season

There are several seats available with our Sharon group for the series of three youth concerts with 60 members of the Boston Symphony Orchestra. The dates are Saturday, Oct. 31, Dec. 12 and March 6th.

Transportation will be available - leaving Sharon at 9:30 and returning approximately at 1:00.

Only students now in the fifth grade through high school are eligible to attend. This is another P.T.A. sponsored project.

Mrs. Irving Getz will make reservations for you. Hurry so you won't be left out.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

SEP 24 1964

Concerts For Youth To Begin 6th Year

The popular Youth Concerts at Symphony Hall, played by Boston Symphony Orchestra musicians, will soon be launched on their sixth season. Wellesley youngsters who have subscribed to the 1964-1965 season will soon receive their tickets in the mail, and will attend the concerts at Symphony Hall on three Saturday mornings at 11, November 7, December 19 and March 13.

Newcomers to the area will be happy to learn that there is a limited number of series tickets still available. Information or application blanks may be found at the Wellesley schools or by calling Mrs. Arthur Haussermann, 22 Allen Rd.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Globe
Sun. Circ. 488,105

SEP 27 1964

Old and New in Programs For Youth Concert Series

The program plots for the sixth season of his Youth Concerts at Symphony Hall have now been worked out by conductor Harry Ellis Dickson.

Altogether he has made selections, new to the series, from composers of other times and of today. His plots for the new season's programs, each performed twice, are as follow: Music of Past and Present, Homage to Igor Stravinsky and A Festival Program, with high school singers and instrumentalists joining with the musicians of the Boston Symphony Orchestra.

"Incidentally," Dickson comments, "it is my experience that most young people, in contrast with many adults, don't depend for their enjoyment on music they've heard before."

As with the regular symphony concerts, tickets are on a subscription basis for a first series of three concerts held on Saturdays from 11 a.m. to noon, and a second series, in which each of the first programs is repeated a week later. The dates are: Oct. 31 and Nov. 7, Dec. 12 and 19, Mar. 6 and 13. Orders should be addressed to: Ticket Committee Chairman Mrs. Manuel P. Kurland, Youth Concerts, Symphony Hall, Boston 02115.

The following works will be heard.

Oct. 31, Nov. 7—Rossini: Overture to "Signor Bruschino," Britten Young Person's Guide to the Orchestra; Gunther Schuller: Four Studies on Themes of Paul Klee; Beethoven: Minuet and Finale from Symphony No. 1; Rimsky-Korsakov: Wedding March from "Coq d'Or."

Dec. 12, 19 — Homage to Stravinsky: Pulcinella Suite; Two Movements from the Violin Concerto, with Joseph Silverstein as soloist; Suite from "Firebird"; Circus Polka.

Mar. 6, 13—Walton: "Johannesburg Festival Overture; Handel: Three movements from "Water Music" Suite; Strauss: "By the Beautiful Blue Danube" (The original version, for male voices. The singers will be members of Catholic Memorial High School Glee Club, trained by Berj Zamkochian); Tchaikovsky: Overture, "1812" (with members of Massachusetts All-State Orchestra joining musicians of the Boston Symphony Orchestra).

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Town Crier
WAYLAND, Mass.
Weekly Circ. 4,400

OCT 8 1964

Some tickets are still available for the first series of Youth Concerts which will be held at Symphony Hall, on Saturday mornings, Oct. 31, December 12, and Mar. 6. Students participating in this series will go in to Boston by bus from Weston. Tickets are also available for the second series, Saturday mornings on Nov. 7, Dec. 19, and Mar. 13. Students in this series must provide their own transportation. All concerts begin at 11 a.m. and last approximately one hour. Tickets for either of the three series are four dollars and no single tickets are available. Contact Mrs. Abbott Rand, 899-1449 for further information. The concerts feature the Boston Symphony Orchestra, conducted by Harry Ellis Dickson.

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ox 2078, Boston 6 • RIchmond 2-4200

Chronicle Sun
CAMBRIDGE, Mass.
Weekly Circ. 13,238

[illegible] 1964

Youth Concerts At Boston's Symphony Hall

Youth Concerts at Symphony Hall, two series of three concerts for young people, featuring 60 Boston Symphony musicians under the direction of Harry Ellis Dickson, will open the 1964-65 season on Saturday, October 31, at 11 a.m. This concert will be repeated on Saturday, November 7, at the same time.

Mr. Dickson has chosen as the theme for this first concert, "Music of the Past and Present," and will present the Overture to "Signor Bruschino," by Rossini, Benjamin Britten's "The Young Person's Guide to the Orchestra," commentary by Robert Sherman, narrated by Janet Bookspan; Menuetto and Finale, Symphony No. 1 in C major, by Beethoven; "Studies on Themes of Paul Klee," by Schuller; and the Wedding March from "LeCoq d'Or," by Rimski-Korsakov.

In Cambridge young people who wish to subscribe may call the local chairman, Mrs. Edward A. Counihan III 26 Elmwood ave., Cambridge 38—KI-7-4028.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel
FRANKLIN, Mass.
Weekly Circ. 3,370

OCT 15 1964

Youth Concert Season Slated

MEDFIELD — Mrs. Leon H. Ballou of Winter street announces the 1964-65 Youth Concert Season for young people in Medfield. Under the direction of the well known conductor, Harry Ellis Dickson, Medfield has always responded well to the three concerts, featuring 60 Boston Symphony musicians as well as many outside local attractions. The season will open this year with the first concert on October 31 at 11 a.m. at Symphony Hall. All persons who wish to subscribe to attend these concerts may contact Mrs. Ballou.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,966

OCT 6 1964

Concerts For Youth

LOWELL Mrs. Germain J. Bouchard of 150 Holyrood road, phone 5-5115, is Greater-Lowell chairman for Young Concerts at Symphony hall, Boston. There will be two series of three concerts for young people featuring 60 Boston Symphony musicians under the direction of Harry E. Dickson during the 1964-65 season. One will take place Saturday, Oct. 31 at 11 o'clock, and repeated Saturday, Nov. 7 at the same time.

Mr. Dickinson has chosen as the theme for this first concert, "Music of the Past and Present," and will present the overture to "Signor Bruschino," by Rossini, Benjamin Britten's "The Young Person's Guide to the Orchestra," commentary by Robert Sherman, narrated by Janet Bookspan; menuetto and finale, Symphony No. 1 in C major, by Beethoven; "Studies on Themes of Paul Klee," by Schuller and the Wedding March from "LeCog d'Or," by Riski-Korsakov.

The second concert, to take place on Saturday, Dec. 12, and Saturday, Dec. 19, will be "An Homage to Igor Stravinsky," — while the third and final concert, scheduled for Saturday, March 6, and Saturday, March 13, will be a festival program featuring a young soloist chosen by competition, and the Glee club of the Catholic Memorial high school.

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Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO, Mass.
Circ. 3,953

OCT 29 1964

Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Circ. 27,550

OCT 30 1964

Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,280

OCT 29 1964

Symphony Hall Youth Concerts Open Nov. 7

Youth Concerts at Symphony Hall, a series of three concerts for young people, featuring 60 Boston Symphony musicians under the direction of Harry Ellis Dickson, will open the 1964-65 season on Saturday, Nov. 7, at 11 a.m.

Mr. Dickson has chosen as the theme for this first concert, "Music of the Past and Present," and will present the Overture to "Signor Bruschino," by Rossini, Benjamin Britten's "The Young Person's Guide to the Orchestra," commentary by Robert Sherman, narrated by Janet Bookspan; Menuetto and Finale, Symphony No. 1 in C major, by Beethoven; "Studies on Themes of Paul Klee," by Schuller; and the Wedding March from "LeCoq d'Or," by Rimski-Korsakov.

Mrs. Manuel Kurland of Brookline, ticket chairman, has announced that there is a good selection of seats for these series. Tickets are sold for the series only, at $4 for three concerts.

In Brookline young people who wish to subscribe may call the local chairman, Mrs. David M. Davis, HO 9-9185.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

LOWELL, MASS.
Sun
Eve. Circ. 44,966

OCT 8 1964

Concert fans among the young will be happy to hear they've an excuse to get into Boston this season . . . Two series of three concerts for young people, featuring 60 Boston Symphony musicians under the direction of Harry Ellis Dickson, will open the 1964-65 season at Symphony hall on Saturday morning, Oct. 31, at 11 o'clock, this particular concert to be repeated on Saturday, Nov. 7, at the same time. In the Greater-Lowell area, information on tickets may be obtained from Mrs. Germain J. Bouchard, local chairman, at 5-5115.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
WALPOLE, Mass.
Weekly Circ. 3,280

OCT 8 1964

YOUTH CONCERTS AT SYMPHONY HALL OPEN SEASON OCTOBER 31

Youth concerts at Symphony Hall, two series of three concerts for young people, featuring 60 Boston Symphony musicians under the direction of Harry Ellis Dickson, will open the 1964-65 season on Saturday, Oct. 31, at 11 a.m. This concert will be repeated on Saturday, Nov. 7, at he same time. Walpole students will attend the second series, Nov. 7, Dec. 19, March 13.

Mr. Dickson has chosen as the theme for this first concert, "Music of the Past and Present," and will present the Overture to "Signor Bruschino," by Rossini, Benjamin Britten's "The Young Person's guide to the Orchestra," commentary by Robert Sherman, narrated by Janet Bookspan; Menuetto and Finale, Symphony No. 1 in C major, by Beethoven; "Studies on Themes of Paul Klee," by Schuller; and the Wedding March from "LeCoq d'Or," by Rimsky-Korsakov.

The second concert, to take place on Saturday, Dec. 12, and Saturday, Dec. 19, will be "An Homage to Igor Stravinsky,"—while the third and final concert, scheduled for Saturday, March 6, and Saturday, March 13, will be a Festival Program featuring a young soloist chosen by competition, and the Glee Club of the Catholic Memorial High School.

Young people from all over the State have enthusiastically supported these concerts since their inception six years ago. Mrs. Manuel Kurland of Brookline, ticket chairman, has announced that there are a few seats remaining for Series 1 and a good selection of seats for Series Two. Tickets are sold for the series only.

In Walpole, young people who wish to subscribe may call the local chairman, Mrs. Harry Brenner, 762-5774.

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x 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

OCT 29 1964

Music Vein May Change In Marlboro

MARLBORO — The first in a series of youth concerts will be presented for city students Saturday at Symphony Hall in Boston.

Harry Ellis Dickson, Assistant conductor of the Boston Pops Orchestra, will conduct 60 members of the Boston Symphony Orchestra in a program entitled "Music of the Past and Present."

Among the selections to be presented are the overture to, "Signor Bruschino" by Rossini; "Mennuetto and Finale from Symphony Number 1 in C Major" by Beethoven, and four, "Studies on Themes of Thomas Klee" by Schuller.

The Marlboro students, enrolled in Grades 6 through 12, will leave for Boston by chartered bus at 9:30 a.m. from behind City Hall, and return to Marlboro about 1:30 p.m.

Marlboro's participation in the Youth Concert Series is sponsored by the recreation and School Departments, and the Fine Arts Group.

Mrs. Albert F. Blackman and Mrs. Robert E. Collier will chaperone the group.

Two more concerts are planned for Dec. 12 and March 6, 1965. Information about tickets may be obtained by calling Mrs. James A. Peltekis, Marlboro chairman at 485-2137.

NewEnglandNewsclipAgency,Inc.
x 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

OCT 28 1964

Local Students Will Attend Youth Concerts

MARLBORO — Students from many Massachusetts communities, including Marlboro, grades six through twelve, will be attending the first of a series of Youth Concerts at Symphony Hall, on Saturday, October 31st.

Sixty members of the Boston Symphony Orchestra under the direction of Harry Ellis Dickson, Assistant Conductor of the Boston Pops Orchestra using as a theme for this initial concert of the season, "Music of the Past and Present", will present the Overture to "Signor Bruschino" by Rossini, Benjamin Britten's "Guide to the Orchestra" commented by Robert Sherman, narrated by Janet Bookspan, Menuetto and Finale from Symphony No. 1 in C Major by Beethoven, four Studies on Themes of "Paul Klee" by Schuller, and the Wedding March from "Le Coq J'Or" by Rimsky-Korsakoff.

Marlboro subscribers will depart from the parking area at the rear of City Hall via chartered bus at 9:30 a.m. They will be due back in Marlboro at about 1:30 p.m. A light lunch may be brought to be consumed on the bus. Attire in keeping with the occasion should be worn.

Any subscriber who finds himself unable to attend the concert is requested first, to notify his teacher who may then offer the individual ticket for resale within the class. If the ticket is not disposed of in this manner, it is recommended that Marlboro Chairman, Mrs. James A. Peltekis at 485-2137, be contacted for possible resale.

Marlboro's participation in the Youth Concert Series is made possible through the combined efforts of the Recreation Department, School Department, Fine Arts Group and Mrs. Peltekis, City Chairman. Chaperones for the concerts are drawn from members of the Fine Arts Group who represent the local schools in the distribution of applications and tickets. Mrs. Robert E. Collier and Mrs. Albert F. Blackman will chaperone the first concert.

Dates of the second and third concerts of the series are Dec. 12 and March 6, 1965.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Sunday Globe
Sun. Circ. 482,105

NOV 22 1964

School Musicians to Audition

School musicians are invited by Harry Ellis Dickson, conductor of the Youth Concerts at Symphony Hall, to try out for selection as soloist with his Boston Symphony Orchestra members on the festival program he will conduct in the Spring.

High school or junior high students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Harry Ellis Dickson at Symphony Hall. Filled-in forms are to be received not later than Saturday, Dec. 19.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 22 1964

YOUTH CONCERT SOLO AUDITIONS ANNOUNCED

School musicians are invited by Harry Ellis Dickson, conductor of the Youth Concerts at Symphony Hall, to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program he will conduct in the spring.

High school or junior high students playing any orchestral solo instrument are eligible, provided that they are ready to be auditoned in a composition with orchestra accompaniment. Application forms with further details may be obtained from any school music supervisor, or from Harry Ellis Dickson at Symphony Hall. Filled-in forms must be received not later than Saturday, Dec. 19.

MEANWHILE, in Brookline, music students under 19 years of age residing in Brookline are invited to audition for the annual Harry Dubbs Memorial Award, set up by the Brookline Youth Concerts Committee in 1954 to honor their founder.

The winner will be soloist at Dickson's Youth Concert on Jan. 30, at Brookline High School.

A preliminary audition will take place on Tuesday, Dec. 1 at 2:30 in room 338 of the Brookline High School. The final audition will take place on Tuesday, Dec. 8 at 3:30, at the main branch of the Brookline Public Library on Washington street.

Instrumentalists will be limited to one movement of a concerto, singers to music arranged for orchestral accompaniment. For further information write to Brookline Youth Concerts Committee, c/o Mrs. Mark Cahn, music chairman, 73 Winthrop Rd., Brookline 46, Mass.; or call BE 2-9399.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NEW BEDFORD, MASS.
Standard-Times
Eve. Circ. 66,819

NOV 6 1964

Dartmouth Pupils To Hear Concerts

More than 80 Dartmouth pupils from Grades 5 through 8 will attend the first of a series of three concerts tomorrow at Symphony Hall, Boston.

Buses will leave from Elmer Poole School at 9:30 a. m., it has been announced by Mrs. Alvin H. Schwartz, president of the Dartmouth P-TA Council, which is sponsoring the youth concerts for the sixth season.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pop" Orchestra, will conduct 60 members of the Boston Symphony in two of the concerts.

Mrs. Edward U. Howard and Mrs. Ralph Schmarsow are town chairmen for the series.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

The loud clapping and cries of welcome that the Boston Symphony's "music man," violinist Harry Dickson, received when he came on stage Saturday to conduct the first of this season's Youth Concerts must have warmed his heart. But the eager young faces, and the audience's quiet attentiveness throughout the hour-long program, really pleased him.

Congratulated by Sir John Barbirolli, the distinguished visiting conductor of the Boston Symphony this week after the excellent morning concert, founder-conductor Dickson said simply: "It's one of the most rewarding hours I know."

This is the sixth season of these unique concerts, which many parents enjoy with their children. The Neil Benedicts, for example, came down from Boxford with their daughter Vicky and their two sons, Scott and John.

There were children and parents who came all the way from Maine, New Hampshire, and Vermont, not to mention two score of laden buses representing 72 New England towns and cities.

NewEnglandNewscl
Box 2078, Boston 6 •

Jewish Adv
BOSTON,
Weekly Cir

NOV. 5

Janet Boo Appearing BSO Yout

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

Janet Bookspan Appearing with BSO Youth Series

Janet Sobel Bookspan will be the narrator of Benjamin Britten's "The Young Person's Guide to the Orchestra" on the Saturday morning, Nov. 7, concert in the Boston Symphony Orchestra Young People's Series. Conductor will be Harry Ellis Dickson. Mrs. Bookspan premiered a new text for the famous Britten work written by Robert Sherman at the first concert last Saturday morning.

JANET BOOKSPAN

A native of Worcester, Mrs. Bookspan has performed in the theater, on radio and television in the New England area. She has toured extensively with the New York Opera Company singing leading mezzo-soprano roles.

In Boston she was active with the Harvard University Theater Group and the Boston Children's Theater. She has appeared in summer stock and musical comedy, as well as in opera. She narrated the world premiere of a re-discovered Mozart cantata "Judith" in Worcester several years ago.

In addition to her Boston Symphony narrating chores, she will appear with Newell Jenkins and the Westchester Symphony on Dec. 12 and with Siegfried Landau and the Music for Westchester Orchestra on Feb. 14 narrating Don Gillis' "The Man who Invented Music".

Mrs. Bookspan is the wife of Martin Bookspan, formerly of Boston, well-known music critic and commentator and music station of The New York Times, director of WQXR, the radio. The Bookspans make their home in New York with their three children, Rashel, David and Deborah.

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Chronicle
READING, Mass.
Weekly Circ. 4,965

NOV 5 1964

To Take Children to Boston Symphony

On Saturday morning, Nov. 7, 54 Reading School children will go by bus from the Community Center to Boston Symphony Hall for the first of three youth concerts.

They will hear the Boston Symphony Orchestra conducted by Harry Ellis Dixon perform the following program:

Overture to "Signor Bruschino" (Rossini)

The Young Person's Guide to the Orchestra (Britten)—Narrated by Janet Bookspan

Menuetto and Finale, Symphony No. 1 in C major (Beethoven).

Studies on Themes of Paul Klee: a. Abstract Trio b. An Eerie Moment. c. The Twittering Machine d. Little Blue Devil (Schuller)

Wedding March from "Le Coq d'Or" (Rimsky-Korsakov)

The bus will leave the Community Center at ten; however, the children should arrive at 9:45 so that they can be checked by the chaperones. Mrs. Stephen Dodd, Jr., Mrs. Francis J. Smith, and Mrs. George J. Murdock will be the chaperones for the first concert. The bus will return to the Community Center at 12:45.

Any parent whose child will be unable to attend may call Mrs. William Diamond, 944-2166, if she would like to sell the child's ticket. Mrs. Diamond is chairman, and Mrs. Richard Jones, treasurer, of the Reading arrangements. Unfortunately there is no more room on the bus, but there are still tickets available at Symphony Hall for the people who will provide their own transportation.

England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 1 1964

Symphonies Open Britten's 'Guide' Featured As Youth

By ELINOR HUGHES

Outside Symphony Hall the buses lined up to discharge their eager cargoes and patient adults did their best to restrain their frisky charges from climbing up on the subway entrances or just dashing out in the street in sheer outbursts of exhuberance.

It was a fine brisk morning, of course, but the reason for the excitement was the opening of the sixth season of Youth Concerts under the direction of Harry Ellis Dickson.

Buzzing Grows

Inside the hall the buzzing grew in volume until promptly at 11 o'clock the lights went down and Mr. Dickson stepped up on the conductor's stand to welcome the audience and be welcomed himself. A show of hands indicated that about two-thirds of the auditors were repeaters, the others being newcomers.

The program led off with a jolly Rossini work, overture to "Il Signor Bruschino," which has a small musical joke, namely the violinists rap their bows on their music stands in reply to the conductor rapping his baton for attention.

The audience enjoyed this, but gave its most absorbed attention to Benjamin Britten's "The Young Person's Guide to the Orchestra." Mr. Dickson gave a few footnotes on Mr. Britten and then asked the audience to welcome Sir John Barbirolli—the guest conductor of the Boston Symphony this week and next—before introducing Janet Bookspan who would read the new narration written by Robert Sherman of WXHR in New York.

For Adults, Too

The Britten work is interesting and helpful not only for children but also for adults who can do with a brush up of their understanding of the orchestra. Starting with the Purcell theme by full orchestra, Britten then breaks it down for the four main groups of instruments and eventually for solo instruments, returning at the close to the Purcell work. The narration is mildly humorous, but, which is more important, clear and concise.

A genuine novelty, prompted by the response last year to a composition by Webern, was Gunther Schuller's "Studies on Themes of Paul Klee," which the children enjoyed, but which caused some parents to shake their heads. "We must keep open minds," said Mr. Dickson, and then asked the young auditors to write him their opinions.

The four short pieces were lively and amusing, especially "The Twittering Machine" and "Little Blue Devil."

The program came to an end with a spirited performance of the Wedding March from "Le Coq d'Or," received with great enthusiasm.

There will be a second performance of this concert on Saturday morning, Nov. 7.

C.S.M
11/2/64

Arts—Entertainment

'Beautiful noise' wins youngsters

By Roland Nadeau

"Gee, Daddy, that man has an awful big head for no hair. Who is he, anyway?"

"Son, that's a bust of a great composer from Finland, Jan Sibelius. Seven big symphonies came out of that shiny head. Let's go see the instruments."

We sit. We are in the Ancient Instrument Room at Symphony Hall. In a little while we will hear the first Youth Concert of the season directed by Harry Ellis Dickson.

Laning Humphrey proceeds to give us a capsule lecture on the variously pierced and strung shapes in the cabinets. He fondly pulls out a large, sinister looking instrument which he says is called a serpent. The reason it is all curved up is that the players could not reach the single holes if the tube were stretched out straight: their arms would not be long enough.

"Daddy, are we going to hear it sound?" Mr. Humphrey answers that one by saying that we will see all kinds of curled up instruments at the concert; the tuba will be the one that sounds closest to the voice of the serpent.

♪ ♪ ♪

It is almost time for the concert to begin. We find our places in the hall. Daddy picks up one very small paper airplane from his seat and then looks at today's program: "Music of the Past and Present."

Conductor-narrator Harry Ellis Dickson enters and asks us to listen and watch for the violinist's bows as they tap the beats on their music stands during the first selection, Rossini's Overture to "Il Signor Bruschino."

The music begins.

Eight thousand twiggling limbs suddenly are calm while hitched up ears, eyes, and minds take over. We wonder if Mr. Dickson wishes that his spring "Pops" audiences in the same hall were as quiet and attentive. The Rossini ends in a great swirl of sound and four thousand hands go into action to the obbligato of not a few appreciative whistles.

♪ ♪ ♪

Music of the present is next, Britten's "The Young Person's Guide to the Orchestra," with a new explanatory text by Robert Sherman. Janet Bookspan is to tell us what to listen for. And what fun this one is!

When the violins sing their beautiful notes the whole section stands. The others do the same in their turn. Everyone sees as well as hears what is going on in the music.

Miss Bookspan tells us that the cello is about as tall as a 10-year-old boy, but that it speaks with a much lower voice. The first cellist stands his instrument beside her, and we see just how tall it really is.

As she speaks about the flute, she blows a musical bubble from a tonic bottle to give us an idea how the flute produces tones. The last variation ends with a great blustering crescendo.

"Gee, Daddy, what a beautiful noise!"

We next learn how to listen for an A-B-A form in Beethoven and then move on to some truly modern, experimental music — Gunther Schuller's "Studies on Themes of Paul Klee."

Strange, though, Mr. Dickson does not fuss about the fact that the music is unfamiliar to the ears. He does not even tell us that we have to make a special effort to enjoy it. Apparently he feels that unprejudiced minds and ears make no distinction between new or old music, only between good and bad music. He does tell us, though, that the second study, "An Eerie Moment," is an ideal piece for this Hallowe'en day.

♪ ♪ ♪

The music happens. Still there is no noise from the audience except for a few giggles when the third study, "The Twittering Machine," tweets, gurgles, and pops throughout the orchestra. Every young body seems to love the music. Perhaps parents do also.

"Daddy, is it time for lunch now?"

"After we listen to a wonderful march, Johnny."

The orchestra romps through Rimsky-Korsakov's Wedding March from "Le Coq d'Or."

"Daddy, what a big, beautiful noise that piece is!"

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Circ. 14,497

DEC 14 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

DEC [illegible] 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SALEM, Mass.
Circ. 26,711

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Fence Viewer
SUDBURY, Mass.
Weekly Circ. 2,259

DEC 17 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
SUDBURY, Mass.
Weekly Circ. 1,550

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
WOBURN, Mass.
Circ. 7,950

DEC 8 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Westwood Tribune
NORWOOD, Mass.
Weekly Circ. 2,000

DEC 10 1964

Youth Concert Director Seeks Local Soloist

Harry Ellis Dickson, Conductor of Youth Concerts at Symphony Hall, has announced that school musicians are invited to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the spring.

High school or junior high school students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Harry Ellis Dickson, at Symphony Hall. Filled-in forms must be received not later than Saturday, December 19.

153

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Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

[illegible] 5 1964

Janet Bookspan Appearing with BSO Youth Series

Janet Sobel Bookspan will be the narrator of Benjamin Britten's "The Young Person's Guide to the Orchestra" on the Saturday morning, Nov. 7, concert in the Boston Symphony Orchestra Young People's Series. Conductor will be Harry Ellis Dickson. Mrs. Bookspan premiered a new text for the famous Britten work written by Robert Sherman at the first concert last Saturday morning.

JANET BOOKSPAN

A native of Worcester, Mrs. Bookspan has performed in the theater, on radio and television in the New England area. She has toured extensively with the New York Opera Company singing leading mezzo-soprano roles.

In Boston she was active with the Harvard University Theater Group and the Boston Children's Theater. She has appeared in summer stock and musical comedy, as well as in opera. She narrated the world premiere of a re-discovered Mozart cantata "Judith" in Worcester several years ago.

In addition to her Boston Symphony narrating chores, she will appear with Newell Jenkins and the Westchester Symphony on Dec. 12 and with Siegfried Landau and the Music for Westchester Orchestra on Feb. 14 narrating Don Gillis' "The Man who Invented Music".

Mrs. Bookspan is the wife of Martin Bookspan, formerly of Boston, well-known music critic and commentator and music director of WQXR, the radio station of The New York Times. The Bookspans make their home in New York with their three children, Rashel, David and Deborah.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
READING, Mass.
Weekly Circ. 4,965

NOV 5 1964

To Take Children to Boston Symphony

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They will hear the Boston Symphony Orchestra conducted by Harry Ellis Dixon perform the following program:

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Studies on Themes of Paul Klee: a. Abstract Trio b. An Eerie Moment. c. The Twittering Machine d. Little Blue Devil (Schuller)

Wedding March from "Le Coq d'Or" (Rimsky-Korsakov)

The bus will leave the Community Center at ten; however, the children should arrive at 9:45 so that they can be checked by the chaperones. Mrs. Stephen Dodd, Jr., Mrs. Francis J. Smith, and Mrs. George J. Murdock will be the chaperons for the first concert. The bus will return to the Community Center at 12:45.

Any parent whose child will be unable to attend may call Mrs. William Diamond, 944-2166, if she would like to sell the child's ticket. Mrs. Diamond is chairman, and Mrs. Richard Jones, treasurer, of the Reading arrangements. Unfortunately there is no more room on the bus, but there are still tickets available at Symphony Hall for the people who will provide their own transportation.

C.S.M
11/2/64

Arts—Entertainment

'Beautiful noise' wins youngsters

By Roland Nadeau

"Gee, Daddy, that man has an awful big head for no hair. Who is he, anyway?"

"Son, that's a bust of a great composer from Finland, Jan Sibelius. Seven big symphonies came out of that shiny head. Let's go see the instruments."

We sit. We are in the Ancient Instrument Room at Symphony Hall. In a little while we will hear the first Youth Concert of the season directed by Harry Ellis Dickson.

Laning Humphrey proceeds to give us a capsule lecture on the variously pierced and strung shapes in the cabinets. He fondly pulls out a large, sinister looking instrument which he says is called a serpent. The reason it is all curved up is that the players could not reach the single holes if the tube were stretched out straight: their arms would not be long enough.

"Daddy, are we going to hear it sound?" Mr. Humphrey answers that one by saying that we will see all kinds of curled up instruments at the concert; the tuba will be the one that sounds closest to the voice of the serpent.

* * *

It is almost time for the concert to begin. We find our places in the hall. Daddy picks up one very small paper airplane from his seat and then looks at today's program: "Music of the Past and Present."

Conductor-narrator Harry Ellis Dickson enters and asks us to listen and watch for the violinist's bows as they tap the beats on their music stands during the first selection, Rossini's Overture to "Il Signor Bruschino."

The music begins.

Eight thousand twiggling limbs suddenly are calm while hitched up ears, eyes, and minds take over. We wonder if Mr. Dickson wishes that his spring "Pops" audiences in the same hall were as quiet and attentive. The Rossini ends in a great swirl of sound and four thousand hands go into action to the obbligato of not a few appreciative whistles.

* * *

Music of the present is next, Britten's "The Young Person's Guide to the Orchestra," with a new explanatory text by Robert Sherman. Janet Bookspan is to tell us what to listen for. And what fun this one is!

When the violins sing their beautiful notes the whole section stands. The others do the same in their turn. Everyone sees as well as hears what is going on in the music.

Miss Bookspan tells us that the cello is about as tall as a 10-year-old boy, but that it speaks with a much lower voice. The first cellist stands his instrument beside her, and we see just how tall it really is.

As she speaks about the flute, she blows a musical bubble from a tonic bottle to give us an idea how the flute produces tones. The last variation ends with a great blustering crescendo.

"Gee, Daddy, what a beautiful noise!"

We next learn how to listen for an A-B-A form in Beethoven and then move on to some truly modern, experimental music — Gunther Schuller's "Studies on Themes of Paul Klee."

Strange, though, Mr. Dickson does not fuss about the fact that the music is unfamiliar to the ears. He does not even tell us that we have to make a special effort to enjoy it. Apparently he feels that unprejudiced minds and ears make no distinction between new or old music, only between good and bad music. He does tell us, though, that the second study, "An Eerie Moment," is an ideal piece for this Hallowe'en day.

* * *

The music happens. Still there is no noise from the audience except for a few giggles when the third study, "The Twittering Machine," tweets, gurgles, and pops throughout the orchestra. Every young body seems to love the music. Perhaps parents do also.

"Daddy, is it time for lunch now?"

"After we listen to a wonderful march, Johnny."

The orchestra romps through Rimsky-Korsakov's Wedding March from "Le Coq d'Or."

"Daddy, what a big, beautiful noise that piece is!"

England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

NOV 1 1964

Symphonies Open
Britten's 'Guide' Featured As Youth

By ELINOR HUGHES

Outside Symphony Hall the buses lined up to discharge their eager cargoes and patient adults did their best to restrain their frisky charges from climbing up on the subway entrances or just dashing out in the street in sheer outbursts of exuberance.

It was a fine brisk morning, of course, but the reason for the excitement was the opening of the sixth season of Youth Concerts under the direction of Harry Ellis Dickson.

Buzzing Grows

Inside the hall the buzzing grew in volume until promptly at 11 o'clock the lights went down and Mr. Dickson stepped up on the conductor's stand to welcome the audience and be welcomed himself. A show of hands indicated that about two-thirds of the auditors were repeaters, the others being newcomers.

The program led off with a jolly Rossini work, overture to "Il Signor Bruschino," which has a small musical joke, namely the violinists rap their bows on their music stands in reply to the conductor rapping his baton for attention.

The audience enjoyed this, but gave its most absorbed attention to Benjamin Britten's "The Young Person's Guide to the Orchestra." Mr. Dickson gave a few footnotes on Mr. Britten and then asked the audience to welcome Sir John Barbirolli—the guest conductor of the Boston Symphony this week and next—before introducing Janet Bookspan who would read the new narration written by Robert Sherman of WXHR in New York.

For Adults, Too

The Britten work is interesting and helpful not only for children but also for adults who can do with a brush up of their understanding of the orchestra. Starting with the Purcell theme by full orchestra, Britten then breaks it down for the four main groups of instruments and eventually for solo instruments, returning at the close to the Purcell work. The narration is mildly humorous, but, which is more important, clear and concise.

A genuine novelty, prompted by the response last year to a composition by Webern, was Gunther Schuller's "Studies on Themes of Paul Klee," which the children enjoyed, but which caused some parents to shake their heads. "We must keep open minds," said Mr. Dickson, and then asked the young auditors to write him their opinions.

The four short pieces were lively and amusing, especially "The Twittering Machine" and "Little Blue Devil."

The program came to an end with a spirited performance of the Wedding March from "Le Coq d'Or," received with great enthusiasm.

There will be a second performance of this concert on Saturday morning, Nov. 7.

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News (e)
FRAMINGHAM, Mass.
Circ. 14,497

DEC 14 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

DEC 9 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SALEM, Mass.
Circ. 26,711

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Fence Viewer
SUDBURY, Mass.
Weekly Circ. 2,259

DEC 17 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen
SUDBURY, Mass.
Weekly Circ. 1,550

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
WOBURN, Mass.
Circ. 7,950

DEC 8 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Westwood Tribune
NORWOOD, Mass.
Weekly Circ. 2,000

DEC 10 1964

Youth Concert Director Seeks Local Soloist

Harry Ellis Dickson, Conductor of Youth Concerts at Symphony Hall, has announced that school musicians are invited to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the spring.

High school or junior high school students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Harry Ellis Dickson, at Symphony Hall. Filled-in forms must be received not later than Saturday, December 19.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 21 1964

A REAL THRILL—Boston Symphony violinist Alfred Krips greets Leslie McCarthy of Medford at the Youth Concert. (Photo by Frank Hill)

It's a pity that renowned composer Igor Stravinsky, in Boston briefly a fortnight ago, could not have combined his rare visit here with the Saturday Youth Concert of his works.

Harry Ellis Dickson, founder-conductor of these excellent concerts, called his program "Homage to Igor Stravinsky," but the real tribute to the composer came from the audience. Small restless feet were stilled; bobbing heads turned to the stage, and little eyes sparkled at the unusual sounds and rhythms from brass and percussion sections of the orchestra.

Cheers as well as applause—and many a wave of the hand in real greeting—went to Harry Dickson, and, as usual during the entire concert, first and second balcony rails were lined with elbows and chins and contemplative faces.

There were almost as many fathers as mothers buttoning small fry into coats after sharing with them the 65 minutes of "The Firebird," "Concerto in D for Violin," for which Joseph Silverstein was soloist, "Circus Polka" and "Pulcinella."

As usual the big pumpkin-color buses from many parts of the state lined up like so many magic coaches to transport youngsters from more than 70 towns and cities. Up from Duxbury with Mrs. Freeman Boynton and Roger Jarvis, town chairman, down from Lowell with Mrs. Germain Bouchard, from Manchester with Foster Ball and Wrentham with Mrs. Burton Deitch, from Gloucester with Eleanore Moore and Concord with Mrs. Joseph Master; Beverly's John Finnegan and Brockton's Edmund Myers. On and on they came.

Early arrivals, like the Brookline concert group, were able to learn the secrets of the Ancient Instruments Room with its "curator," Laning Humphrey, while the benign portraits of Symphony's great men smiled down from the walls. And in the halls, to enjoy the success they all contribute so much to, directors and committee like conductor Leinsdorf, Symphony Pres. Henry Cabot, able, friendly Mrs. Anthony Kutten and the genius of all those tickets, Mrs. Manuel Kurland, and so many other familiar Symphony faces — Jacksons, Paines, Hunnewells, Fessendens, Titcombs and Russells.

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Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

DEC 12 196

LEAVING FOR SYMPHONY HALL, Boston, to attend a youth concert by the Boston Symphony Orchestra today are (from left) Neal Kaplan, Bruce Smith, Rebecca Fernandes, Mrs. John Cox Jr., Mrs. Ruth Leeming and Miss Gerry O'Sullivan. The Junior League of Fall River Inc. sponsored the trip. Herald News Photo

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Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

DEC 10 1964

High School Music Students Invited

Harry Ellis Dickson, Conductor of Youth Concerts at Symphony Hall, invites Wellesley school musicians to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the Spring. High School or Junior High Schol students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment. Application forms with further details may be obtained from any school music supervisor, or from Harry Hall. Filled-in forms must be received not later than Saturday, December 19.

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Box 2078, Boston 6 • RIchmond 2-4200

Times
WALPOLE, Mass.
Weekly Circ. 3,280

DEC 17 1964

BOSTON SYMPHONY TRYOUTS FOR HS SOLOISTS

Harry Ellis Dickson, conductor of youth concerts at Symphony Hall, has announced that school musicians are invited to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the Spring.

High school or Junior High school students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Harry Ellis Dickson, at Symphony Hall. Filled-in forms must be received not later than Saturday, Dec. 19.

On Saturday morning, Dec. 19, Walpole students will attend the second Youth Concert at Symphony Hall. Chaperoned buses will leave from the High School at 9:30 a.m.

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Press
WESTWOOD, Mass.
Weekly Circ. 2,681

DEC 9 1964

Bus Service Saturday For Youth Concert

The second Youth Concert at Symphony Hall will be held Saturday morning, December 12, at 11:00 a.m.

For those needing transportation, there will be a bus leaving from the Thurston Jr. High School at 9:45 a.m.

Harry Ellis Dickson, Conductor of Youth Concerts at Symphony Hall, has announced that school musicians are invited to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the Spring.

High School or Junior High School students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Harry Dickson, at Symphony Hall. Filled-in forms must be received not later than Saturday, December 19.

If there are any questions regarding Dec. 12 concert, contact Mrs. Harrison Siegle, DA 6-3305.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Circ. 4,910

DEC 17 1964

SCHOOL MUSICIANS INVITED TO SYMPHONY ORCHESTRA TRY-OUTS

Harry Ellis Dickson, Conductor of Youth Concerts at Symphony Hall, has announced that school musicians are invited to try out for selection as soloists with his Boston Symphony Orchestra members on the Festival Program which he will conduct in the Spring.

High School or Junior High School students playing any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from Mr. Howard Nettleton, Director of Music, Belmont High School, or from Harry Ellis Dickson at Symphony Hall, Boston. Filled-in forms must be received not later than Saturday, December 19.

NewEnglandNewsclipAgency,Inc.
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Town Crier
WAYLAND, Mass.
Weekly Circ. 4,400

DEC 10 1964

School Musicians Boston Symphony

School musicians have been invited by Harry Ellis Dickson, conductor of Youth Concerts at Symphony Hall, to try out for selection as soloists with his Boston Symphony Orchestra for the festival program which he will conduct in the Spring.

High School and Junior High School students who play any orchestral solo instrument are eligible, provided that they are ready to be auditioned in a composition with orchestra accompaniment.

Application forms with further details may be obtained from any school music supervisor, or from Mr. Dickson at Symphony Hall. Filled-in forms must be received no later than Saturday, Dec. 19.

Believing that "young listeners don't scare as easily as adults," Mr. Dickson will conduct an all-Stravinsky program for his Youth Concerts on Dec. 12 and 19 at Symphony Hall; both Saturday concerts will begin at 11 a.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
LYNN, Mass.
Circ. 33,843

DEC 7 1964

Students May Audition For Youth Concerts

Student musicians who are ready to audition as soloists in connection with the Youth Concerts at Symphony Hall may obtain application blanks from any school music supervisor in Greater Lynn or from Harry Ellis Dickson at Symphony Hall, Boston. Deadline for returning filled-in applications is Saturday, Dec. 19.

Any junior high or high school student who play any orchestra solo instrument may apply provided he or she is ready to be auditioned in a composition with orchestral accompaniment.

The soloists selected following auditions will perform with the Boston Symphony Orchestra conducted by Mr. Dickson at the Spring Festival Programs Saturday, March 6 and March 13.

NewEnglandNewsclipAgency,Inc.
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Chronicle
IPSWICH, Mass.
Weekly Circ. 2,273

DEC

Want To Toot For Boston Symphony

High school or junior high school students who play an orchestral solo instrument are eligible to try out for selection as soloists with the Boston Symphony Youth Orchestra.

Harry Ellis Dickson, conductor of the youth concerts in Boston has announced.

Application form must be submitted to Dickson at his Symphony Hall office by December 19.

Mrs. Charles Woolley, North Main street, is local town chairman for tickets and reservations for Youth Concerts at Symphony Hall. She hopes young Ipswich musicians will be interested in auditioning for a seat with the youth orchestra next spring. Close to 75 youngsters attend the regular concert series with their parents, said Mrs. Woolley

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Sunday Globe

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Circ. 488,105

NOV 8 1964

'Pony Tail Philharmonic'

By MARJORIE W. SHERMAN

Six times a year, Symphony's sedate black seats are bright with small coats and sweaters. Her long marble halls are scuffed with innumerable little feet and her statued and sacrosanct rafters shrill with eager voices.

Outside, the big hall is ringed with pumpkin-colored buses and more often than not, mounted police, who help with careful strong hands to carry in cheerful, young wheelchair arrivals.

Presiding over the happy children as they stream in, 2600 strong, members of the Youth Concerts Committee smile, hand out programs, count noses, find lost hats, gloves, or friends, and congratulate each other on another season well started.

The doors are closed, the Boston Symphony Orchestra's Harry Dickson walks out to the conductor's platform, and the applause is pandemonium.

But the real tribute is yet to come.

The music begins, and like a magic magnet, draws eyes and faces to the big stage where the shining violins and bright brasses reflect the bright lights above.

Distinguished visitors—Harvard's president or visiting Symphony conductor Sir John Barbirolli — slip quietly into back seats to enjoy both the concert and the intent young faces.

And the music-minded committee members, who helped Harry Dickson found and maintain these wonderful mornings in Symphony Hall, they sit down too.

Symphony's Erich Leinsdorf and Henry Cabot, Dean John Burchard and James Thorndike, Mr. and Mrs. E. Anthony Kutten, Mrs. Harry Dickson, John Burk and Benjamin Lacy, Mrs. Manuel Kurland and Mrs. Hollis Hunnewell, Mrs. William Morton, Laning Humphrey, Mrs. Albert Titcomb, Hart Fessenden, Mrs. James Hauck, Mrs. Edward Counihan 3d, Mrs. Julian Sobin, Stephen Paine, Mrs. James Russell, Irving Rabb, Comstock Clayton and Dr. Robert Choate, Howard Abell, Charles Yeremian, and so many, many more.

Sherman—See Page B-10

Photos by Frank H. Hill

Symphony scenes. Far left, the Boxford family of Mr. and Mrs. Neil Benedict arrive at season's first Youth Concert. Children are Scott, John, Vicky. Center photo, Sir John Barbirolli, guest conductor of this week's Boston Symphony, and Lady Barbirolli, came to hear Harry Ellis Dickson's performance. Above, concert patron Stephen McLelland of Boston and Dublin, N.H., congratulates Mr. Dickson on the opening of his sixth season of Youth Concerts.

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Norfolk County
Free Press
NORWOOD, Mass.
Weekly Circ. 4,810

MAY 6 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
WESTWOOD, Mass.
Weekly Circ. 2,884

MAY 6 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Messenger
NORWOOD, Mass.
Semi-Wkly. Circ. 6,778

MAY 6 1964

Plans Now Underway For Symphony Youth Concerts

Norwood students will once again have the opportunity to attend Youth Concerts at Symphony Hall for the 1964-65 season. This sell-out attraction for young people from all over the State since their beginning in 1959, will return again next Fall for the sixth season, it was announced recently by Mrs. E. Anthony Kutten, Executive Director.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops," will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs. Series Number One will be presented Saturday, October 31; Saturday, December 12; and Saturday, March 6. All concerts will be held in Symphony Hall at 11:00 a. m., and will last approximately one hour.

Tickets for these concerts are sold for the series only, at $4.00 for three concerts. Children from Grade Five through Senior High School are eligible.

Notices have been distributed in all public schools and at St. Catherine's. It is urged that subscription blanks and checks be returned to the respective schools as soon as possible, as early reservations afford a better selection of seats.

For further information phone Norwood Chairman, Mrs. Max Hershman, 762-0990. Make checks payable to the Norwood Parent's Music Association.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript
DEDHAM, Mass.
Weekly Circ. 5,791

MAY 14 1964

Applications For Youth Fall Concerts Now

Mrs. Walter Bain, local chairman for the Youth Concerts at Symphony Hall, announces that applications for the concerts will be distributed at the local schools next week, and returns should be made to teachers by May 20 for those students who desire tickets.

Tickets and bus schedules will be distributed in the fall. For further information contact Mrs. Bain at DA 6-3753.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops," will again conduct 60 members of the Boston Symphony Orchestra in two series of three programs. **Series Number One** to be presented Saturday, October 31—Saturday, December 12, and Saturday, March 6. The **Second Series** will take place on Saturday, November 7, Saturday. December 19, and Saturday, March 13. All concerts will be held in Symphony Hall at 11 a.m., and will last approximately one hour.

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Townsman
WELLESLEY, Mass.
Weekly Circ. 7,683

MAY 28 1964

Youth Concert Series Announced For Fall

Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the state since their beginning in 1959, will return again next fall for the sixth season.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops," will again conduct 60 members of the Boston Symphony Orchestra in a series of concerts designed to stimulate young people's interest in good music by presenting both classical and contemporary compositions.

Young music lovers and Wellesley subscribers who have enjoyed these concerts in the past will be happy to learn that applications for the new season will be made available through the Wellesley Public Schools during the first week of June. The dates for the 1964-65 Series will be: Saturday, November 7; Saturday, December 19; Saturday, March. 13. Each concert will begin at 11:00 a.m. and last approximately one hour. Wellesley ticket chairman is Mrs. Arhur Haussermann, 22 Allen rd., Wellesley Hills.

NewEnglandNewsclipAgency,Inc.
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Sun (e)
HUDSON, Mass.
Circ. 2,550

MAY 5 1964

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
IPSWICH, Mass.
Weekly Circ. 2,011

MAY 14 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 6 - 742-4200

MARLBORO, MASS.
Enterprise
Eve. Circ. 5,720

MAY 5 1964

Make Plans To Attend Youth Concert

MARLBORO—Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the Commonwealth of Masschusetts since their inception in 1959, will be made available to the school children of Marlboro for the third season through the united efforts of the Recreation and School Departments as well as members of the Fine Arts Group, it was announced by Town Chairman, Mrs. James A. Peltekis.

Harry Ellis Dickson, a member of the Boston Symphony Orcestra and Assistant Conductor of the Boston "Pops", will again conduct sixty members of the Boston Symphony Orchestra in the series of three programs to be announced later and presented on the Saturdays of October 31 and December 12, 1964 and March 6, 1965. All concerts will be held at Symphony Hall at 11:00 a.m. and will last approximately one hour.

Free transportation with buses departing from the parking area at the rear of City Hall at 9:30, as well as chaperones will be provided. Students entering sixth grade in the fall, through high Applications for tickets will be school, are eligible to attend. distributed through the schools within the next few days and are sold for the series only.

Fine Arts Group members representing the respective schools in the hadling of ticket applications and other details are:

Mrs. Albert F. Blackman, Marlboro High School; Mrs. Frank J. Curran, Junior High School; Mrs. Donald MacKenzie, Hosmer Street School; Mrs. Carlton C. Laviolette, Hildreth School; Mrs. James H. White Jr., Bigelow School; Mrs. Herbert W. Tuttle, Mitchell School; Mrs. John M. Shea, Immaculate Conception School; Mrs. Robert E. Collier, Saint Mary's School; Mrs. Michael A. DeSimone, Saint Anne's Academy.

Deadline for returning applications and cash to teachers has been set for Friday, May 22, 1964. No application will be accepted after that date. For further information call Mrs. Peltekis at 485-2137 or the Recreation Department at 485-7200.

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Box 2078, Boston 6 • RIchmond 2-4200

Wayland Enterprise
NATICK, Mass.
Weekly Circ. 6,890

MAY 28 1964

CONCERT DEADLINE

Miss Maria LaFontana, Town Chairman for Youth Concerts at Symphony Hall, announced today that Subscriptions for the 1964-65 Series of Concerts must be returned by June 5.

The Youth Concerts, with Harry Ellis Dickson conducting 60 members of the Boston Symphony Orchestra, have been sold out each season since their inception in 1959. Three concerts are presented at Symphony Hall, with this year's concerts scheduled as follows: Saturday, November 7, December 9, and March 13.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by the finest musicians.

Tickets may be obtained by contacting Miss Maria LaFontana at the Coolidge Junior High School, or Mrs. Bruce Buckingham, Chairman of the Natick Music Association.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
HUDSON, Mass.
Circ. 2,550

MAY 20 1964

Youth Concert Ticket Returns Must Be Made

Marlborough Chairman for Youth Concerts at Symphony Hall in Boston, Mrs. James Peltekis, wishes to remind eligible students who are planning to subscribe to the 1964-1965 series of concerts that their ticket applications with money, must be returned to their respective teachers not later than Friday, May 22.

The Youth Concerts, with Harry Ellis Dickson conducting sixty members of the Boston Symphony Orchestra, have been sold out each season since their inception in 1959. The series of three concerts scheduled for the Saturdays of October 31, December 12 and March 6 will be presented at Symphony Hall.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by the finest musicians in the tradition-filled atmosphere of Symphony Hall.

But transportation provided by the Recreation Department. For further information call Mrs. Peltekis at 485-2137.

NewEnglandNewsclipAgency,Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 283,819

MAR 29

Youth Concert

On Saturday, April 11, starting at 11 a.m., there will be a special Youth Concert at Symphony Hall conducted by Harry Ellis Dickson with his Boston Symphony musicians for special young people.

It will be given under the sponsorship of the Filene Foundation to bring the enjoyment of symphonic music to boys and girls unable to attend Mr. Dickson's regular series.

Five school musicians will be soloists on the program, and the concert will consist of the following works:

Mozart—Overture to "The Marriage of Figaro"

Mozart—First Movement from the Concerto for Clarinet and Orchestra
Soloist: John Romanovich III

Hanson—Serenade for Flute, Harp and Strings — Soloists: Paul Brittan, Flute; Ellen Rubin, Harp

Wagner—To the Evening Star from "Tannhauser"
Soloist: John D. Kelly

Mozart—Concerto No. 1 in D major for French Horn and Orchestra
Soloist: Robert Markow

Mendelssohn—Excerpts from the Incidental music to "A Midsummer Night's Dream" — Narrator: Patricia Peardon and The Lincoln-Sudbury Regional High School Girls' Chorus, Robert Wentworth, conductor and Anna Marie Ceressa and Ellen Cooke as first and second soprano soloist.

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Press
WESTWOOD, Mass.
Weekly Circ. 2,884

JUN 10 1964

—o—

YOUTH CONCERT: In keeping with the policy of offering Canton students the finest educational opportunities within the local area, arrangements are being made for a series of field concert trips. Notices have been sent home concerning the series of three youth concerts conducted by Harry Ellis Dickson with members of the Boston Symphony Orchestra. The concerts are especially prepared for a youth audience and have been successfully presented to enthusiastic capacity audiences from Greater Boston for the past 5 years. Concerts take place on Saturdays at 11 a.m. in Symphony Hall, Boston. Dates for the three concerts in the series selected for Canton students are October 31, December 12 and March 6. So as to secure a good block of seats for the students, tickets must be ordered and payed for by June 16 as these concerts are usually sell outs by the end of June. Therefore the parents are urged to complete the forms brought home by the students and returned to the teacher in charge at the respective school on or before Friday, June 12. Bus transportation will be supplied if a sufficient number of students are interested in attending. Buses will leave promptly at 10 a.m. and will return at 1 p.m. Parents will serve as chaperons on the buses and at the concerts. Parents may attend these concerts at the same price as the students and should indicate their desire to attend by signing their name beside that of the student on the form supplied.

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Press
WESTWOOD, Mass.
Weekly Circ. 2,884

JUN 10 19

Reserve Now For Symphony Hall Youth Concerts

Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the State since their beginnings in 1959, will return next Fall for the sixth season. Mrs. Harrison B. Siegle of 1023 High street, is local chairman for arranging Westwood students' attendance at these concerts and announces the following dates for the series available to Westwood young people.

Series No. 1 is the series, and the concert dates are Saturday, Oct. 31; Saturday, Dec. 12; and Saturday, March 6. Harry Ellis Dickson, popular member of the Boston Symphony Orchestra and assistant conductor of the Boston Pops will again conduct the 60 members of the Boston Symphony Orchestra in these special Youth Concerts. For further details and information on prices and bus service, interested persons are requested to call Mrs. Siegle at DA 6-3305.

NewEnglandNewsclipAgency,Inc.
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Press
WESTWOOD, Mass.
Weekly Circ. 2,681

This year's concert schedule of the Greater Boston Youth Symphony Orchestra will include a March 21 performance in Symphony Hall with Dr. Howard Hanson as guest conductor, Dr. Artin Arslanian, associate professor of music at Boston University announced this week.

The 120-member Youth Symphony, made up of 13-to-18-year-old players from some 60 Boston area schools, is conducted by Dr. Arslanian and sponsored jointly by the schools' music directors, the University's School of Fine and Applied Arts, and a community-wide board of directors. Norwood has a teenager in the senior orchestra, violist Linda Wheat, a 12th grader at Norwood Senior High School. She is the daughter of Mr. and Mrs. Richard Wheat of 47 Orleans road, Norwood.

During this eighth performing season, the G.B.Y.S.O. will be heard weekly, from December through June, on WXHR (96.9 FM) and WTAO (740 AM) at 2 p.m. on Sundays in half-hour broadcasts.

The G.B.Y.S.O. schedule includes concerts in Winchester, Brookline, Portland, Me.; Plymouth and Boston. The youngsters will also participate in Youth Concerts of the Boston Symphony Orchestra under Harry Ellis Dickson on March 6 and 13, when half of the Boston Symphony men yield their chairs to the youngsters.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
MARLBORO, Mass.
Circ. 5,720

JAN 6 1965

Two Area Youths In Symphony

Two youths from the area are members of the Greater Boston Youth Symphony Orchestras. In the "senior" orchestra is: John Wall, Cello, a 12th grader at Shrewsbury High School, son of Mr. and Mrs. Belton Wall, 18 School Street, Shrewsbury. In the "junior" orchestra is: Glen Hodge, French Horn, an 11th grader at Algonquin Regional High School, son of Mr. and Mrs. Harlow Hodge, 23 Whitney Street, Northboro.

Tickets to the March 21st Symphony Hall Concert are available from the Ticket Chairman, Mrs. Oscar Heimlich, 796 Massachusetts Avenue, Lexington, Mass. Telephone VO 2-3638.

The 120-member Youth Symphony, made up of 13-to-18 years-old players from some 60 Boston area schools, is conducted by Dr. Artin Arslanian and sponsored jointly by the schools' music directors, the University's School of Fine and Applied Arts, and a community-wide board of directors. Under the same sponsorship, the Greater Boston Junion Youth Symphony is made up of some 100 players aged 11 to 16.

During this eighth performing season, the G. B. Y. S. O. will be heard weekly, from December through June, on WXHR (96.9 FM) and WTAO (740 AM) at 2 p. m. on Sundays in half-hour broadcasts hosted by John Thornton and sponsored by the Boston Gas Company.

The G. B. Y. S. O. schedule includes a January 31 concert in Winchester, Mass.; February 14 in Brookline, Mass.; March 21 in Symphony Hall; March 28 in Portland, Maine; April 4 in Plymouth, Mass.; May 2 in Jordan Hall, Boston; and May 23 in the Concert Hall of Boston University. The youngsters will also participate in Youth Concerts of the Boston Symphony Orchestra under Harry Ellis Dickson on March 6 and 13, when half of the Boston Symphony men yield their chairs to the youngsters.

The Junior Youth Symphony, conducted by Douglas Jackson of the Boston University music faculty, begins its second season on February 7 with a parents' concert at Boston University Concert Hall. It will give concerts in Lowell on February 13 and in Norwood on February 18, and will share the Symphony Hall program March 21 with the senior orchestra.

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

APR 4 1965

Special Children's Concert

Special children will attend Concert Saturday morning from 11 to noon. Harry Ellis Dickson will conduct members of the Boston Symphony.

This concert is sponsored by the Lincoln and Theresa Filene Foundation. For the last five seasons, the concerts have been presented as a memorial to the late Mrs. Filene, in keeping with her life-long activity in bringing fine music into the lives of less privileged people.

The program will open with a Suite from Handel's "Water Music." Excerpts from two concertos will follow.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
WESTWOOD, Mass.
Weekly Circ. 2,681

MAR 3 1965

Final Youth Concert Takes Place March 6

On Saturday, March 6, the Boston Symphony Orchestra, under the direction of Harry Ellis Dickson, will present the third and last of the 1964-1965 Youth Concert Series at Symphony Hall, Boston.

The program for this concert will include the Johannesburg Festival Overture by Walton, Suite from "The Water Music", Handel's beloved favorite, Hale's Capriccio and Capon's Huapangos, both orchestrated and composed by students of the Theory Class at Newton High School; Strauss' ever popular "Blue Danube" waltz, and the dramatic 1812 Overture by Tchailkovsky.

A male chorus of members of the Catholic Memorial High School Glee Club will take the vocal parts in the Strauss Waltz and the 1812 Overture. Further, members of the Greater Boston Youth Symphony Orchestra will play jointly with the Boston Symphony members in the exciting finale to what promises to be a magnificent program of special interest to many.

A bus will leave the Edmund W. Thurston Jr. High at 9:45 a.m. on Saturday for Westwood students wishing transportation. Anyone wishing further information should call Mrs. Harrison Siegle at 326-3305.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

APR 11 1965

2000 Youngsters Enjoy Concert By Symphony

Two thousand youngsters were an appreciative invitation audience at yesterday's Youth Concert at Symphony Hall where Harry Ellis Dickson conducted the Boston Symphony Orchestra.

Buses brought the boys and girls from the Perkins School for the Blind, the Massachusetts Hospital School, the School for Crippled Children, orphanages and settlement houses.

The concert was sponsored by the Filene Foundation in memory of Mrs. Lincoln Filene's lifelong activity in bringing musical enjoyment to underprivileged young people.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
FRAMINGHAM, Mass.
Circ. 14,497

MAR 13 1965

Final Youth Concert of Boston Symphony Season

The final youth concert, presented by the Boston Symphony Orchestra, for the ~~1964-65~~ season was performed today. Under the skillful baton of Harry Ellis Dickson, the following program was presented:

Johannesburg Festival overture by Walton, Suite from "The Water Music" by Handel. (The soloist for this work will be the winner of the recent school competition), Capriccio by Jeffrey Hale, Huapangos by Ross Capon (the students who composed and orchestrated these works are members of the Theory Classes at Newton High School, directed by Henry Lasker), Waltz, "By the Beautiful Blue Danube" by Strauss (the vocal parts in this and the next composition will be taken by the Catholic Memorial High School Gleen Club — Berj Zamkochian, director,) Overture, 1812 by Tchaikovsky (this overture will be played jointly by the musicians of the Boston Symphony Orchestra and the Greater Boston Youth Symphony Orchestra, Artin Arslanian, Director).

The representation at these concerts by the Framingham students has been heralded by the Symphony Hall Youth Concert Committee for not only the number of students attending (151) but in view of the decorum on the part of these young people at the concerts. In a bulletin issued to the other 79 Greater Boston communities represented at these concerts, Framingham was cited as an example of how effective results can be obtained through school cooperation, parental cultural interests, student awareness and conduct and by proper supervision by the adults who accompany the students.

Co-chairmen, Mrs. Frederick White and Mrs. Ernest E. Jardine are grateful to Albert G. Reilly, superintendent of schools and Joseph P. Murray, director of music, as well as to the chaperones for this season: Miss Marjory Prescott, Mrs. Gertrude Lawrence and the Mesdames Ralph Cavalieri, William Gay, Alexander Levin, Stephen Patruno and Quentin Sewell.

Students Commended

The parents of the following students are also to be commended for their cooperation in this endeavor: Judy Puliafico, Nancy Wilcox, Gail M. Crosby, Dianne Reed, Karen Beth Blatt, Mark Greenberg, Susan Patricia Eddy, George Motycka, David L. Zuckerman, Eileen Geoghegan, Joan Geoghegan, Sheila O'Rourke, Mary T. O'Rourke, Robert A. Peloquin, Debra Cransberg, Caren Friedberg, Sandra A. Gay, Mark Powers, Eric Pell, Nancy Miller, JoAnne Miller, Ronda Gerstein, Norma Ambutter, Catherine Rogers, Jeffrey Robertson, David Henderson, Patrice Kaslosky, Will Sherman, Donald Kenney, Hope Davis, Maurice Costin, Michael Costin, Sharlene Williams, Jeneth Antonucci, Billie Goldstein, Carol E. Burke, Claudia N. Crane, Lauren M. Kingsley, Eric Laskowitz, Ann Berssenbrugge, Edward Ryan, John Bootz, Richard Gilberg, Donald B. Gilbert, David Michelson, Betsy Lee Rosenwald, Judith Quint.

Deborah Pell, Richard Saunders, Steven D. Feinstein, Michael Tarlow, James P. Patruno, Ronnie Schneider, June Weisgerber, Elliott Baldwin, Rosemary Powers, Eugene Lukianov, Paul V. Ferrazzi, Paul Rosenbloom, Anne Cheney, Anne Robertson, Kenneth Koolkin, Betsy McLaughlin, George Stonecliffe, Donna M. Patterson, Sheldon Bishov, Harold Schloss, William E. Jaynes, Susan Goldstein, Gregory White, Reva Sue Levin, Debra J. Kondell, Victoria Kondell, Christine Ann Bernhard, M. Scott Brown, Penolope W. Stohn, Lisa Gerstein, Deborah Pullin, Richard H. Morrissey, John R. Horan, Fred P. Horan, Jane Frommer, Ellen Robertson, Barbara Worembrand, Linda Gray, Jancy Jane Heath, Jeri Grant Hodson, Leslie E. Holland, Bruce William Lyon, Ellen Bloom, Christopher Simmons.

Hillary Simmons, Jeffrey E. Jardine, Julia Bounton, Deborah Ann Chunko, Paul N. Chunko, Sara Gardner, Deborah Sheetz, Deborah Crossley, Gail Napolitano, Laura J. Tamagna, Lena McLaughlin, Susan Cavalieri, Ellen Berger, Linda Muto, Christopher Morrill, Kathy Flink, Lauri Mindick, Marci Mindick, Pamela Joan Rose, Linda Susan Rose, Ellen Joe Rose, Christina Bruen, Andrea Pierce, Carl B. Strekkle, Rebecca Bolton, Judy Bishov, Marya Louise Piasecki, Cynthia Northup, Christine Northup, Diane Rae Bellora, Susan Hatch, Terri Binder and Robert P. Perella.

Buses left the parking lot in the rear of the Lincoln Junior High School at 9:30 a.m. this morning.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
WALPOLE, Mass.
Weekly Circ. 3,280

MAR 4 1965

FINAL YOUTH CONCERT AT SYMPHONY HALL

The final concerts in the series of youth concerts at Symphony Hall will take place on Saturday morning, March 13, at 11 o'clock.

This concert is of particular interest because members of the Greater Boston Youth Symphony Orchestra will join the musicians of the Boston Symphony Orchestra in the performance of the 1812 Overture by Tchaikowsky. Also, two compositions written by high school students will be performed.

Walpole students will travel to the concert on supervised buses which will leave the high school at 9:30.

For information about the concert, contact Mrs. Harry Brenner at 762-5774.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Suburban Free Press
NATICK, Mass.
Weekly Circ. 10,039

MAY 20 1965

Youth Concerts at Symphony Hall

Applications for next year's series of concerts are being distributed to Dover students of grades 5 through 8. This series on Saturday mornings is directed by Harry Ellis Dickson of the Boston Symphony Orchestra and 60 members of the Symphony. Music selected to appeal to young people is featured at these concerts, to acquaint them with the great classical works as well as those of contemporary composers and to give them the benefit of hearing these works performed in Symphony Hall.

Tickets for the series of three concerts are $5. Hopefully enough students will take advantage of this opportunity to warrant a bus. The cost of the bus would be about $3 or less for the series, depending on the number attending. For further information call town chairman Mrs. John Gormley at 785-0214.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 25 1965

Concerts Strike Fancy Of the Young

Harry Ellis Dickson at Work

Harry Ellis Dickson tells how he established one of the most successful series of concerts for young people in the United States. Played by members of the Boston Symphony Orchestra, the programs are sold out well in advance.

By Roland Nadeau

Written for The Christian Science Monitor

Boston

HARRY ELLIS DICKSON IS A VIOlinist in the Boston Symphony Orchestra. This would be a full-time job for most violinists, but not for Mr. Dickson.

He is also the associate conductor of the Boston Pops. But this keeps him busy only during the Pops season.

He then became the regular speaker at the Pre-Symphony Luncheons, Boston's leading social event for music lovers. Yet he still had time on his hands.

So a few seasons ago Mr. Dickson established the Youth Concerts at Symphony Hall. They soon became a sold-out series. Now his time is happily filled.

When we recently had luncheon together, I asked him a few questions.

Q. Do you choose a special kind of music for children?

Dickson: Not exactly. One thing I am careful not to do is to play down to our young audiences. Of course they like "Tubby the Tuba," but they also like good music of all kinds. And they want the truth.

'Trying to Be Tactful'

Q. What do you mean when you say they want the truth?

[illegible] I was trying to be tactful when referring to the final moments of Till's musical life. After all, there were some very small people out there. I carefully told them that when Till is finally caught, he is escorted up those fatal last steps and then . . . just disappears!

After the concert I was waylaid in the [illegible] rumpled little boy, holding [illegible] complained, "Till didn't just disappear. He was hanged!"

Q. Do they have any special likes or dislikes?

Dickson: That's a funny thing. Unlike many adults, children accept or reject music on its own merits. It may be 20th-century music heavily peppered with dissonance. Or merely a harmless minuet by Mozart. If it pleases them, they accept it. You see, they haven't been told yet that contemporary music is supposed to be difficult. They listen without prejudice.

Q. Then you program contemporary music at your youth concerts?

Dickson: Yes, quite a lot. But some of my associates were frankly skeptical when I did an "Hommage to Igor Stravinsky" program last December. We opened with the "Pulcinella" Suite and then did two movements from the Violin Concerto. This isn't kindergarten music, you know.

'They Should Be Ready'

Q. And how did they take it?

Dickson: I suppose there was a bit more wiggling than usual at first. But then we played the "Firebird" Suite and closed with the "Circus" Polka. They loved it when I told them how the Ringling Bros elephants refused to dance smoothly to the music. I said that maybe elephants don't like modern music.

[illegible] graduate from our concerts to become regular subscribers to the Boston Symphony series, they should be ready for any fare that comes along — conventional or avant-garde.

Q. How do you hold their interest? Doesn't their attention wander?

Dickson: Well, I keep the concerts short. They never last longer than one [illegible] tions or individual movements from longer works. A psychologist friend of mine once gave me an effective rule of thumb about attention spans for children. The child's age, he said, is equal to the number of minutes that effective attention can be sustained. This means that an eight-year-old will listen well for eight minutes without a break. So brevity, while working with children, is one of the secrets of success.

Q. But using short selections isn't the whole answer, is it?

Dickson: No, it's much more imortant to make the concert as visual as possible. Children need to see with their ears. So I try to give them as much to watch for as to listen to.

Q. For instance?

Dickson: Well, when we did Benjamin Britten's "Young Person's Guide to the Orchestra," we used a new text by Robert Sherman, and occasionally we added a visual touch. When our narrator Janet Bookspan explained how a flute works, the first cellist handed her an empty pop bottle. She blew a musical bubble from it by way of illustration. And when the brasses played as a choir, they stood up. Thus the smallest music lover could see the instruments as well as hear them.

'I Ask Them to Count'

Q. Do you ever ask them questions?

Dickson: Often. And I get them to do [illegible] take off her white gloves so she could count on her fingers. Afterward she said, "Nine times." She was right.

But mostly I try to play music that is easily visualized. I called one of our programs "The Many Faces of Music." For the Sad Face of Music we did a Tchaikovsky Andante. For the Happy Face of Music we chose the Scherzo from the Brahms Symphony No. 4.

[illegible] Boston Symphony men for Tchaikovsky's "1812" Overture. They sit elbow to elbow with our players and love it. Can you imagine what a thrill it would be for a young high school outfielder to play a ball game side by side with Willy Mays?

A couple of seasons back we did the finale of Beethoven's Ninth Symphony in this same way, also employing two high [illegible] experience was decisive in their choice of music as a career.

I know that these Youth Concerts — as well as concerts for young people the world over — are building a solid core of music lovers for the future. And who knows? Perhaps we may even discover tomorrow's Stravinsky, Rubinstein, or Stern!

YOUTH CONCERTS
AT
SYMPHONY HALL, INC.
BOSTON SYMPHONY ORCHESTRA
HARRY ELLIS DICKSON
1964-65 SEA
TWO SERIES
3 CONCERTS IN E
SATURDAY MORN
FIRST SE
OCTOBER 31 DECE
SECON
NOVEMBER 7
A SERIES
4.
FOR INFORMATION CALL

All Photos by Norman Matheny, Staff Photographer

'Mustn't Miss the Overture!'

TIGHT BINDING

... play ... our ... Of course they like 'Tubby the Tuba,' but they also like good music of all kinds. And they want the truth.

'Trying to Be Tactful'

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After the concert I was waylaid in the corridor by a rumpled little boy, holding a crumpled program. "Mr. Dickson," he

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Q. And you ask them to write you letters, too, don't you?

Dickson: Yes. In our first concert this season we programed selections from "Studies on Themes by Paul Klee" by Gunther Schuller, a most modern composer. I told them about the Klee paintings that the music describes. And I asked them to send me letters telling me if they liked or disliked the music. The letters flooded in. The verdict was generally favorable.

Some of these letters are reproduced on this page.

Q. Do you often use young people as soloists?

Dickson: Yes, but not to show them off as prodigies. I try all kinds of combinations. For our March concert I'll involve hordes of young players. First there will be a soloist chosen by competition. Then we'll play two new compositions for orchestra—"Capriccio" and "Huapangos." These have been written and orchestrated by Henry Lasker's pupils at the Newton High School.

'This Experience Was Decisive'

Next we'll play a Strauss waltz, "By the Beautiful Blue Danube," as it was originally composed for male chorus. The Catholic Memorial High School Glee Club will join us in this one, singing in German.

Young players from the Greater Boston Youth Symphony will sit in with our Boston Symphony men for Tchaikovsky's "1812" Overture. They sit elbow to elbow with our players and love it. 'Can you imagine what a thrill it would be for a young high school outfielder to play a ball game side by side with Willy Mays?

A couple of seasons back we did the finale of Beethoven's Ninth Symphony in this same way, also employing two high school orchestras. ... young instrumentalists told me that this single experience was decisive in their choice of music as a career.

I know that these Youth Concerts — as well as concerts for young people the world over — are building a solid core of music lovers for the future. And who knows? Perhaps we may even discover tomorrow's Stravinsky, Rubinstein, or Stern!

All Photos by Norman Matheny, Staff Photographer

'Mustn't Miss the Overture!'

'The Letters Flooded In'

Dear Mr. Dickson:

I like the piece by Gunther Schuller very much because it reminds me of Milhaud. My favorite part is 'The Twittering Machine.' I can almost see all the mechanical birds. It really sounds like a machine, especially where it runs down.

There's just one thing wrong. It gets boring after awhile.

Stephen Kamin

Dear Mr. Dickson:

I am 10 years old. I have been going to the Youth Concerts for three years. I have enjoyed all of them very much.

I also went to the concert on Oct. 31, 1964. I especially liked the part entitled 'Studies on Themes of Paul Klee' by Gunther Schuller. I think that it was very nice of you to put in 'light' music once in awhile.

Paul S. Neustadt

Dear Mr. Dickson:

You asked about the music by Schuller. 'Abstract Trio,' 'An Eerie Moment,' and 'The Twittering Machine' I felt were really not music at all. 'The Little Blue Devil' I liked very much.

Sometime I think it would be nice if you had some of Mozart's horn concertos.

Benjy L. Niles

Laning Humphrey Displays Serpent in Ancient Instruments Room

Erich Leinsdorf (Center), Conductor of the Boston Symphony, an Interested Observer

Appreciative Listeners Seek Encore

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 42,165

MAY 25 1965

Concert Series

READING — Applications for the 1965-66 series of young people concerts by the Boston Symphony Orchestra are now being distributed through local public and parochial schools.

The series consists of three morning concerts in Symphony Hall, Boston. Children are bused from the Community Center, accompanied by adult chaperones. Programs are planned for youngsters and each selection is explained before it is played. Subscriptions will be collected in the schools Friday, May 28. Parents are asked to rerun applications promptly as the number who can attend is limited by the bus capacity.

Last year 55 local children attended the series. Further information may be obtained from Mrs. William H. Diamond or Mrs. Richard Jones.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Cricket
MANCHESTER, Mass.
Weekly Circ. 1,442

MAY 21 1965

Youth Concerts At Symphony Hall

Youth Concerts at Symphony Hall, a sell-out attraction for young people from all over the State since their beginning in 1959, will return again next Fall for the seventh season, it was announced today by Mrs. E. Anthony Kutten, Executive Director.

Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Boston "Pops" will again conduct 60 members of the Boston Symphony Orchestra in two ~~series of three~~ programs.

Series Number One will be presented Saturday, November 6, Saturday, January 15, and Saturday, March 26. Series Number Two will take place Saturday, November 13, Saturday, January 22, and Saturday, April 2. All concerts are held in Symphony Hall at 11:00 a.m., and last approximately one hour.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

South Shore Mirror
SCITUATE, Mass.
Weekly Circ. 4,710

MAY 13 1965

Youth Concerts Scheduled Again

THRILLED TO BE AT SYMPHONY HALL for a recent youth concert are Paula Shea, Sara Dale and Mary Beth O'Hara.

CHILDREN FROM SCITUATE watch with great interest as musicians assemble for a performance of Youth Concerts at Symphony Hall.

STANDING WITH HARRY ELLIS DICKAON, conductor of the Boston Symphony members playing for Youth Concerts at Symphony Hall are James Blanchard, Philip Lussier, Donald Mauch and Jon Palmer.

JAN KOBIALKA, cello soloist from Danvers High School is asked how often he practices by Norman Croan, John Hansman and Alan Donkin Jr. from Scituate following his performance at the Youth Concert at Symphony Hall.

Children of Scituate will again, for the fifth year, have an opportunity to attend Youth Concerts at Symphony Hall in Boston next season. This year, the Scituate Junior High School PTA, in line with its policy to provide cultural opportunities for children wherever possible, will sponsor the series to be given on November 13, 1965, January 22 and April 2, 1966. Tickets are sold for series of three concerts only.

Subscriptions are now being accepted and must be entered in May to insure good seating. Ticket applications have been distributed through the Scituate schools to all children who will be in next year's fifth through eighth grades. Students attending private schools may secure applications by calling Mrs. Alan Donkin at her home, 18 Curtis St.

The programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by the finest musicians in the tradition-filled atmosphere of Symphony Hall. In addition, the Ancient Instruments Room, with its priceless collection of rare and unusual instruments, is open to the young concertgoers, with Laning Humphrey, of the Symphony staff, giving informal talks on the history of the instruments, and demonstrating their use.

Sixty seven Scituate boys and girls attended this season's concerts and enthusiastically enjoyed the programs presented by Harry Ellis Dickson, a member of the Boston Symphony Orchestra and associate conductor of the Boston Pops Orchestra, and 60 Boston Symphony musicians. At each concert, Mr. Dickson discussed the composers of the scores, gave some information about the compositions and spoke of the instruments and their purposes.

The programs just completed included Music of the Past and Present, and Homage to Igor Stravinsky, concluding with a Festival Program featuring two young soloists, winners in state-wide auditions conducted by Mr. Dickson, a group of young musicians from the Greater Boston Youth Symphony, sitting in with the regular Symphony men, and the Glee Club from Catholic Memorial High School, Berj Zamkochian, Director.

Co-chairmen of the Youth Concert series for the Scituate Junior High School PTA are Mrs. Alan N. Donkin and Mrs. Karl R. Burton. Working with them on this community service is Miss Gertrude Reynolds of the Scituate School Music Department.

Youth Concerts at Symphony Hall

1964-1965

SATURDAY, OCTOBER 31 and NOVEMBER 7, 1964

"Music of the Past and Present"

Overture to "Il Signor Bruschino" . . . . *Rossini*

The Young Person's Guide to the Orchestra . . . . *Britten*
(With new text by Robert Sherman)
Narrator: JANET BOOKSPAN

Menuetto and Finale, Symphony No. 1, in C major . . . . *Beethoven*

Studies on Themes of Paul Klee . . . . *Schuller*
- a. Abstract Trio
- b. An Eerie Moment
- c. The Twittering Machine
- d. Little Blue Devil

Wedding March from "Le Coq d' Or" . . . . *Rimsky-Korsakoff*

ROBERT SHERMAN is on the staff of **WQXR**, the *New York Times* Radio Station.

JANET BOOKSPAN is a graduate of Emerson College in Boston, has toured the United States as a mezzo soprano with the Matinee Opera Company, and acted as Narrator in musical works such as this one.

Second Program

SATURDAY, DECEMBER 12, and DECEMBER 19

"Homage to Igor Stravinsky"

Suite from "Pulcinella" (after J. B. Pergolesi)
- a. Sinfonia
- b. Tarantella
- c. Toccata
- d. Gavotta
- e. Vivo
- f. Minuetto-Finale

Concerto in D for Violin
- a. Toccata
- b. Capriccio

Soloist, Joseph Silverstein

Suite from "The Firebird"
- a. Introduction and Dance of the Firebird
- b. Round of the Princesses
- c. Infernal Dance
- d. Berceuse
- e. Finale

Circus Polka

YOUTH CONCERTS at Symphony Hall

HARRY ELLIS DICKSON, *Founder-Conductor*

Festival Program (Revised)

SATURDAY, MARCH 6, and MARCH 13, 1965

Suite from "The Water Music" . . . . *Handel*
Allegro — Air — Allegro Deciso

Concerto for Piano and Orchestra, No. 1 in G Minor . . . *Mendelssohn*
Finale: Presto
Soloist, DEBORAH MORIARTY (Moody Junior High School, Lowell)

Elegy, for Cello and Orchestra . . . . *Fauré*
Soloist, JAN KOBIALKA (Danvers High School)

Capriccio . . . . *Jeffrey Hale*

Huapangos . . . . *Ross Capon*

The students who composed and orchestrated these works are members of the Theory Classes at Newton High School, directed by Henry Lasker. (James H. Remley, Music Supervisor).

The *Huapango* is a popular Mexican dance in which the beats of 2/4, 3/4 and 6/8 time are used in quick succession.

Waltz, "By the Beautiful Blue Danube" . . . . *Strauss*
(As originally composed, with male chorus)

The vocal parts in this and the next composition will be taken by the Catholic Memorial High School Glee Club — Berj Zamkochian, Director.

Overture, 1812 (With added male chorus) . . . . . *Tchaikovsky*

This overture played jointly by the musicians of the Boston Symphony Orchestra and the Greater Boston Youth Symphony Orchestra, Artin Arslanian, Director.
In cooperation with the Massachusetts Music Educators' Association,
Donald Gillespie, President

The Solos

PIANO CONCERTO, No. 1 . . . . *Mendelssohn* (1809-1847)

The composer himself was the soloist to play this concerto, in 1831, in Munich. He had dedicated it to a charming young pianist of that city, Delphine Schauroth. Mendelssohn marked the Finale to be played "as fast as possible." In his performance he created great excitement by the speed with which he carried out this injunction.

ELEGY, FOR CELLO AND ORCHESTRA . . . . . *Fauré* (1845-1924)

This is one of the finest works of Gabriel Fauré, important French composer, noted for his individuality. He also was important as a teacher. His pupils included Enesco and Ravel.

167

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 176,483

APR 4 1965

Youth Symphony Orchestra players take over first chair positions from regular members of Boston Symphony professionals at Youth Concert. Concertmaster Alfred Krips ([illegible] of Director Dickson) has relinquished his chair to Priscilla H[illegible]

Youth Takes Over Symphony Hall

By [illegible]

THE PERFOR[illegible] Symphony Hall [illegible] thoroughly professional, and looked incredibly young, seated next to their grown-up fellow musicians from the regular Boston Symphony Orchestra.

The occasion was the once-a-year opportunity for the Greater Boston Y[illegible] phony Orchestra, made up of teen[illegible] perform alongside veteran players dur[illegible] annual youth concerts. First-chair [illegible] each segment of the orchestra slide over, and surrender their positions to talented youngsters, some young enough to be [illegible] children.

Alfred Krips, concertmaster [illegible] Youth Concerts and in his mid-[illegible] ed his post over to Priscilla [illegible] Weymouth and literally played [illegible] fiddle to her through the perfor[illegible] Tchaikovsky's "Overture, 1812."

The youngsters behaved in a thor[illegible] professional style. Showing up at the [illegible] door of Symphony Hall at 8 a.m., they went through a rigorous last-minute rehearsal under Harry Ellis Dickson, founder and con-[illegible] du[illegible] Youth Concerts. He dealt with th[illegible] businesslike fashion, occasionally [illegible] the stand to stop their playing [illegible] back through a passage with [illegible] not entirely satisfied.

[illegible] broke from rehearsal a half [illegible] concert was to begin at 11 [illegible] Saturday morning, he looked [illegible] solemn faces and said:

[illegible] so scared. Aren't you going to have fun? [illegible] know the piece, and I think we symphony players do, too (bringing forth laughter from the intense group). We all

Continued on page 22

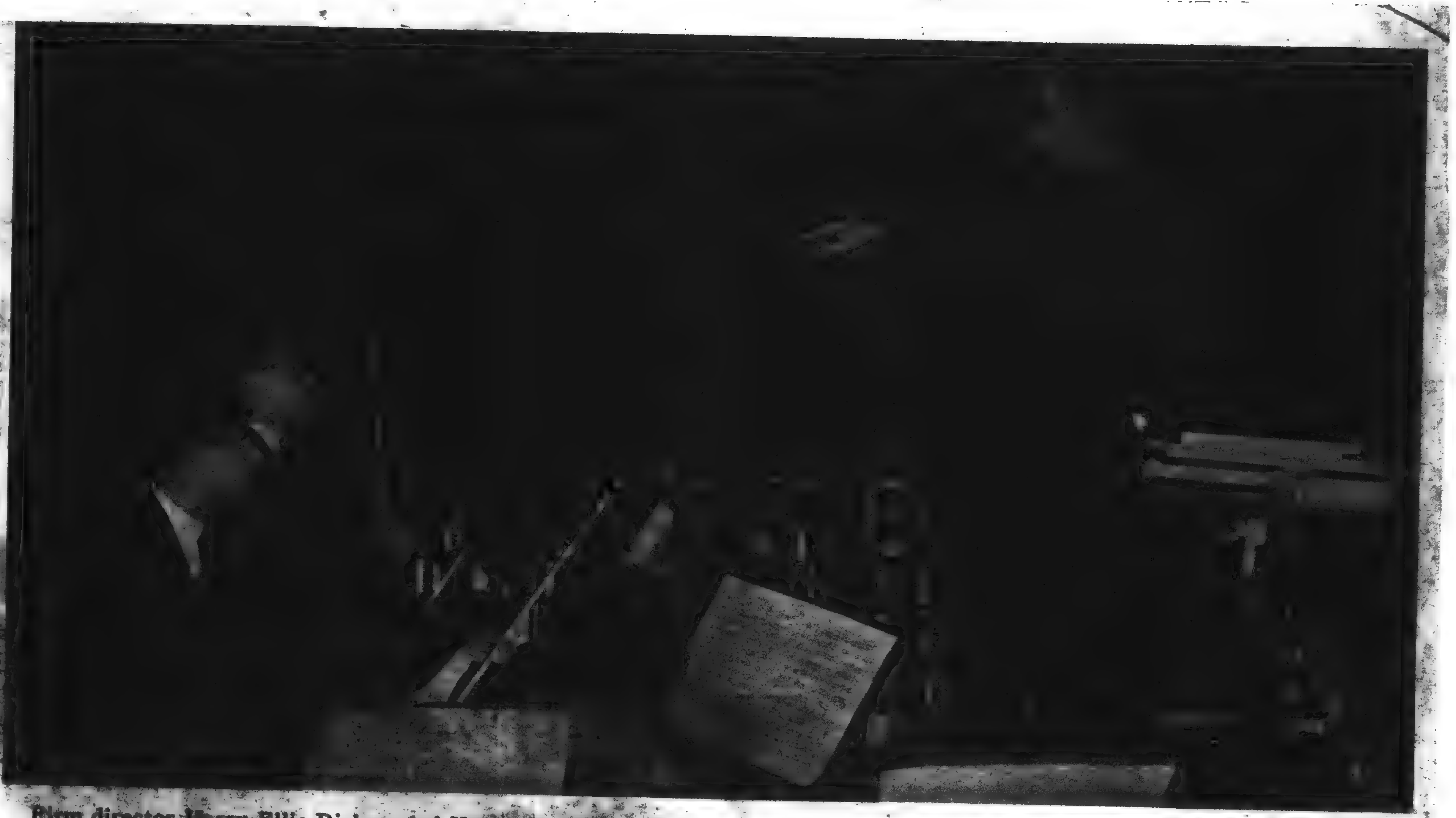
Violist Suzanne Smith, 16, of Wellesley High watches Alfred Krips. She started with orchestra at 12.

Youthful oboist Jack Leventhal (left), 17, of Boston Latin checks technique with teacher John Holmes.

Practicing cello, Stephen Gates, 17, of Needham High was more concerned about afternoon lesson than concert.

163

Petite 14-year-old Deborah Moriarty of Lowell earned honor of being piano soloist with symphony.


Firm director Harry Ellis Dickson led Youth Orchestra through a business-like final rehearsal, but then helped them relax with final pep talk.

After she played a piano solo, the symphony conductor kissed the 14-year-old girl's hand

Continued from page 20

know what we are going to do. Now, don't get into mischief between now and the concert."

With that, Dickson dismissed them, and they wandered off stage into the tuning room where the professional BSO members were arriving. Some straggled off for a break and whiff of fresh air, but many stayed behind to buttonhole their opposite musical numbers, or just watch quietly as orchestra members tuned their instruments and scanned their music.

The Youth Symphony Orchestra, under Director Artin Arslanian, was originally formed from state-wide competition, but in the last two years has limited its members to gifted young musicians from the Greater Boston area in the interest of continuity. For admission to the orchestra, they must pass rigorous auditions and rehearse together regularly. They are considered professional enough that they will shortly be performing a full-fledged concert on their own at Symphony Hall.

The Youth Concert at which they played was the third of this year's series, the sixth season that concerts for young children have been given by the Boston Symphony Orchestra. The 2,631-seat hall was sold out for the series at $4 for three concerts. As many as 15 buses from all over Massachusetts and from New Hampshire and Rhode Island arrive for the concerts, as well as mothers shepherding music-minded children. Adults are not debarred, but they must have a child with them.

(All photos by Leo J. Muise of Photography, Incorporated)

Attentive audience was made up almost entirely of young children brought to the concert by the busload from all over the state. The few adults present were either chaperones or mothers. Adults must be accompanied by a child to be admitted to concert,

COMPOSER IN RESIDENCE

ROCHESTER REVIEW
ROCHESTER, N.Y.
5 TI. A YR. 26,000

DEC 1964 Buffeller

■ 1950

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THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 166,689 S. 185,185

OCT 1 4 1964 Buffeller

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

SEP 1964 Buffeller

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Sunday Register
NEW HAVEN, Conn.
Circ. 105,605

JUN 2 8 1964

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CAPIT[illegible] NEWS BUREAU
[illegible]ANY, N.Y.
[illegible]SPAPER
[illegible]PPINGS

TACOMA NEWS TRIBUNE
TACOMA, WASH.
D. 87,869 SUN. 92,726

JUL 1 2 1964

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Evening Globe
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JUN 2

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 47,164

JUN 2 5 1964

EnglandNewsclipAgency,Inc.
2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

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Erich Leinsdorf, the orchestra's music director, has said: "The basic philosophy behind the idea . . . is the same as that which brought painters to Paris.

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He was a clarinetist in the Oklahoma City Symphony, and was a Guggenheim Fellow in Rome, 1962-63. He has composed orchestral and chamber music. Huggler is 35 years old, father of two children.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

25 1964

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Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

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Circ. 44,966

JUN 2 7 1964

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248

JUL 3 1964

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ITHACA, N. Y.
JOURNAL
D. 14,600

JUN 2 4 1

Bosto
Invite
To C

By JANE M
John Huggler, a
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He is the first yo
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the program, init
Rockefeller Founda
The invitation
by Erich Leinsdor
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Huggler said to
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rest chamber musi
His own music
as "chromatic, usi
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and personally," no
the 20th Century.
Schonberg were
ences, he said.
Huggler, who is
in Rochester, wa
from the Eastman S
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Gombosi and with
ello. He was clarine
Oklahoma City Sy
four years. In 1962-
Guggenheim fellow
He came to Cor
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open. He has been
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course in music ap
His future plans
teaching. Some kin
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he finds, especially
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balize some musica
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position, he said.
Huggler said he
turn to Ithaca. He
many places, but
"small town atmos
the scenery, whic
"about as Western
can get."
While at Boston,
wife, Mardean, and
and Tamara, 13, h
out of the city—per
ord. This year they
at 317 Dryden Rd
camping this week
State Park.

COMPOSER IN RESIDENCE

ROCHESTER REVIEW
ROCHESTER, N.Y.
5 TI. A YR. 26,000

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THE SACRAMENTO BEE
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MUSIC JOURNAL
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MONTHLY 16,719

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 105,605
JUN 28 1964

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Sunday, June 28, 1964

TACOMA NEWS TRIBUNE
TACOMA, WASH.
D. 87,869 SUN. 82,726

JUL 12 1964

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JUN 25 1964

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Democrat and Chronicle
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D. 132,711 SUN. 196,874

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JUN 27 1964

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,248
JUL 3 1964

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165

ITHACA, N. Y.
JOURNAL
D. 14,600

JUN 2 4 1964

Boston Symphony Invites Huggler To Composer Post

By JANE MARCHAM

John Huggler, a graduate student at Cornell and music reviewer for The Ithaca Journal, will be composer-in-residence with the Boston Symphony Orchestra for one year starting in September.

He is the first young composer in the country to be chosen for the program, initiated by the Rockefeller Foundation.

The invitation was extended by Erich Leinsdorf, the orchestra's music director. It was made possible by a $13,000 grant to the orchestra by the foundation.

Huggler said today there are no strings attached to the invitation. He said he is most interested in attending rehearsals, "sitting in the middle of the orchestra," working with Leinsdorf and "pumping everyone in sight for information."

He has composed 62 works over a period of 12 years, about one-fourth for orchestra and the rest chamber music.

His own music he described as "chromatic, using some aspects of serialism, but freely and personally, not strange to the 20th Century. Bartok and Schonberg were early influences, he said.

Huggler, who is 35, was born in Rochester, was graduated from the Eastman School of Music, and has studied with musicologists Warren Cox and Otto Gombosi and with Dante Fiorello. He was clarinetist with the Oklahoma City Symphony for four years. In 1962-63 he was a Guggenheim fellow in Rome.

He came to Cornell because an assistantship in music was open. He has been assistant to Prof. William Austin for a course in music appreciation.

His future plans now lie in teaching. Some kinds of teaching mix well with composing, he finds, especially the teaching of music appreciation and of composition "through encouragement." But trying to verbalize some musical ideas can block the flow of his own composition, he said.

Huggler said he hopes to return to Ithaca. He has lived in many places, but he likes the "small town atmosphere" and the scenery, which he calls "about as Western as the East can get."

While at Boston, he and his wife, Mardean, and David, 11, and Tamara, 13, hope to live out of the city—perhaps at Concord. This year they have lived at 317 Dryden Rd. They are camping this week at Enfield State Park.

—Ithaca Journal Photo
JOHN HUGGLER

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,691

JUN 2 5 1964

Huggler Named BSO Composer In Residence

LENOX — Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced that the orchestra has received a grant from the Rockefeller Foundation for a pilot program enabling a composer to be in residence with the Boston Symphony throughout its 1964-65 season.

"Unique Opportunity"

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Times (m)
NEW YORK, N. Y.
Circ. 603,574
JUN 24 1964

BOSTON SYMPHONY HOST TO COMPOSER

Grant Will Permit Scholar to Observe for a Year

By RICHARD F. SHEPARD

An experimental program to let younger composers learn firsthand the workings of a big symphony orchestra has been initiated by the Rockefeller Foundation.

Under its cultural development program, the foundation has made a $13,000 grant to the Boston Symphony Orchestra to keep a composer in residence for one year starting in September.

John Huggler, a 35-year old composer who is now a graduate assistant in Cornell University's music department, has been chosen as the first to observe at close quarters the mechanics of getting orchestral music from the score to the audience.

If the pilot project is successful, it could be expanded to provide grants for similar programs with other orchestras.

Joint Opportunity Hailed

Henry B. Cabot, president of the orchestra's board of trustees, hailed the grant as an opportunity both for the composer and for the orchestra, which will have a chance to become familiar with the composer's thinking.

Erich Leinsdorf, music director of the Boston Symphony, said that he had nurtured the idea of a composer in residence over since he had been appointed to his post three years ago.

"If this works out, it ought to be done by 20 orchestras each year," he said. "The cost, by foundation standards, is very small. What worries us is the alienation of the public from the composer, of the composer from the orchestra.

"There is an isolation between composers and orchestras. Many composers are not familiar with the complexities of the orchestra. I don't want a composer to change his intentions, but I would like to see him build a bridge between his intentions and what will come out.

Conservatism Denied

"Composers get together and say that the public, the orchestras, the musicians are so conservative," Mr. Leinsdorf went on. "This is not so. Let the composer communicate, and he'll find that nobody is conservative. If he lives with a performing organization, he can gain the feeling that audiences are wide awake and willing to gain from new experiences."

Mr. Huggler, married and the father of two children, will be completely free to arrange his year with the orchestra as he wishes, Mr. Leinsdorf emphasized.

"He will have access to rehearsals, the musicians, our library, the management and me," said the director. "He is under no obligations. We'd hope, of course, that if he wrote something, we'd get first crack at it. But there are no strings attached."

Mr. Leinsdorf said he had specified that the program be started with a composer who showed gret potential.

Rapid Advance Possible

"Someone who is talented," he explained, "has a personality that's aware of the implications of what he's doing and yet is not too well-known a quantity, since that would make the experiment invalid. Mr. Huggler is interested in new musical ideas. In one year with us, I think he can jump 5, 8, even 10 years in development."

Mr. Huggler was born in Rochester, N.Y., was graduated from the Eastman School of Music, studied with Otto Gombosi and Dante Fiorello, served four years as clarinetist with the Oklahoma City Symphony and was a Guggenheim fellow in Rome in 1962-63. He has written several works for orchestra as well as chamber music.

"I think that the grants should not be for more than one year in any case," concluded Mr. Leinsdorf. "We want to avoid the person who lives solely on grants, the foundation-poacher. You can't water a garden of creativity in that way."

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 983,643

JUL 2 6 1964

Grant to launch Composers' program

The Rockefeller Foundation has given the Boston Symphony Orchestra a grant to set up a pilot composer-in-residence program.

Erich Leinsdorf named John Huggler as the first recipient. Huggler, a native of Rochester, N. Y., studied at Eastman School, played clarinet with the Oklahoma City Symphony and studied abroad under a Guggenheim award. He is now a graduate assistant at Cornell University.

The composer will spend a year with the orchestra and will be able to test his ideas with the group.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

23 1964

John Huggler To Be Composer With Symphony

John Huggler, a graduate assistant in the Music Department of Cornell, will move to Boston early in-residence with the Boston Sym in-residence with the Boston Symphony Orchestra during the 1964 1965 season.

It was made possible by a grant from the Rockefeller Foundation's Cultural Development program according to an announcement by Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra.

Huggler received a Bachelor of Music degree from the Eastman School of Music. He also studied with Otto Gombosi and Dante Fiorello and performed as a clarinetist with the Oklahoma City Symphony.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
JUL 15 1964

Symphony trustees name Huggler to new post

Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, has announced that the orchestra has received a grant from the Rockefeller Foundation for a pilot program enabling a composer to be in residence with the symphony throughout its 1964-65 season.

The grant, made under the foundation's cultural development program, will allow a young composer to observe the many musical facets of a busy symphony orchestra. At the same time the entire orchestra will have the opportunity to become well acquainted with the musical thinking of the composer.

Erich Leinsdorf has made known that he has selected John Huggler as the orchestra's composer-in-residence.

Mr. Huggler is presently a graduate assistant in the music department of Cornell University. He is a native of Rochester, New York, and has received a Bachelor of Music degree from the Eastman School of Music. For four years he performed as a clarinetist with the Oklahoma City Symphony and was a Guggenheim fellow in Rome during 1962-63. He has composed several works for orchestra in addition to a considerable amount of chamber music.

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DATE: 7-16-64

PHONE CE 2-3133

FOR BOSTON SYMPHONY

City Clarinetist First Composer in Residence

John Huggler, 35, a member of the Oklahoma City Symphony clarinet section for four years, has been chosen the Boston Symphony's first composer in residence.

A Rockefeller Foundation grant of $13,000 has been made to the Boston Symphony for this purpose. It is the initiation of a program by which other notable young composers may have an opportunity to spend a year in symphonic composition under the favorable conditions rendered by a composership in residence.

"If this work out" said conductor Erich Leinsdorf, of the Boston Symphony, "it should mean 20 composers in residence with 20 orchestras." He added, "The cost, by foundation standards, is small."

Huggler was born in Rochester, N.Y.; was graduated from Eastman School of Music; held a Guggenheim fellowship for a year in Rome in 1962-63; and has been most recently a graduate assistant in Cornell University's music department. Since leaving Oklahoma City, he has married and fathered two children.

Some of his music has been performed by the Oklahoma City Symphony under Conductor Guy Fraser Harrison.

"In one year with us," said conductor Leinsdorf, I think he can jump five, eight or 10 years in development. He will have access to our rehearsals, to our musicians, our library, the management, and me.

"And he is under no obligations. We'd hope, of course, that if he wrote something, we'd get first crack at it. But there are no strings attached."

Huggler was composing regularly while living in Oklahoma City, and once said here that the only principle of composition he followed was that of "infinite variation."

GRAND JUNCTION, COLO.
SENTINEL
D. 17,300 S. 17,300

JUL 4 1964

The husband of a former Grand Junction resident has been appointed composer - in-residence with the Boston Symphony Orchestra.

He is John Huggler, who married the former Mardean Butler, daughter of Mr. and Mrs. K. Dean Butler of 1115 Chipeta Ave.

Huggler is the first composer to receive the $13,000 grant from the Rockefeller Foundation. He will spend a year with the symphony.

Before receiving the appointment, he was a graduate assistant in Cornell University's music department.

Huggler and his wife have visited Grand Junction several times.

In 1962-63, he was a Guggenheim Fellow in Rome. He has also composed 62 works in 12 years.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 205,878

MAR 15 1965

Boston's Composer-in-Residence

How One Symphony Orchestra Seeks to Stimulate New Music

Continued From Page One

Stokowski, who resurrected Ives' *Fourth* a year ago after it had lain dormant since it was composed in 1915-16, argued persuasively that the work is "one of the most important compositions in the history of music." The musicians, charmed by Mr. Stokowski's humor and wisdom, grunted approval as the eminent octogenarian finished the spontaneous "lesson." Mr. Huggler looked at the floor and uttered a muffled "bravo, bravo."

Still at the podium, Mr. Stokowski spoke of Boston and its musical climate. "This city," he said, a crescent of long, white hair flopping over his right ear, "has the most sensitive evaluation of cultural things of any city in the United States." Other cities in America, he said, have developed advanced stages of culture. "But the inner life—the whole life—that's Boston."

Boston, where a fiddle player arrives at rehearsal carrying a paperback copy of Shakespeare's *Richard III*. Boston, where the symphony somewhat self-consciously labels itself "The Aristocrat of Orchestras" on its records just at the time some critics are saying it's beginning to slip. Boston, where "stage-door Ludwigs" last Thursday night could chat at leisure with two of America's most respected composers, Aaron Copland and Walter Piston.

The Boston Symphony has long been a leader in promoting new music and encouraging young artists. A week ago it performed the world premier of Piston's *Eighth Symphony*, commissioned by the Boston Symphony and completed in late January. In recent years it has commissioned works by such well-known composers as Leonard Bernstein and William Schuman and such lesser-known men as Robert Moevs, and it has performed world premiers of countless other works by contemporary composers. Its summer music program at Tanglewood, in western Massachusetts, attracts hundreds of gifted young musicians every year; this summer, for the first time, it will award $500 fellowships to as many as 100 instrumentalists, singers, conductors, and composers of promise.

And so it is not out of character for the Boston Symphony to experiment with a composer-in-residence project. The idea was Mr. Leinsdorf's, the result of an educational TV program about young composers four years ago on which Mr. Leinsdorf was a panel member.

An Idea Catches On

"Quite by chance, at lunch with the humanities people of the Rockefeller Foundation one day in October or November of 1963, I mentioned that I was gradually developing some thoughts about getting composers back to symphony orchestras," says Mr. Leinsdorf, rested and tanned from a recent Florida vacation. "The idea caught their fancy."

Mr. Leinsdorf likens the program to basic research in science. "Mr. Huggler has no duties, no distractions," he says. "How he times himself, that is his business." The composer is under no obligation to produce any compositions. Similarly, the orchestra is under no obligation to perform any compositions he does produce, although it's understood it has the right of first refusal.

Mr. Huggler will remain with the symphony through August. For the 12-month period, he will receive $3,000 in travel expenses and a salary of $10,000—roughly equal to the average salary of the musicians in the Boston Symphony.

Until recently, Mr. Huggler attended almost every rehearsal. Now he confines his contact with the symphony largely to Tuesday morning rehearsals and Saturday evening concerts, spending the largest portion of his time composing in his Lexington home.

Thus far his production pace has been slower than usual, a fact Mr. Leinsdorf fully expected. "The idea is to store up impressions of the orchestra and knowledge about music," says Mr. Leinsdorf, "so in the early months he devoted most of his time to this." Now that Mr. Huggler knows the orchestra well, he is concentrating on the labor of composition itself. He expects to complete his current work, a two-movement piece as yet untitled, in a month or two. He will discuss it at length with Mr. Leinsdorf then.

Mr. Leinsdorf sees enormous potential in resident-composer programs. "If 10 orchestras sponsor one resident composer a year, in 10 years you'll have 100 composers well acquainted with orchestras. If from these composers you get 10 usable orchestral compositions, you'll be more than amply rewarded for the effort. We have not had that kind of harvest—that kind of yield—in the past 10 years."

To ensure an effective experiment, the composer has to be chosen with special care. "I remember Mr. Branch Rickey, when he broke the color barrier in baseball," recalls the engaging Mr. Leinsdorf in his Austrian accent. "He had to select his man carefully. We had to, too. Our 'Jackie Robinson' had to be not only gifted, but unknown. There was no point in choosing a man who was set in his style."

A Bit of Contempt

Mr. Leinsdorf's "Jackie Robinson" also had to have displayed some interest in writing for a full orchestra, or at the very minimum to possess no hostility to the idea. This requirement in itself eliminated a good number. "'Professor' Leinsdorf and the other self-appointed guardians of truth and virtue in music view their orchestras as the center of musical life," one of the most talented of the young composers contemptuously remarked in private last summer at Tanglewood. Defiantly, he added: "But if we don't write for the orchestra, there won't be any orchestra."

Mr. Huggler has written for the orchestra, and with considerable acclaim within the musical profession. Gino Cioffi, first clarinetist in the Boston Symphony, calls Mr. Huggler's *Sculptures*, composed from 1960 to 1964 and performed by the Boston Symphony last November, "beautiful, charming—with true, A-1 musical feeling." Mr. Leinsdorf, who pored over hundreds of scores of many composers before recommending Mr. Huggler, says the young composer possesses "genuine talent, a genuine streak of originality."

Mr. Huggler confe[illegible] composing against the tide in his preference for the mass effect. He insists, however, that "there's a place for the broad brush in music, just as there is in art."

He disparages the "musical politics of the moment" among most young composers, the "jockeying for position in the small musical public." Far more than in earlier centuries, composers today tend to write for their peers instead of the public; in Mr. Leinsdorf's words, they "try to distinguish between the small band of *cognoscenti* and a supposed large public of know-nothings."

In other ways, too, Mr. Huggler is unconventional as contemporary composers go. He purposely avoids "running with the pack," insisting: "It's important to me that I feel my own way along." And unlike most musicians, he hopes the teaching position he inevitably must land in order to support his composing will permit him to work not with advanced students, but with students with little knowledge of music. "We spend a lot of time developing musicians in this country," he says. "I don't think we spend enough time developing the audience" through music-appreciation courses.

Nevertheless Mr. Huggler is not reluctant to experiment. *Sculptures* requires a larger brass section than usual and calls for no oboes or bassoons. His unfinished work employs what he calls a "dyadic" (two-part) form; the first movement predominates, and the second movement serves as an epilog.

A Handshake—of Sorts

Mr. Huggler has received almost no formal training in composition. He attended Eastman School of Music in his native Rochester, N.Y., but studied the clarinet and musicology (music history) and not composition. He never met Howard Hanson, a prominent American composer on the faculty at Eastman, while he was an undergraduate. "I've shaken his hand once," he says. "It was when he refused me admittance as a graduate student."

Mr. Huggler first became interested in composing while he was studying musicology as a graduate student at the University of Chicago in 1951. Shortly afterward he took his only formal training in composition, five or six lessons from Dante Fiorillo in New York.

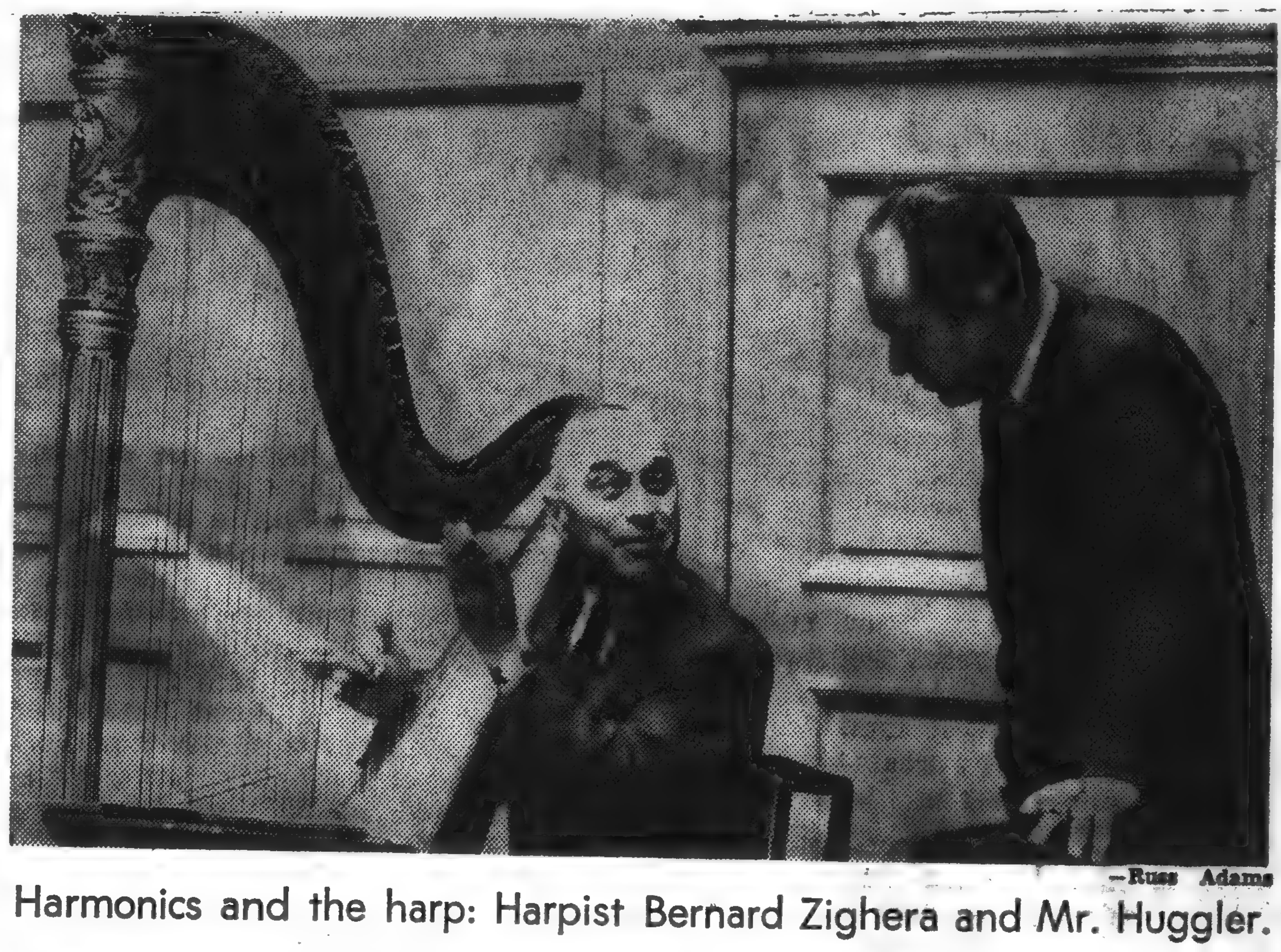
He played second clarinet for the Oklahoma City Symphony from 1952 to 1956—an experience that acquainted him with what the various instruments can and cannot do. Just as important, the experience also acquainted him with what musicians want and don't want to do. "Some of the avant-garde composers will ask a flutist to make a sound like a foghorn," says silver-haired James Pappoutsakis, a veteran flutist with the Boston Symphony. "You can't help resenting it. You've been practicing 30 years to make your tone beautiful, and they ask you to make it ugly."

Working as a Museum Guard

The public first heard Mr. Huggler's work in 1952, when the Oklahoma City Symphony performed the six-minute *Elegy to Federico Garcia-Lorca*, a Spanish poet executed by Franco in the Spanish civil war. In 1956 Mr. Huggler returned to the East, earning his living by playing odd musical jobs, doing free-lance music copying, and working as a guard at the Museum of Modern Art in New York and at the Phillips Collection in Washington, D. C. Finally, in 1962, a Guggenheim Fellowship freed him temporarily to compose full-time in Rome for a year.

The fact that he happened to be a teaching fellow in Cornell's music department when he was tapped by Mr. Leinsdorf still causes him embarrassment. "After all those years of slugging it out, I had to get this when I was what the press calls a 'Cornell University graduate student at the age of 35,'" he complains. "From the brief stories last fall it seemed as if possibly—only possibly—my first piece of work might come out of this year."

Mr. Huggler has written some 60 works so far, including five symphonies that lie unpublished in a bureau drawer. Mr. Leinsdorf's initial inclination last fall had been to perform a 1958 work of Mr. Huggler's, *Ecce Homo*, instead of *Sculptures* — evidence, contends Mr. Huggler, that "even to him, I had been writing music of some worth for a long time."



—Russ Adams

Harmonics and the harp: Harpist Bernard Zighera and Mr. Huggler.

The composer-in-residence program could have caused Mr. Huggler anguished moments far more acute than these. Before he arrived last September, a few frosty musicians in the orchestra agreed to freeze out the intruder if he invaded their domain. Fortunately, thanks to his awareness of the unwritten codes among instrumentalists, he has established excellent rapport with the musicians. "John got the orchestra on his side," says Dr. Norman Lloyd, head of the arts division of the Rockefeller Foundation. "The antagonism that sometimes arises between composers and musicians never developed."

Instead, says Mr. Leinsdorf, the experiment has proved of value to the orchestra members as well as to Mr. Huggler: "It cuts both ways. The musicians are more sympathetic to the composer's problems, and the composer is more aware of the musicians' problems."

Mr. Leinsdorf contends that the composer today in many ways is in a more favored position than the composer of the Eighteenth Century. The days of the individual patron are gone, but gone too are the summary dismissals of composers by angered or displeased princes and dukes. In a way, the foundations have replaced the patrons of old, and usually the artist has complete freedom under the foundation form of patronage.

Mr. Leinsdorf warns that foundations—or Government, if it enters the field—must constantly be on guard against the temptation to act as "cultural commissars." But the artist has a responsibility too, he insists. Too many of the "new breed," he says, have become "foundation squatters," content to live for years off one foundation grant after another in return for skimpy production. And too many abuse the responsibility they have to their art: "When I read, as I read in the paper this morning, of a piece performed in New York yesterday under Mr. Lukas Foss in which nine 'performers' wound up 100 metronomes and then marched off the stage, I begin to wonder."

Whether the composer-in-residence program is the best possible answer, Mr. Leinsdorf cannot yet say.

"You can't judge a program like this after only six months," he said last week, tugging on his white gloves in the back seat of his green Delta 88 limousine. "Maybe in 16 years, we'll know whether we have a Jackie Robinson or not."

—Lee E. Dirks

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Boston's Composer-in-Residence

How An Orchestra Stimulates New Music

BOSTON.

Erich Leinsdorf, the brilliant conductor of the Boston Symphony, stated the danger succinctly last week. "There is a grim future for the symphony orchestra," he said in his Brookline home, "if the young composers [illegible] to turn away from the full orches[illegible] at the same time the orchestra is grow[illegible] more and more popular with the public."

Most young composers today—the Schullers, the Sydemans, the Sollbergers—are doing little to expand the repertoire of symphonic masterworks compiled over the past three centuries. Instead, they are experimenting with new combinations of instruments, almost invariably small in number and bizarre in sound.

To help preserve the full symphony, Mr. Leinsdorf this season inaugurated the first composer-in-residence program ever associated with a major symphony orchestra. Composers for years have received grants to write in solitude in Rome, or to experiment with new symphonic sounds with college orchestras. But this year John Huggler, a 36-year-old composer of exceptional promise, is working intimately with the Boston Symphony under a $13,000 grant from the Rockefeller Foundation.

The White House Interest

The Rockefeller Foundation's enthusiasm for the project is evidence of the current explosion of emphasis on the creative artist in affluent America, an explosion that last week received White House endorsement. President Johnson on Wednesday asked Congress to forswear its traditional opposition to Federal patronage of the arts by establishing a National Foundation on the Arts and Humanities.

The President's proposal, which has strong support in both the Senate and the House, would authorize $10,000,000 in grants and loans to individuals and groups in the first year. "No government can call artistic excellence into existence," Mr. Johnson declared, but the government can "seek to create conditions" under which the artist can flourish.

The artist—in this case, the composer—unquestionably flourishes under the Boston Symphony's experimental composer-in-residence program. Consider the value of just three experiences Mr. Huggler (whose name rhymes with "bugler") enjoyed last week.

One day, at noon, he sat on a piano bench in Mr. Leinsdorf's study and discussed Robert Schumann's overture to Byron's *Manfred* with Mr. Leinsdorf, who has achieved special eminence as a conductor of German opera. "This," said Mr. Leinsdorf, "is one of those strange and rare pieces which is completely Romantic, yet completely Classical."

Two hours earlier, just before a rehearsal in Symphony Hall, he had asked a technical question of Bernard Zighera, the Boston Symphony's first harpist and pianist. Mr. Zighera had gracefully plucked several strings on the harp, then several more, to show Mr. Huggler some tricks about harmonics on the instrument.

Finally, one afternoon after a rehearsal, Mr. Huggler sat in the viola section on the stage and, with perhaps 30 musicians in the symphony, listened raptly to guest conductor Leopold Stokowski read an article he had written recently about Charles Ives' *Fourth Symphony.* Mr.

Please Turn to Page 16, Column 1

Composer John Huggler (second from right) and two members of the Boston Symphony listen to guest conductor Leopold Stokowski.

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Herald (m)
BOSTON, Mass.
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Leinsdorf Enthusiastic

Symphony to Pilot Composer Project

By McLAREN HARRIS

For a year beginning this fall the Boston Symphony Orchestra will find itself in a unique and pioneer position with relation to contemporary music, being able to claim the first composer-in-residence ever retained by a symphony orchestra.

One of the originators of the idea and probably its most enthusiastic supporter is Symphony conductor Erich Leinsdorf and the tiring trials of a three-hour open rehearsal at Tanglewood last Saturday could not dim his gleam of anticipation.

SPONSOR INTEREST

"Mr. Leinsdorf, how did the Rockefeller Foundation come to sponsor this project?"

"The Foundation, of course receives a great many requests for aid for all sorts of things and from all kinds. In our case no plea or request was ever filed. Recently I was asked to assist in a study of the Foundation's music program, and during that period the idea arose in casual conversation over lunch.

"In discussing some problems of modern music I pointed out that the association between most contemporary composers and symphony orchestras has been allowed to diminish, and since the public's greatest connection with music is through orchestras, composers no longer really know their audience. Instead we get works for curious combinations like 14 violins and two sopranos, which have rare chances for performance."

COMPOSER-PUBLIC RELATION

"One of the objectives of our program," continued Mr. Leinsdorf, "is to re-establish a speaking acquaintance between composer and public by seeking a return to the orchestra as a natural medium of composition.

.."The composer will be able to hear a lot in peace, to experiment, to assess each instrument's capabilities and to understand the orchestra as a collective mechanism. It will be very much like basic research."

"What about the criteria for selection of your first man?"

"We wanted to be as sure as possible of an original talent, not a mirror for someone else's ideas," he said. "Also, it had to be a composer not well known, for the object is to stimulate growth and not just reaffirm existing practice.

'MUST BE YOUNG'

"And the composer must be young in order for his progress to be followed for as many years as possible. I believe John Huggler, who is now in the graduate program at Cornell, represents an excellent prospect; he has written many works, several for orchestra, and has original and promising concepts."

"Ours is the pilot project, what airplane manufacturers call the prototype," concluded Mr. Liensdorf, "and in a situation such as this the first man must be a success. I hope that the press will follow Mr. Huggler in the years after his residence here and report the results to the public.

"I would hope as well that this program will gradually become practice with many orchestras — say 10; it would mean that 10 composers in a year would have this experience, and a hundred in ten years. The effects on contemporary music could be very significant indeed."

APITAL CITY NEWS BUREAU
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NEWSPAPER
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COMPLETE NEW YORK
STATE SERVICE

ROCHESTER TIMES UNION
Saturday, June 27, 1964

New Break for Composers

Leinsdorf, Ex-City Musician Join in Orchestra Project

Two ex-Rochesterians are involved in a Rockefeller Foundation project to help young composers become better acquainted with the workings of a big symphony orchestra.

They are Erich Leinsdorf, music director of the Boston Symphony, and John S. Huggler, who will be composer-in-residence with the orchestra for a year under a $13,000 grant from the foundation.

Huggler, son of Mrs. Edwin J. Huggler, 139 Gillette St., and the late Mr. Huggler, is a Rochester native, graduate of Eastman School of Music and presently a graduate assistant in the Cornell University music department.

Leinsdorf is a former conductor of the Rochester Philharmonic (1947-56).

• • •

IN 1962 HUGGLER was named winner of a $5,000 Guggenheim Award.

Leinsdorf

Huggler

Following his graduation from Eastman in 1950 he was a clarinetist in the Oklahoma City Symphony conducted by former Rochester Civic Orchestra director Guy Fraser Harrison.

Huggler, 35, is married and the father of two children. His year with the Boston Symphony begins in September.

• • •

THIS IS THE PILOT phase of the Rockefeller Foundation project, according to Leinsdorf, who was quoted as saying that "if this works out, it ought to be done by 20 orchestras each year."

He added that the object of the program is to correct a lack of understanding between composers, the orchestras and musicians and the public for which they play.

"If he (the composer) lives with a performing organization," said Leinsdorf, "he can gain the feeling that audiences are wide awake and willing to gain from new experiences."

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rch in science. "Mr. Huggler has no duties, no distractions," he says. "How he times himself, that is his business." The composer is under no obligation to produce any compositions. Similarly, the orchestra is under no obligation to perform any compositions he does pro-

true, A-1 musical feeling." Mr. Leinsdorf, who pored over hundreds of scores of many composers before recommending Mr. Huggler, says the young composer possesses "genuine talent, a genuine streak of originality."

Mr. Huggler confesses that he is com-

BROOKLYN, N. Y.
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JUL 1 1 1964 Rockefeller

Rockefeller Grant to Boston Symphony To Provide for Composer-in-Residence

Mr. Henry B. Cabot, President of the Trustees of the Boston symphony Orchestra, has announced that the Orchestra has received a grant from The Rockefeller Foundation for a pilot program enabling a composer to be in residence with the Boston symphony throughout its 1964-1965 season. The grant was made under the Foundation's Cultural Development program, to allow a young composer to observe the many musical facets of a busy symphony orchestra. At the same time the entire Boston Symphony Orchestra will have the opportunity to become well acquainted with the musical thinking of the composer.

In acknowledging the Rockefeller grant, Mr. Cabot said, "The Rockefeller Foundation grant provdes the Boston Symphony Orhcestra and a young composer with a unique opportunity. This will be a great challenge for all of us concerned, and we are extremely grateful to the Foundation for selecting the Orchestra for this pilot program."

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, made known at the time of Mr. Cabot's announcement that he has selected John Huggler as the Orchestra's composer-in-residence under the Rockefeller grant. "The basic philosophy behind the idea of having a composer-in-residence with an orchestra for a twelve-month period is the same as that which brought painters to Paris," Mr. Leinsdorf said. "The composer-in-residence would first of all live with a symphony orchestra and get to know it more intimately than is possible any other way. From an intimate acquaintance will come, I am confident, novel concepts of orchestra sonority which in the past have always been created by those composers who were, as performers, intimately associated with orchestras. The composer would have the opportunity during his year's residence to ask that specific ideas of his be tried out for his benefit, either by individual members of the orchestra demonstrating specific instrumental effects, or even part of a rehearsal being given to a trial of something he may wish to test," Mr. Leinsdorf continued. "Mr. Huggler has impressed me as a composer and person most appropriate to be the right individual, who is willing and able to meet the challenge, for a year as composer-in-residence with the Boston Symphony Orchestra. We shall endeavor in the coming year to make this pioneer venture a notable achievement in the deve opment of the contemporary musical scene."

John Huggler is presently a Graduate Assistant in the Music Department of Cornell University. Though no plans have been formulated for his composing a work during the next season, the Rockefeller grant will allow Mr. Huggler to gain a first-hand knowledge of an orchestra, an experience which may prove to be of greater value to music than would be the commissioning of a single composition. Mr. Huggler is a native of Rochester, New York, and received a Bachelor of Music from the Eastman School of Music. He has also studied with Otto Gombosi and Dante Fiorello. For four years he performed as a clarinetist with the Oklahoma City Symphony and was a Guggenheim Fellow in Rome during 1962-1963. He has composed several works for orchestra in addition to a considerable amount of chamber music. Mr. Huggler, who is 35, is the father of two children. He plans to move to Boston early in September for the opening of the Boston Symphony Orchestra's eighty-fourth season.

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Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

JUL 19 1964

Rockefeller Grants

The Rockefeller Foundation has devised a plan and made substantial financial appropriations to encourage the composition and performance of symphonic music in the United States.

Among the recipients are the symphony orchestras of Dallas, Utah (Salt Lake City), St. Louis, New Orleans and Buffalo. These orchestras, under their regular conductors, will move to nearby universities where they plan to present well-rehearsed first performances of symphonic works by American composers, and cooperate in workshops for outstanding music students.

Most of the grants range from $8,000 to $20,000.

BSO Included

Special curriculum of the Rockefeller Foundation is a pilot program enabling a composer to be in residence with the Boston Symphony Orchestra throughout its 1964-1965 season.

Erich Leinsdorf, conductor of the Boston Symphony, has selected John Huggler as the orchestra's composer - in -residence. Huggler is presently a graduate assistant in the music department of Cornell University.

What looked like a press release from one of the more rampant jazz festivals actually came from the sedate sanctum of the Berkshire Music Festival, now in progress at Tanglewood.

In case you're concerned over your physical and material protection, be advised that Pinkerton's National Detective Agency is helping local and state police in assisting Tanglewood audiences and visitors this summer.

The Pinkerton force consists of four men under the direction of J.C. Bearden, supervisor of security, and under the supervision of James Kiley, supintendent of Tanglewood.

OKLAHOMA CITY, OKLA.
ADVERTISER
W. 39.298

JUL 16 1964 Rockefeller

FOR BOSTON SYMPHONY

City Clarinetist First Composer in Residence

John Huggler, 35, a member of the Oklahoma City Symphony clarinet section for four years, has been chosen the Boston Symphony's first composer in residence.

A Rockefeller Foundation grant of $13,000 has been made to the Boston Symphony for this purpose. It is the initiation of a program by which other notable young composers may have an opportunity to spend a year in symphonic composition under the favorable conditions rendered by a composership in residence.

"If this work out" said conductor Erich Leinsdorf, of the Boston Symphony, "it should mean 20 composers in residence with 20 orchestras." He added, "The cost, by foundation standards, is small."

Huggler was born in Rochester, N.Y.; was graduated from Eastman School of Music; held a Guggenheim fellowship for a year in Rome in 1962-63; and has been most recently a graduate assistant in Cornell University's music department. Since leaving Oklahoma City, he has married and fathered two children.

Some of his music has been performed by the Oklahoma City Symphony under Conductor Guy Fraser Harrison.

"In one year with us," said conductor Leinsdorf, I think he can jump five, eight or 10 years in development. He will have access to our rehearsals, to our musicians, our library, the management, and me.

"And he is under no obligations. We'd hope, of course, that if he wrote something, we'd get first crack at it. But there are no strings attached."

Huggler was composing regularly while living in Oklahoma City, and once said here that the only principle of composition he followed was that of "infinite variation."

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Box 2078, Boston 6

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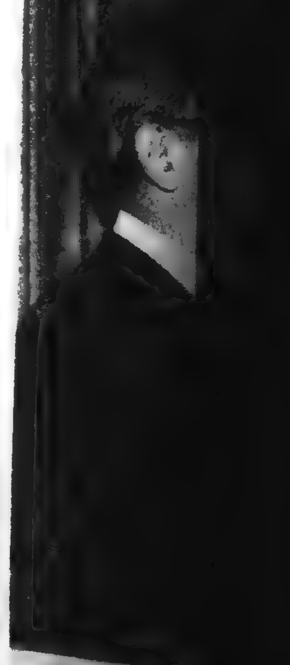

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168

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JUL 1 1 1964

Rockefeller Grant to Boston Symphony To Provide for Composer-in-Residence

Mr. Henry B. Cabot, President of the Trustees of the Boston symphony Orchestra, has announced that the Orchestra has received a grant from The Rockefeller Foundation for a pilot program enabling a composer to be in residence with the Boston symphony throughout its 1964-1965 season. The grant was made under the Foundation's Cultural Development program, to allow a young composer to observe the many musical facets of a busy symphony orchestra. At the same time the entire Boston Symphony Orchestra will have the opportunity to become well acquainted with the musical thinking of the composer.

In acknowledging the Rockefeller grant, Mr. Cabot said, "The Rockefeller Foundation grant provdes the Boston Symphony Orhcestra and a young composer with a unique opportunity. This will be a great challenge for all of us concerned, and we are extremely grateful to the Foundation for selecting the Orchestra for this pilot program."

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, made known at the time of Mr. Cabot's announcement that he has selected John Huggler as the Orchestra's composer-in-residence under the Rockefeller grant. "The basic philosophy behind the idea of having a composer-in-residence with an orchestra for a twelve-month period is the same as that which brought painters to Paris," Mr. Leinsdorf said. "The composer-in-residence would first of all live with a symphony orchestra and get to know it more intimately than is possible any other way. From an intimate acquaintance will come, I am confident, novel concepts of orchestra sonority which in the past have always been created by those composers who were, as performers, intimately associated with orchestras. The composer would have the opportunity during his year's residence to ask that specific ideas of his be tried out for his benefit, either by individual members of the orchestra demonstrating specific instrumental effects, or even part of a rehearsal being given to a trial of something he may wish to test," Mr. Leinsdorf continued. "Mr. Huggler has impressed me as a composer and person most appropriate to be the right individual, who is willing and able to meet the challenge, for a year as composer-in-residence with the Boston Symphony Orchestra. We shall endeavor in the coming year to make this pioneer venture a notable achievement in the development of the contemporary musical scene."

John Huggler is presently a Graduate Assistant in the Music Department of Cornell University. Though no plans have been formulated for his composing a work during the next season, the Rockefeller grant will allow Mr. Huggler to gain a first-hand knowledge of an orchestra, an experience which may prove to be of greater value to music than would be the commissioning of a single composition. Mr. Huggler is a native of Rochester, New York, and received a Bachelor of Music from the Eastman School of Music. He has also studied with Otto Gombosi and Dante Fiorello. For four years he performed as a clarinetist with the Oklahoma City Symphony and was a Guggenheim Fellow in Rome during 1962-1963. He has composed several works for orchestra in addition to a considerable amount of chamber music. Mr. Huggler, who is 35, is the father of two children. He plans to move to Boston early in September for the opening of the Boston Symphony Orchestra's eighty-fourth season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

JUL 1 9 1964

Rockefeller Grants

The Rockefeller Foundation has devised a plan and made substantial financial appropriations to encourage the composition and performance of symphonic music in the United States.

Among the recipients are the symphony orchestras of Dallas, Utah (Salt Lake City), St. Louis, New Orleans and Buffalo. These orchestras, under their regular conductors, will move to nearby universities where they plan to present well-rehearsed first performances of symphonic works by American composers, and cooperate in workshops for outstanding music students.

Most of the grants range from $8,000 to $20,000.

BSO Included

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OKLAHOMA CITY, OKLA.
ADVERTISER
W. 39,298

JUL 16 1964

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Some [illegible] his music has been [illegible] the Oklahoma City [illegible] Conductor Guy Fraser [illegible].

"In [illegible] year with us," said conductor Leinsdorf, I think he can jump five, eight or 10 years in development. He will have access to our rehearsals, to our musicians, our library, the management, and me.

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MISCELLANEOUS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 8,000

TO BE HONORED--Erich Leinsdorf, conductor of the Boston Symphony Orchestra, will receive a citation from the Brotherhood Temple Ohabei Shalom, Brookline, at a Dinner Meeting on Tuesday, Sept. 22 at 6:30 p.m. at the Temple Hall. According to Stanley Brown, president of Brotherhood, Mr. Leinsdorf will be honored for his outstanding contribution to the world of music. Principal speaker will be Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra. Rabbi Albert S. Goldstein will also speak. The program will include members of the New England Conservatory Chorus, directed by Lorna Cooke deVaron, conductor, with Alex Zimmer as soloist with the chorus. Chairman of the meeting is Brotherhood Past President, A. Fred Prager. Some 700 are expected to attend the event, to which wives are also invited.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 144,855

SEP 23 1964

Conductor Is Honored

Temple Ohabei Shalom honored Boston Symphony conductor Erich Leinsdorf (second from right) and Symphony official Henry B. Cabot (second from left) Tuesday. Temple Pres. Stanley Brown (left) and Chairman A. Fred Prager (right), directed the ceremony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 10,450

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

OCT 1 1964

HONORED BY T.O.S. MEN--Erich Leinsdorf, music director of the Boston Symphony Orchestra, was cited at the recent Dinner Meeting of the Brotherhood of Temple Ohabei Shalom, Brookline, in recognition of his contributions to the musical world. Participating included (left to right): Rabbi Albert S. Goldstein, spiritual leader of the Temple; Stanley Brown, Brotherhood president; Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra; Mr. Leinsdorf; A. Fred Prager, meeting chairman; and Cantor Alex Zimmer, who performed as soloist with the New England Conservatory Chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 161,453

SEP 23 1964

Erich Leinsdorf Cited At Brotherwood Fete

Erich Leinsdorf, director of the Boston Symphony Orchestra, was honored last night by the 700 members of the Brotherhood of Temple Ohabei Shalom, Beacon street, Brookline, at their annual dinner.

Leinsdorf was presented a plaque inscribed, "for meritorious service in advancing the highest tradition of the performing arts."

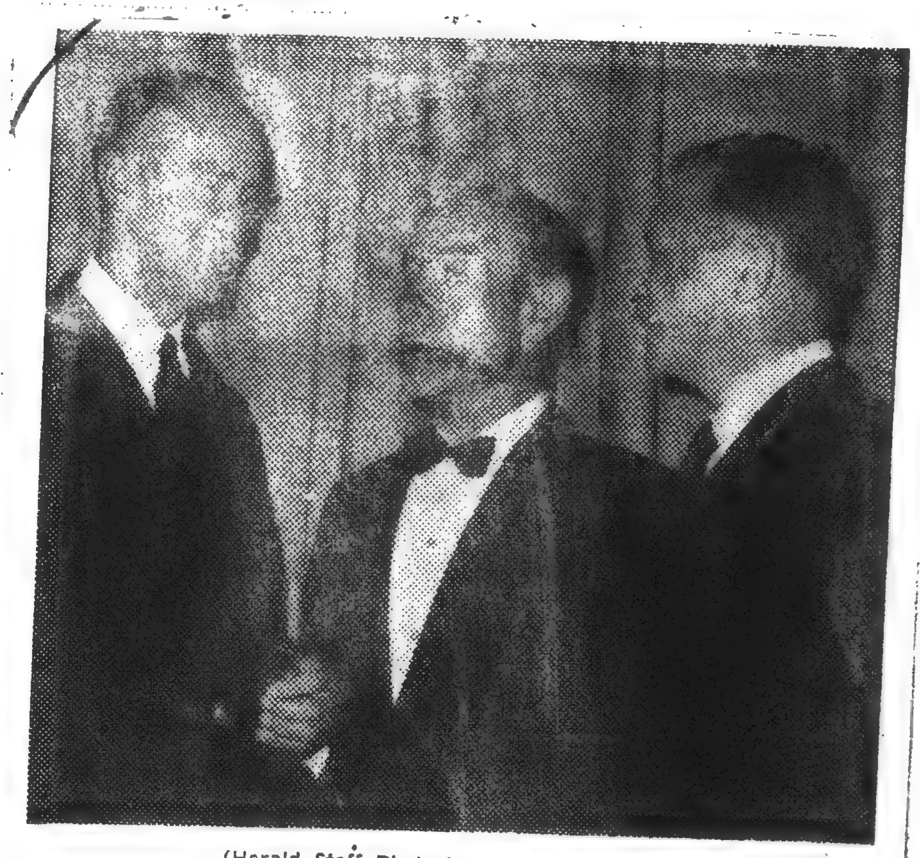
The program included a greeting by Governor Peabody and selections by the New England Conservatory Chorus, directed by Lorna Cooke deVaron. The principal speaker was Henry B. Cabot president of the board of trustees of the Boston Symphony Orchestra.

Other head table guests were Chief Justice Raymond S. Wilkins of the Supreme Court, a trustee of the orchestra; Arthur Fiedler of the Boston Pops; Dr. Edward Gilday, conductor of the Handel and Haydn Society; A. Fred Prager, dinner chairman, and Stanley Brown, president of the brotherhood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

SEP 23 1964



(Herald Staff Photo by Ronald Donovan)

LEINSDORF HONORED—Erich Leinsdorf, Boston Symphony conductor, chats with guests and members of Brotherhood of Temple Ohabei Shalom after receiving annual award last night. From left Henry B. Cabot, Leinsdorf and A. Fred Prager.

Erich Leinsdorf Is Honored At Brotherhood Annual Fete

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

SEP 17 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BROOKLINE, Mass.
Weekly Circ. 8,000

SEP 17 1964

TO HONOR CONDUCTOR -- Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra, (seated), meets with Brotherhood Temple Ohabei Shalom officers to discuss details of the Brotherhood's Sept. 22 meeting at the Temple Hall, 1187 Beacon Street, Brookline, when a citation will be presented to Erich Leinsdorf, music director of the Boston Symphony Orchestra. Mr. Cabot will be principal speaker of the evening. Rabbi Albert S. Goldstein will also speak, and Cantor Alex Zimmer will be a soloist with the New England Conservatory Chorus, under the direction of Lorna Cooke deVaron. Shown with Mr. Cabot are, (from left): Stanley Brown, Brotherhood president and A. Fred Prager, meeting chairman.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

SEP 8 1964

Ohabei Shalom Men to Honor BSO Conductor

Erich Leinsdorf, musical director of the Boston Symphony Orchestra, will receive a citation from Brotherhood Temple Ohabei Shalom, Brookline, at a dinner meeting on Tuesday, Sept. 22 at 6:30 p.m. at the Temple Hall. Stanley Brown will preside.

ERICH LEINSDORF

Principal speaker will be Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra. Rabbi Albert S. Goldstein will also address the estimated 700 who will attend.

Participating in the program will be members of the famed New England Conservatory Chorus, performing under the direction of Lorna Cooke de-Varon, with Cantor Alex Zimmer as soloist. Chairman of the meeting is Brotherhood Past President A. Fred Prager. The Brotherhood has made provision for wives of members to also attend the dinner.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

SEP 27 1964

Robert Taylor's Notes

Eighth Symphony By Walter Piston Due This Winter

By ROBERT TAYLOR

With the opening of the 84th season of The Boston Symphony Orchestra comes announcement that Walter Piston has been commissioned by the orchestra, that he has been working on a new symphony and that the Eighth will be played during the second half of the winter season.

The tidings are, naturally, bright, and indicative of the determination of Mr. Leinsdorf to make the BSO serve a creative function of the broadest potential scope. The text of the announcement adds:

"Mr. Piston revealed that in his discussions with Erich Leinsdorf he had proposed several possibilities concerning the form of the new piece. The composer suggested a symphony, various concerti, a Concerto Grosso, or symphonic variations.

"Mr. Piston indicated, however, that he had a strong desire to do a symphony because of his great pleasure in hearing the performance of his Symphony No. 7 by The Boston Symphony Orchestra at Mr. Leinsdorf's first concert as Music Director, on September 21, 1962. With agreement concluded, Mr. Piston began work on his Symphony No. 8 this past summer."

MR. LEINSDORF spoke of the new commission as an expression of esteem on the part of the orchestra and its director, honoring a distinguished American composer in his 70th year; and Walter Piston stated that, on his part, he had been won over by Mr. Leinsdorf's appeal 'to write us something to play.'

"I like to write music that people want to play," Mr. Piston continued, "and particularly for The Boston Symphony Orchestra with whom I grew up." The new symphony, he said, would be in three movements.

In the customary exchange of courtesies, we may note a few significant facts. First, Mr. Piston's commensensical attitude toward his selection;

WALTER PISTON

second, the long-term association of the orchestra and the creative artist, third, the fact that the composer is already at work and a specific time period has been defined.

OF ALL OUR outstanding composers Piston seems to operate best within the terms imposed by commission. His Second (if we remember right) was commissioned by Columbia University; his Symphony No. 3 by the Koussevitzky Foundation; his Symphony No. 4 by the University of Minnesota, and No. 7 by the Philadelphia Orchestra.

The point is small, but perhaps significant when we recall the array of commissions awarded in celebration of The Boston Symphony's 75th anniversary. Some were executed in the most perfunctory way; indeed, one prominent American composer simply revised an earlier piece. Which seemed to me dodging a responsibility, although the man may have been overburdened at the time.

Others came straggling onto the programs through the years. Just last February we heard Leonard Bernstein's "Kaddish," which was certainly a belated response. If these commissions were to celebrate an anniversary they failed their purpose.

THE PROBLEM of commissioned music is a delicate issue. Expecting every composer to confirm to limitations of time is not practical. You can't tell a creative talent to cut out a symphony of a concerto the way a teilor fashions a suit to a client.

Yet this is precisely what Mr. Piston does, and I would consider it, within the homely confines of the artisan's analogy, a thoroughly professional approach. He himself has declared the essential fact that he confronts:

"Each new work is for me the start of a new problem, a new adventure the outcome of which I am never able to predict. It is in a sense another study towards the perfect balance between expression and form."

The imponderable, the unpredictable element—I shall not attempt to speculate on Mr. Piston's secret. Yet we live in a world where the Esterhazys have been replaced by the institutional grant. Walter Piston has adapted to the new culture successfully without impairing his imaginative powers. Not all can do it, still it makes one wonder about our concepts of inspiration which linger from the romantics. At 70 Mr. Piston remains among our most inspired, and comissioned, art-

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Register (e)
NEW HAVEN, Conn.
Circ. 98,547

SEP 27 1964

Piston To Compose W[illegible] For Boston Symp[illegible]

BOSTON (UPI)— Maine [illegible] composer Walter Piston [illegible] write a symphony for the [illegible] ton Symphony Orchestra's [illegible] season, it was announce[illegible] day.

The three-part work [illegible] ton's eighth in the sy[illegible] form and will be [illegible] during the second half [illegible] orchestra's new season [illegible] opened Friday.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

SPT 6 1964

FROM SPACE PROPULSION TO FIRST VIOLIST IN BSO

By HOWARD KLEIN

HOW do you become principal violist with the Boston Symphony Orchestra? It's easy. Work as a research chemist for the National Aeronautics and Space Administration in Cleveland for eight years, get into the Boston orchestra as a last-desk second violinist, then, when the principal violist announces he is leaving Boston to join the Philadelphia Orchestra, audition for his job and get it.

This may not be the only route to follow, but it is the one 24-year-old Burton Fine chose, and it worked. He takes over as principal violist this fall when Joseph de Pasquale moves to Philadelphia. Mr. Fine's winning the post came as a surprise to everyone except himself, for he was confident of his chances.

This past year was not only his first with the Boston Symphony, it was his first as a professional musician. But his career in music was well founded. He studied violin with Ivan Galamian for five years in Philadelphia, four of them as a student at Curtis Institute of Music.

Because his parents were against a musical career, the 18-year-old Curtis graduate accepted a scholarship to the University of Pennsylvania where he majored in physical chemistry. At the age of 24 he had his Ph. D. from the Illinois Institute of Technology, and that same year—1955—he got a job with NASA in Cleveland.

Mr. Fine, a baby-faced man with greenish eyes, short, fine black hair and hesitating speech, disparaged his scientific work during a break in an orchestra rehearsal at Tanglewood recently.

A Job

"I worked on problems of aircraft and space propulsion," he said. "Just before I left NASA I was in flame sampling. But I'm not a research man, I'm not an original thinker in the field. I always knew my career would be in music. What I had was a job."

The violin had never been abandoned completely. While in Cleveland with NASA, Mr. Fine played in the string quartet that provides music for the Sunday services of the local Unitarian Church, which has Robert Shaw as its musical director. Besides forming the nucleus of instrumentalists for Byrd and Bach choral works, the group played movements of quartets by Beethoven, Haydn, Bartók and Piston.

An advertisement taken by the Boston Symphony in the International Musician attracted Mr. Fine's attention. A position in the second-violin section was open. He wrote to Rosario Mazzeo, the personnel manager, who sent a telegram back on a Monday saying the auditions were that Wednesday. (The ad Mr. Fine saw was two weeks old.)

He took Tuesday off and practiced, went to Boston on Wednesday and got the job. He was notified of this in February 1963 and reported to work the following September.

Then in December it was learned that Mr. de Pasquale was leaving. Auditions were set for January. Mr. Fine started practicing viola with gusto. In the month between announcement and audition he had accomplished what he set out to do—he won the audition.

Burton Fine

Got his job through an ad

Some string players feel playing violin and viola is incompatible because of the difference in left-hand finger-extension in the low positions. But Mr. Fine agrees with Oscar Shumsky, a violinist teaching at the Juilliard School of Music, who shows that both can be played by giving programs for solo violin and viola.

"In fact," Mr. Fine suggests, "digging in on the viola will help your violin tone if you have trouble getting into the string. It's true, you can become too used to playing one or the other, but a little practice loosens you up. It is less demanding to be a violist, also, because you don't need a Paganini technique."

Although he would not discuss exact figures, Mr. Fine stated that leaving NASA for the Boston orchestra had meant a slight reduction in income. But when he begins leading the viola section in September he'll be making a little more than previously.

Flutist Wife

"I didn't even tell June when I sent that first letter to the orchestra," he said. June is his wife, who is a flutist. They have two boys. "I told her about it when I got the telegram, though. She was pleased with the idea. Some Cleveland Orchestra men had told me to go ahead, and it was then or never. We both felt the same way about it. June said 'You have almost no chance of getting the job, so why not get it out of your system?'"

He did. NASA lost a research chemist and the Boston Symphony got a new first violist.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

1964

NEW ENGLAND NEWSCLIP
Boston 02105 - 742-4200

QUINCY, MASS.
Patriot-Ledger
Eve. Circ. 4 ,932

SEP 24 1964

NEW ENGLAND NEWSCLIP
Boston 02105 - 742-4200

BOSTON, MASS.
Sunday Globe
Sun. Circ. 43 ,105

SEP 27 1964

England Newsclip Agency, Inc.
2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,093

New Piston commission

The Boston Symphony Orchestra announces that it has commissioned Walter Piston to compose a new work for orchestra, which will be performed in the second half of the winter season. Mr. Piston revealed that in his discussions with Erich Leinsdorf, music director, he had proposed several possibilities concerning the form of the new piece. Mr. Piston indicated, however, that he had a strong desire to do a symphony, and thus began work on his Symphony No. 8 this past summer.

Speaking of the new commission Mr. Leinsdorf said, "As an expression of our warm good wishes for Mr. Piston's 70th year, the Boston Symphony Orchestra has asked the composer for a new work on a commission basis."

"I like to write music," Mr. Piston explained, "that people want to play and particularly for the Boston Symphony Orchestra with whom I grew up." The composer also stated that the new Symphony No. 8 will be in three movements.

NEW ENGLAND NEWSCLIP
Boston 02105 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

SEP 25 1964

At Boston Symphony 50 & 25 Years Ago

The first pair of concerts of the Boston Symphony season 50 years ago, 1914-15, was conducted by Dr. Karl Muck. The program was Beethoven's "Eroica"; the Brahms Haydn Variations; Strauss' "Don Juan"; and Weber's "Euryanthe" Overture.

The first pair of Boston Symphony concerts 25 years ago, 1939-40, was conducted by Dr. Serge Koussevitzky. The program was d'Indy's Symphonic Variations "Istar"; Debussy's "La Mer"; and Beethoven's "Eroica".

That year, Koussevitzky prefaced the regular season with two concerts "in honor of the American Composer." At the first of these he lead Arthur Foote's Suite in E for Strings; excerpts from Deems Taylor's Suite, "Through the Looking-Glass"; the "Angelus", from Henry Hadley's Third Symphony; "Skyscrapers", a ballet of American Life, by John Alden Carpenter, with Dorothy Maynor and Leonard Franklin as soprano and tenor soloists; and Howard Hanson's "Romantic" symphony.

The second of these special programs began with the premiere of the "American Festival Overture" by William Schuman, and continued with the Gershwin Piano Concerto played by Abram Chasins; the Symphony No. 3 by Roy Harris; and Randall Thompson's Symphony No. 2.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

SEP 24 1964

ELLIOT NORTON WRITES:

Leinsdorf Cites Danger To Artist in Easy Life

(Reprinted from yesterday's late editions)

On the platform as on the podium, Erich Leinsdorf is impressive. He speaks simply and comes to the point directly. At a dinner tendered in his honor by Temple Ohabei Shalom of Brookline, he made the point that he does not intend to be trapped on "the dinner circuit" and suggested that other artists had better stay away, too. He believes, he said, that America has "taken the cultural leadership away from Europe," that we have great potential, great raw material, great artists in the making here "not only in music, but in literature and in painting." But these are in danger from "middle class living" and if they hope to succeed as artists they had better guard against it.

"Middle class living" he described as easy living, the life of comfort and of adulation; of the dinner circuit.

Elliot Norton

Today, said Director Leinsdorf, artists have become fashionable. Never before has their been so much adulation for musicians. They are feted and awarded. Honors are bestowed on them. This, he admitted, is pleasant and heartening. But it isn't good for the serious artists, because it will keep him from his work.

In the time of his life, he said, he has seen a good many promising artists begin a career in a burst of creativity which ended when they succumbed to "middle class living."

Their successors, the young men who are ready and willing and able to make careers in the arts had better learn now that "a Spartan outlook is necessary" for the kind of success that endures.

TOTAL DEDICATION

His own kind of work, he said, involves a total dedication to music for "twenty-four hours of the day and fifty-two weeks of the year." Anything less would be too little

Standing up in front of the orchestra, in the actual process of conducting, would seem to the layman to be the principal work of a music director. Mr. Leinsdorf pointed out that his duty and that of others in comparable positions is vast and endless, requiring total dedication.

"We have," he pointed out "three centuries of music to consider and to study." From that great body of work, the conductor must select the best and make a prodigious effort of a true interpretation. This is his real task.

The composer puts his heart and his art into a great work, a symphony perhaps. The conductor must examine it carefully, with sympathy and sensitivity and in the greatest detail in order to understand.

That the composer's intention is clearly stated in the procession of notes on the printed manuscript, he denied; it must be sought, determined by insight and by effort.

What he says makes sense, and it applies in the theater as well as in music. We lose playwrights to "middle class living" almost every season. Having struggled to popular success, they become occupied with enjoying the public and private life of a popular writer. When they get down to work again, they have little to say.

The good ones have followed "the Spartan way" of life. Eugene O'Neill did, and he is still our greatest playwright. Tennessee Williams allowed himself to become a lion at parties in New York after the success of "A Streetcar Named Desire," but recognized the truth after a few months and quietly left for a small town in Mexico, where he could get back to working hard every day, which he has done ever since.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Circ. 438,953

OCT 24 1965

Mrs. Leinsdorf Under Surgery

Mrs. Anne Leinsdorf, wife of Erich Leinsdorf, conductor of the Boston Symphony Orchestra, underwent major surgery at Beth Isarel Hospital Saturday.

Mrs. Leinsdorf is the former Anne Frohnknecht of New York City. The Leindorfs were married in 1939 and have five children.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

OCT 26 1965

Thorndike Named BSO Treasurer

BOSTON — John Thorndike has been named treasurer of the Boston Symphony Orchestra to succeed Richard C. Paine, who is retiring after a tenur of 20 years.

Mr. Thorndike is a native of Chestnut Hill and a graduate of Harvard College, where he is assistant to the treasurer.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 22 1964

Creative Criticism

To the Editor of The Herald:

Music critics could use an association of ideas to make clearer to the public the character of a new music composition.

For example the Eliot Carter boondoggle (presented by the BSO Oct. 10) could be described as "much ado about nothing."

The Berger creation (presented by the BSO Oct. 3) could aptly be called "a short circuit."

Many of last year's crop of new musical ragweeds could be termed "flat tires" while others could best be described as "big noises' and-or "blowhards."

I think that such an association of ideas would make clearer to the public the character of the music that the critics labor to describe.

EDWARD BERNARD
Dorchester

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

OCT 21 1964

★ ★ ★

BOSTONIANS ARE buying out Symphony tomorrow night for the London Symphony. Perhaps it's a sentimental tribute to the late beloved Pierre Monteux (BSO conductor 1919-24). All oldsters of spirit should remember his comment when at 86 he was given permanent appointment as conductor of the London Symphony.

"This contract is for 25 years," he said. "I insist on an option for a further 25 years."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

OCT 31 1964

Today in Soc

Follou Greet

By MARJORIE W. SHERMAN

Even before they crossed Huntington av. to greet Sir John Barbirolli at Symphony Hall Friday, a great many of his erudite audience felt that they knew him well, thanks to the B.S.O.'s wise and witty Harry Ellis Dickson.

Speaking at Mrs. Anthony Kutten's symphony luncheon at the Midtown, violinist Dickson, who conducts this morning the opening concert of the youth series he founded, now in its sixth season, enthralled Boston symphony-goers with glimpses of rehearsals with Sir John, the orchestra breaking into applause after each practice. Sir John was a cellist at 11.

The luncheon was in honor of the music of Britain and special guests included Her Majesty's man in Boston, Consul General John N. O. Curle, who spoke with knowledgeable interest of music both here and in England before joining Mrs. Kutten and Mrs. Curle at the flag and flower-decked head table, where other guests included Dr. Edward Eames, president of the English-Speaking Union, Mrs. Charles E. Bacon and Mrs. George Bemis, who are among the few women in Boston to be awarded the Order of the British Empire. Diggory Venn, representing the Museum of Fine Arts, and Mr. and Mrs. Ronald Arker-Simmons.

A capsule history of the music of England from the 12th century to contemporary composers made absorbing listening and series subscribers to the luncheons shared their tables so that extra guests could be welcomed.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02105 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

OCT 2 1964

Today in Soci

Semina To Beg

By MARJORIE W. SHERMAN

Seminars on Symphony, to be given under the able aegis of the New England Conservatory of Music, will begin Oct. 9. These symphony analyses will be made by conservatory staff members and will stress a major work to be performed that afternoon by the Boston Symphony Orchestra.

The series will be sponsored by the Friends of the Conservatory, who first joined forces in the early 1950's to raise funds for student scholarships, and now include more than 600 active volunteers.

172

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

PROVIDENCE, R. I.
Sunday Journal
Sun. Circ. 194,795

OCT -4 1964

BOSTON SYMPHONY conductor Erich Leinsdorf relaxes at home with wife and daughters, Jennifer and Hester.

Even Leinsdorf Doesn't Like To Hear Youngsters Practice

By RUTH TRIPP
Journal-Bulletin Music Critic

FATHERS, TAKE HEART! You are not alone! Erich Leinsdorf can't stand the sound of his children's practicing, either. Amazing as this forthright admission may sound, is it not understandable, since his job requires him to hear composite sound of the Boston Symphony Orchestra's practicing? This is enough.

It all came about when I asked Mr. Leinsdorf what his children were doing in music. It was my privilege to have an interview at Symphony Hall with the renowned conductor this week, at the close of a morning rehearsal. The conversation flew fast and furiously around the subject of musical education in this country.

Make no mistake about it, Leinsdorf believes in the value of practicing and practicing hard. He thinks that the best teaching of music in the world is being done at the present time in this country, that there is no longer a pressing need to go to Europe to find it and that the greatest need of the colleges and conservatories here is better students. The finest teacher is of no use without a student eager to work.

To get back to the Leinsdorf children, Jennifer, the youngest, who is 12, plays viola "quite well," in her father's estimation. She and her sister Hester, 15, are students at Beaver Country Day School in Boston. The viola practicing can go on in the Leinsdorf home in Brookline, in a room far removed from any area where it might be overheard. There was genuine fatherly pride in the modest admission about Jenny.

Leinsdorf is sure that Leopold Mozart stood over Wolfgang and made him practice. Leinsdorf said, "It is very nice to be liberal but nobody wants to hear practicing. No parent wants to stand behind a child like a harridan and scold constantly. Practicing is an acquired taste. Nobody is born liking Martini's. This is also an acquired taste." He is sure that there is no substitute for the old-fashioned European mother who would sit with her knitting while the practicing was going on. She would say, "You don't get up. Sit down and get to work." And she would follow her own advice by turning again to her knitting. Mothers, you are elected!

Joshua Leinsdorf, now 18, is an undergraduate at Columbia and his musical activity is limited to "having subscriptions to musical events in New York." No mention of music in connection with Gregor, 20, who dropped out of college after two years but who is doing well in the business world, or with David, 22, who is now at Columbia, a graduate student of law.

The wholesome trend in the scientific universities toward an interest in the arts came in for short discussion. The excellence of the musical advantages of Massachusetts Institute of Technology were praised. The fine accomplishments in music at some of the Midwestern universities came in for appraisal—Indiana and Illinois. Southern California also was mentioned.

Leinsdorf is aware of the value of the general college requirements in the humanities. Yet he wants no sacrifice of professional training where talent has been demonstrated.

We talked about concert halls and their relative merit. Leinsdorf is sure that any hall which has perfect acoustical properties is no accident. His reasoning is based on the fact that such halls were frequently built in the 18th and 19th centuries and "too infrequently" in the 20th. It was recalled that Colonel Higginson, through whose efforts the Boston Symphony Orchestra was founded, commissioned a young Harvard professor of physics, to have charge of the problems pertaining to acoustics when Symphony Hall was built. Herein lies the secret, according to Leinsdorf. "Today there are too many experts consulted. Wood is no longer wood. It must be fireproofed. Chairs are cushioned with soft material which tends to produce stuffiness in an auditorium." He does not require his listeners to sit on a "bed of nails" but thinks that the closeness of the rows in Symphony Hall and the type of chair construction, even though it is not modern, are preferable to contemporary elegance.

The change of day for the Providence concerts is pleasing to Leinsdorf. He will conduct four of the five concerts of the series and will be on the podium on Sunday afternoon, Oct. 11, at 3:30, at Veterans Memorial Auditorium ready for the exact program which opened the Friday afternoon series in Boston 10 days ago.

We are to hear the *Academic Festival* Overture by Brahms, Symphony No. 1 by Shostakovitch and the *Pastorale* Symphony by Beethoven.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

SEP 9 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 178,553

SEP 8 196

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

SEP 5 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Record-American
M/E Circ. 441,310

SEP 9 1964

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

SEP 8 1964

Boston Symphony Adds Wednesday Eve Concerts

The Boston Symphony will add a one-year three-concert series to its scheduled subscription concerts in Symphony Hall during the 1964-1965 season, the Orchestra's 84th year, according to Thomas D. Perry, manager. The new concerts will be given on Wednesday evenings in Symphony Hall, and be conducted by Erich Leinsdorf.

In announcing the Wednesday series Perry said:

"For the coming season the Orchestra has had many more ticket applications for the present six series of concerts in Symhony Hall than we could fill. We are now giving concert series on Fridays, Saturdays, Sundays, two series on Tuesdays, and Thursdays.

Naturally we are delighted at the interest in the orchestra. In order to accommodate these people and others in the Boston area who desire to hear the orchestra, we have added this new series of three Wednesday concerts. At present we are announcing the new series for this season only."

Speaking for the Boston Symphony's trustees, Henry B. Cabot, president, said:

"The Trustees are pleased that the services and dates were available, and we have decided to try the new series of concerts for one year. The decision to inaugurate the Wednesday concerts enables us to present the orchestra to a new audience of the growing musical public of Boston."

The Wednesday concerts will be given on Nov. 25, Jan. 27, and Apr. 14.

They will bring to a total of 79 the subscription concerts given by the orchestra in Boston during the 31-week season. Subscription for the three Wednesday concerts are now available at $13, $11, $9, [illegible] $4.50. Those interested in making applications for the concerts may write direct to the Subscription Office, Box [illegible], Symphony Hall, Boston 021[illegible]

The Boston Symphony's 84 season will begin with a concert conducted by Leinsdorf in Symhony Hall Friday afternoon, Sept. 25.

173

The Record
HACKENSACK, N. J.
129,391

OCT 2 4 1964

NEW ENGLAND NEWSCLIP
Box 2070, Boston 02106 – 742-4200

SPRINGFIELD, MASS.
Sunday Republican
Sun. Circ. 114,397

NOV 8 1964

THE MUSIC BOX

Now Leinsdorf's Law

By Irving Kolodin

AS EVERYBODY knows, a profound statement on any subject is usually memorialized by being credited to the person who propounded it . . . as in the case of Gresham's Law on money, Mendl's Law of genetics, Parkinson's Law on employment, etc.

Now we have Leinsdorf's Law on acoustics, and it is irrefutable. After scouting the new interior of Philharmonic Hall at Lincoln Center in preparation for the season's first visits there of the Boston Symphony, of which he is music director, Erich Leinsdorf pronounced himself as pleased, then stated his Law: "It is easier to fix a bad hall than to build a good one."

What makes it a law is not merely in the fact that it is true: many true statements are of limited applicability. But Leinsdorf's statement has had so many demonstrations in the postwar era of construction that its applicability may be termed universal. And that is what makes it a law.

Before he is willing to accept it, however, the layman is apt to inquire: "All right. So it is easier to fix a bad hall than to build a good one. But why?" Leinsdorf, I am sure, could provide all the relevant reasons, but in the absence of immediate contact with him, I can venture a few on my own.

First and foremost is the fact the original acoustician is the one who makes the first guess. It is he who has to take the specifications of the sponsors — the number of seats required, the size of the plot available, the ideas of space and decor that are invariably attached to a sponsoring committee's vision of what it wants — and come up with a plan for which he has reasonable hopes of success. He can, and generally does, tell the sponsors what he knows won't work: the kinds of depths and heights that make for acoustical traps, induce deadness, echo and screeching kinds of distortion. But he is also required to make decisions as to what will work, and these, obviously, are fraught with danger — especially as it is now clear that the man who started a pilgrimage to concert halls all over the world because he read that he practiced "an inexact science", couldn't make an exact science of it himself.

However, once the hall is up and has been found in one way or another to be wanting, the situation is radically altered. The sponsor can no longer stand firm on his cherished ideas of decor and materials and even stage design, because the word has gotten around that the results are below par. It is now necessary for the patient to have an operation in order to live, and a specialist in such organic complaints is called in. He looks over the X-rays (graphs of sound response), puts a stethoscope (audiometer) to the patient, and decides where surgery is required. The interior loses the equivalent of an appendix, or perhaps a skin graft is required to amend a rough spot, or maybe a prosthetic device (a steel plate in the head, or a plastic bit in a knee joint) is prescribed. In any case, the family (sponsors) are so deeply concerned that the patient may expire that they will accept any alternative, no matter how drastic or costly. When the invalid is on his feet again — or at least able to function with the prescribed assistance — the excesses that caused the complaint in the first place are likely to be forgotten.

However, one thing that Leinsdorf's Law doesn't explain is this: "Why is it that an acoustician who can prescribe the cure for another's ailing building can't do as well with his own?" For the same reason, no doubt, that when doctors become ill, they go to another doctor and don't try to diagnose their own ailment.

Boston's Eric Leinsdorf

The Sunday Star
WASHINGTON, D. C.
SUN. 339,703

OCT 1 1 1964

MUSIC AND MUSICIANS

The Roles of Critic and Conductor Key to Controversy in Boston

By IRVING LOWENS
Star Music Critic

Last season, after Erich Leinsdorf and the Boston Symphony Orchestra had performed some Wagnerian snippets in Symphony Hall, Michael Steinberg, music critic of the Boston Globe, stirred up a small storm by suggesting that the conductor was doing the composer a distinct disservice.

Without voices, Steinberg felt that an evocative dramatic selection from Die Walkuere was distorted into a "shapelessly repetitive gallop that finally just peters out at some arbitrary point."

This sort of performance made Wagner seem like merely a masterful orchestrator and not one of the world's great creative spirits.

"It's the worst kind of misrepresentation," said the critic.

The Conductor's Analysis

Some weeks later, Leinsdorf was offered the Globe's Sunday music page in order to state his side of the case. The result was a thought-provoking piece on the roles of critic, composer, and performer as the conductor saw them, and his remarks are worth paraphrasing.

Leinsdorf viewed the musical cosmos as divided into three parts (the creative, the critical, and the performing) each fulfilling a different function.

Representing the creative function was the composer, who was "not only entitled, but almost compelled to hold one-sided subjective views about every musical issue."

Representing the critical function was the music critic, who had to "hold his standards up to the community. These standards are absolutely his; and by the kind of standards he has, he will be a factor in the cultural life of his city."

Conflict Beneficial

And representing the performing function was the conductor, who was forced by necessity to "weigh critical standards against possibilities, conditions, desiderata, and, to put it in a nutshell, public demand."

That there should be conflict Leinsdorf saw as not only inevitable, but as beneficial: "Their viewpoints need not agree if we are to have stimulating progress, growth, and agreement."

As to the immediate subject of disagreement, the conductor conceded that to present excerpts from Wagner as he had done was something less than the perfect way to present the composer. But he insisted that it was impracticable for the BSO to engage singers for the parts, and that it was unfair to deprive Boston of the opportunity to hear any of the Ring because the cycle could not be given in its entirety.

Defends Critic

It is interesting to note that even while defending his own action in programming the excerpts, Leinsdorf was just as vehement in defending the standards and the viewpoint of his critic.

"At all times the critic must be left completely undisturbed in the pursuit of his high, uncompromising standards," he wrote. "In my view it is foolish of performer and composer to take issue with criticism they do not like. The performer and composer make public careers and most of them have done so for centuries out of their own volition. They are public figures for better and for worse, and no one can expect to find only approval.

"The function of the composer is to compose. The function of the performer is to perform. And the function of the critic is to criticize.

"When the performer begins to criticize the critic, and when the composer begins to tell the performer how to perform, except when explaining his intentions, the branches of music disturb each other and run interference, with results that are less than beneficial.

Topic For Convention

"A critic has the right to a specialized taste. A composer has the right to completely eccentric tastes. The performer does not — particularly not the conductor of a modern symphony orchestra. He cannot say, 'I won't do 19th-century music,' or 'I shall do only such and such music.' He is responsible to his public. When in pursuit of that function, he is criticized, he should take that criticism with the same kind of resistance which a good boxer shows to a well-aimed punch."

This is a novel view, and while I by no means agree with it in every particular, I do hope that when the music critics of the country meet this week in annual convention in Montreal, they will spend more time grappling with this kind of problem than they have in previous years.

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174

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 25 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,177

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,021

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times-Argus (e)
BARRE, Vermont
Circ. 11,577

NOV 2 7 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,214

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 161,453

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 2 5 1964

Galbraith, Cardinal Leinsdorf on JFK Memorial Group

Richard Cardinal Cushing, former Ambassador J. Kenneth Galbraith and Boston Symphony Conductor Erich Leinsdorf were among 11 persons appointed by Governor Peabody yesterday to a special commission that will determine a suitable memorial to President John F. Kennedy.

The commission was established earlier this year by the Legislature.

Others nominated by Peabody are:

Thomas J. White of Newton; Earl J. Riley of Peabody; Mrs. Amy Bess Miller of Pittsfield; Norman Knight of Natick; Miss Helen M. Keyes of Hull; Edgar Douglas Kenna Jr. of Beverly Farms; Daniel E. Hogan Jr. of Andover, and Paul Buck of Cambridge.

NEW ENGLAND NEWSCLIP
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BOSTON, MASS.
Morning Globe
Morn. Circ. 202,711

NOV 25 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

NOV 2 3 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

NOV 2 3 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Circ. 63,635

NOV

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,966

NOV 2 3 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 41,344

NOV 2 3 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 2 6 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 2 4 1964

Leinsdorf on Board Of Kennedy Center

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will be sworn in by President Johnson as a Trustee of the John F. Kennedy Center for the Performing Arts in ceremonies at the White House on Wednesday, Dec. 2. The oath-taking ceremony will be a part of the activities culminating with the ground breaking for the new Center in Washington and the annual meeting of the Center's Board of Trustees.

Prior to being named a Trustee of the Kennedy Center, Mr. Leinsdorf had been appointed by President Kennedy as a member of the Advisory Committee on the National Cultural Center, subsequently renamed in memory of the late President. Mr. Leinsdorf will be the only conductor and only active performer on the new Board of Trustees of the Kennedy Center.

The Boston Symphony Orchestra will be in Washington on November 30 and December 1, the two days prior to the Kennedy Center events, for concerts at Constitution Hall.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,551

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,177

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Circ. 27,550

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,884

NOV 2 5 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

NOV 2 5 1964

Bay State To Get Official Song

BOSTON (AP) — A five-man commission has been named to recommend an official state song for Massachusetts.

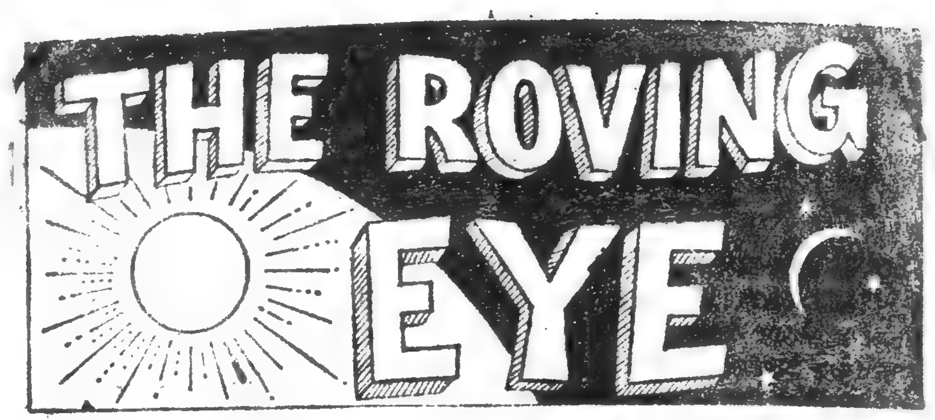
The commission, established by the state legislature, was named Tuesday by Gov. Endicott Peabody.

Members include Arthur Fiedler of Brookline, conductor of the Boston Pops Orchestra and Erich Leinsdorf, of Brookline, Boston Symphony Orchestra music director.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Herald
Morn. Circ. 176,483

NOV 17 1964



New World Symphony

By **ROBERT TAYLOR**

AN OPEN LETTER TO THE WOODWIND SECTION OF THE BOSTON SYMPHONY OORCHESTRA

Gentlemen—and a filigreed curtsey in the direction of Doriot Anthony Dwyer—

Ever since we read that item in the Science section of last Sunday's Herald, we've been wondering. You know the one to which we refer, CLARINET OF GARDEN HOSE BLOWS JUST AS SWEET? Ever since that came out, we've been wondering how it will affect you, and indeed, if there's any truth in it.

Just in case you were practicing or performing last weekend when you might have been immersed in portents of things to come, let us refresh your memory. In the current "Journal of the Acoustical Society of America" a Dr. John Backus of the University of Southern California claims that the material of which a woodwind is made does not affect its tone.

★ ★ ★

AS PROFESSIONAL MUSICIANS you are no doubt disposed to doubt Herr Backus' contention; metal clarinets are thought to have a dead, flat tone, and wooden flutes have lost their popularity, most now being manufactured of silver alloys, or pure silver, gold and platinum.

According to the professor, however, a length of plastic garden hose serves just as well. He constructed a clarinet from a quantity of this material. It is, of course, interesting to note in passing that hula hoops were once fashioned out of it; and that in time to come, one may join the Antique Instruments Collection at the Hall as a precursor of the modern woodwind.

In any case, Dr. Backus' experiments show that neither the elasticity of the material nor the sound made by its vibrations affect woodwind tone. He measured the strength of the sounds produced by the wall vibrations of instruments and found these much too small to contribute to the powerful sound of the air columns.

★ ★ ★

HE FURTHER EXPLORED the possible effect of the elasticity on tone by comparing the harmonics generated by brass and plastic tubes of approximately equal lengths and diameters. Although his equipment disclosed minute differences in the harmonics, his ear could detect none. The longer, plastic tubes gave higher harmonics and slightly smaller amplitudes than the long brass tubes, while the opposite was true for shorter tubes.

The sound made by the body vibrations was 40 decibels below that of the air column, an insignificant difference in terms of tone. Testing clarinets, flutes, oboes and bassoons, Dr. Backus measured vibration amplitudes and estimated the strength of the sound such vibrations would produce while the instruments played certain notes. He concluded that the vibration effect was too feeble to contribute to the sound of the instrument proper.

Well! You are probably asking yourself at this point the same question that occurred to us. How good is Dr. Backus' ear? Let us assume, however, that evidence is evidence. Obviously, since garden hose is a cheaper material than silver alloy, we are in for a revolution in instrument-making.

★ ★ ★

THE FIRST IMPACT will probably occur in the re-christening of your orchestral family. The wood will have to be linguistically cleared. Hose-winds strikes us as a clumsy compound, ungrateful to the ear, but a proper equivalent will undoubtedly be found. The garden flute and the garden oboe actually have a rather pleasant connotation; your playing will have more plasticity.

All is not lost. When you are not using your instruments to make music you can employ them, as suggested by Voltaire, to cultivate your garden. During certain scores, such as the Handel-Harty Water Music, the possiblities for implementing the composer's intentions are marvelous. Might a little faucet be rigged up near the conductor's stand so that Mr. Leinsdorf can observe a marking like "fontana giacosa" or "sprinkle con amore"? Dr. Backus has shown the way. Nevertheless, perhaps you're still speculating, as we are, about his ear.

The Sund
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The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 702,577

NOV 2 2 1964

Mrs. Serge Koussevitzky

Her Life Is Dedicated To Her Husband's Ideals

By NANCY BURDEN
Of The Bulletin Staff

THE GREAT have their memorials. Often they're in bronze, marble or stone. But few, like the late conductor Serge Koussevitzky, are blessed enough to have survive them a person who has the devotion and drive to carry on his ideals.

Olga Koussevitzky, widow of the Russia-born musician who conducted the Boston Symphony Orchestra for 25 years, is such a person.

Almost from the instant of Dr. Koussevitzky's death in 1951, his widow set about carrying out—away from the podium—the major aims of his life: The encouragement, support and recognition of contemporary composers.

HER WORK has been through the Koussevitzky Music Foundation and the American International Music Fund. She is president of both and through the years has traveled many miles in their behalf—often to spend just a few hours in a darkened theater to hear a new work commissioned by the Foundation.

She works from two homes—a Manhattan apartment, appropriately located between Lincoln Center and Carnegie Hall, and "Seranak" the Koussevitzky estate at Lenox, Mass. This is near Tanglewood, site of the Berkshire Music Center and Festival made famous by her husband.

Wherever she goes music seems to follow the pale-eyed, petite Mme. Koussevitzky, who was in town to address the Philadelphia Women's Division, American Friends of Hebrew University

Her voice has a soft, symphonic quality to it, especially when she talks of her late husband.

"It's his watch," she says, looking at the large gold piece on her wrist. "He used to wear it at concerts. I feel so good with it on, you know."

OLGA Koussevitzky's voice still has a strong accent, for like her celebrated husband, for whom she was secretary for 18 years, she was born in Russia. She is the niece of his first wife, Natalya, and married Koussevitzky five years after her aunt's death in 1942. At that time the famous conductor was 73 years old and she only 46. But she had known him practically all her life.

"I met Serge for the first time in Paris when I was five," she said.

A few years later the fragile-looking blonde girl was to hear the great conductor perform. It was in the summer of 1914 and Koussevitzky was appearing for the last time on his 2,300 mile boat tour on the Volga River. He had his own 85-piece orchestra and toured the river to bring fine music to those who otherwise might not have access to it.

So thrilled was the young Olga, who was living with her family on a nearby estate, that she and her friends went home immediately and "formed our own orchestra." She insisted on being the conductor, she said.

TO CONTINUE a man's work is to stir up the past and at the beginning it was acutely painful for Mme. Koussevitzky.

The first step was the most sorrowful, for it meant entering into the life at Tanglewood with all its overwhelming associations only a month after her husband's death.

Although she has no official connection with Tanglewood today, Mme. Koussevitzky continues to be a part of it—entertaining students at "Seranak," attending the concerts, and, in the last several years, being hostess at her home to visiting composers and their wives who come to lecture at the music center.

DURING the winter, Mme. Koussevitzky is active with the Koussevitzky Foundation, founded in 1942 by the conductor in memory of his first wife. Also, she is an adviser to the Serge Koussevitzky Foundation, which operates under the aegis of the Library of Congress on a $100,000 grant from the late conductor. The more than $4,000 annual yield is used to commission works of living composers.

Another project is the American International Music Fund, which she organized several years after her husband's death. Through the fund, leading orchestras perform and record new works by contemporary composers. The non-commercial tapes are then deposited in public libraries. The Philadelphia Public Library is one.

Just last year, Mme. Koussevitzky added to the fund the Koussevitzky International Recording Award of $1,000 which each year goes to a composer for a work commercially recorded during the preceding year.

In the world of music, Olga Koussevitzky has found plenty to do and sees more to come. For example, she has been named chairman of the 1965 Jean Sibelius Year in this country, marking the 100th anniversary of the birth of the Finnish composer.

Mrs. Olga Koussevitzky
. . . Music makes her world go 'round.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

NOV 1 4 1964

RCA's Jones Believes Image Goes a Long Way

NEW YORK—"John Gary is alive and bubbly—Al Hirt is warm and exuberant." That's the way Bob Jones, manager of art and production at RCA Victor, views two of the label's artists when preparing jacket covers for their new album releases.

"In today's record market," said Jones, "It's important to create an image for the disk performer and then sustain it." Jones also believes in the continuity of identity to establish the "picture" of the performer in the record-buying public's mind. "It's all done," Jones pointed out, "to get the LP in the retail store out of the browser box and into the hands of the buyer."

The "cult of personality" is taking over in the classical field as well. Many artists on Victor's Red Seal line are now asking that their pictures be used on the album jacket covers instead of art work so that their identity can be established more firmly.

As an example of how strong a hold on the consumer an identity image can be, Jones mentioned that for years all of the albums made by the Boston Symphony were packaged in the same way with five basic colors and the same basic stock. When Erich Leinsdorf took over the Boston Symphony early in 1963, however, it was necessary to create a new image and a new idea in packaging to establish Leinsdorf with the Boston and to separate him from the past Boston Symphony image. It was done through portraits of Leinsdorf on some albums, art work of Leinsdorf on others and photos of Leinsdorf on still others.

The packaging of album product is considered to be so important at Victor that Jones now reports directly to Harry Jenkins, vice-president in charge of marketing. Jones' department now handles in excess of 600 pieces a year.

Jones, who has been working with record companies since 1945, the last 12 of which have been with Victor, has formulated what he calls a "3-I" purpose to album art—to Interest, to Inform and to Influence

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The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 983,643

NOV 2 9 1964

Koussevitsky baton Finds Phila. home

A piece of Koussevitsky memorabilia found its way home last week at the birthday reception for Philadelphia Orchestra conductor Eugene Ormandy.

At the reception, Max N. Carol, Philadelphia realtor, met an old friend, Mrs. Serge Koussevitsky, widow of the former conductor of the Boston Symphony Orchestra. The time seemed right to offer to give back a memento the conductor had given Carol at a reception in Tanglewood in 1948 — the baton Koussevitsky had used for his final concert.

Koussevitsky retired at the end of that summer, a season in which Carol's son, Norman, had been concertmaster of the student orchestra at Tanglewood.

"He gave me the baton he used to conduct his last concert with the Boston Symphony. Koussevitsky always used a little stub of a baton," Carol said.

"I've kept it all these years looking for a time to return it."

The founding of the Koussevitsky Library seemed the right reason and Mrs. Koussevitsky agreed when she and Carol met. He mailed the baton last week.

Carol has been a director of the Settlement Music School, the Philadelphia Little Symphony and is a judge in the annual Congress of Strings competition.

Long Island Press
JAMAICA, N. Y.
D. 304,330 SUN. 365,701

NOV 2 0 1964

Memorial Service Rebroadcast

Richard Cardinal Cushing celebrating a Solemn Pontifical Mass of Requiem for the late President John F. Kennedy, in conjunction with the Boston Symphony Orchestra under the direction of Erich Leinsdorf, will be presented in a memorial tribute by Channel 5, tomorrow at 9:30 p.m.

The service was originally telecast from Holy Cross Cathedral, Boston, Mass.

Mozart's "Requiem in D Minor, K. 626" will be performed by the orchestra and a 180-member chorus composed of 60 members each from the New England Conservatory Chorus, the combined Harvard Glee Club and Radcliffe Choral Society, and the Chorus Pro Musica of Boston.

Soloists are Sara Mae Endich, soprano; Eunice Alberts, contralto; Nicholas Di Virgilio, tenor; and Mac Morgan, baritone.

Present at the services were Mrs. John F. Kennedy, Mrs. Joseph Kennedy, Edward Kennedy, Mr. and Mrs. Sargent Shriver, Mr. and Mrs. Stephen Smith, and many federal and state officials and friends of the family. Robert Kennedy was in Japan at that time.

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MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 Tl. a YR. 41,600

NOV 1964

Josef Orosz of the Boston Symphony Orchestra is shown demonstrating the Russian bassoon, also known as cavalry serpent.

Venetian church serpent, a bassoon from the Italian Renaissance.

A UNIQUE COLLECTION OF MUSIC INSTRUMENTS

The National Association of Music Merchants 1964 Music Show, which was held last summer at the Conrad Hilton Hotel in Chicago, Illinois, featured the Boston Symphony's rare collection of old music instruments from the sixteenth to the nineteenth centuries.

The collection of old instruments was once owned by Henri Casadesus, a French musician who was the uncle of pianist Robert Casadesus. In 1926, at the suggestion of conductor Serge Koussevitzky, the Boston Symphony obtained the collection which represents the finest in old world craftsmanship. A few of the outstanding instruments are shown on this page.

The Russian bassoon (top left) was used in cavalry bands of the eighteenth century. This particular instrument was made by an Italian living in France who wanted to simplify the construction of the traditional serpent. He borrowed the idea of the bassoon and made a long "wind tube" for bass notes by doubling it back on itself in two straight pieces, rather than putting serpentine curves in one long piece.

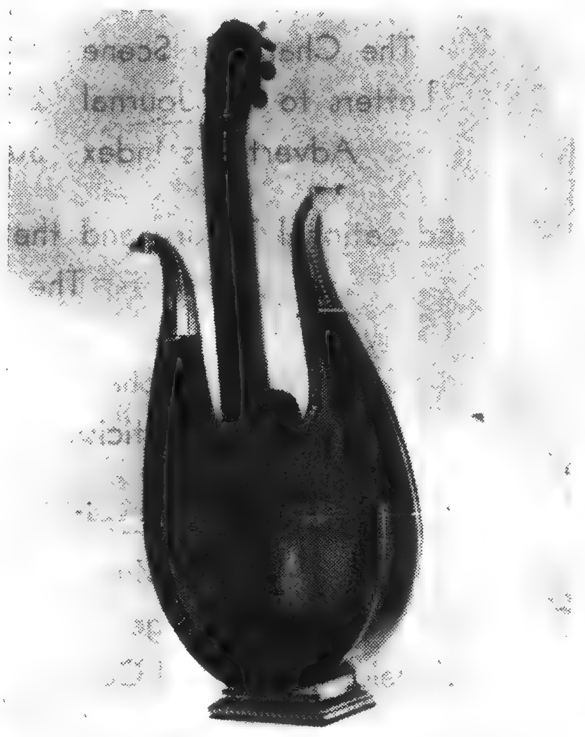
The pocket viol shown below was made in 1612 and belonged to Madame de Montpensier, cousin of King Louis XIV of France. A similar one was owned by Thomas Jefferson, who took it on long trips so that he could keep in practice while separated from his Cremona violin.

At lower left is a Chinese "moon" guitar once owned by Pierre Loti, French author of *Madame Chrysanthemum.*

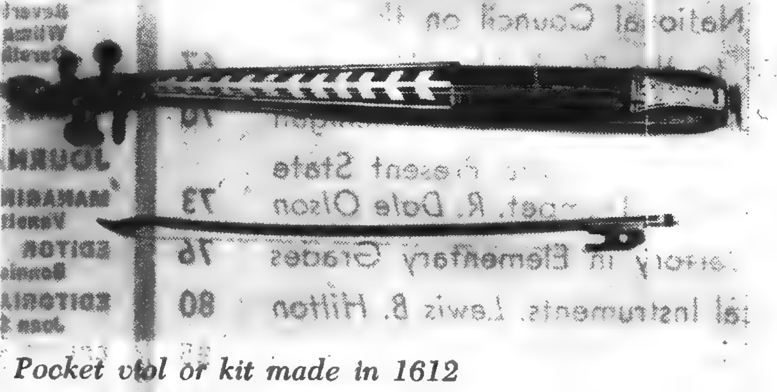
The Venetian church serpent (top right) is a bassoon bearing emblems from the Venetian Republic.

At middle right is a French lyre once owned by Madame de Maintenon, second wife of King Louis XIV of France.

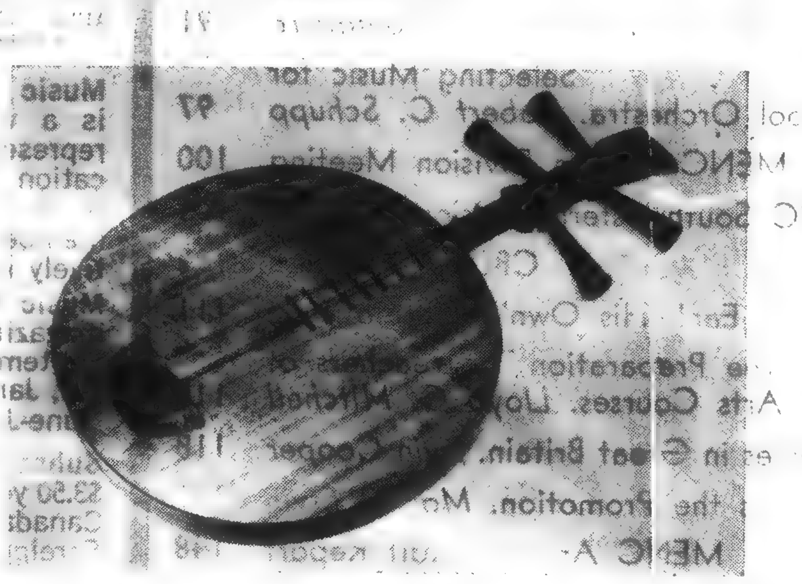
At bottom right are three unusual woodwind instruments. The combination flute and walking stick was given to Frederick the Great of Prussia by Voltaire. The transverse flute has a bell like a clarinet. The cromorne, or Krummhorn, as it is sometimes called, has a mouthpiece attached to the cylindrical "wind cap" enclosing two reeds. The cromorne player cannot touch the reeds with his lips.



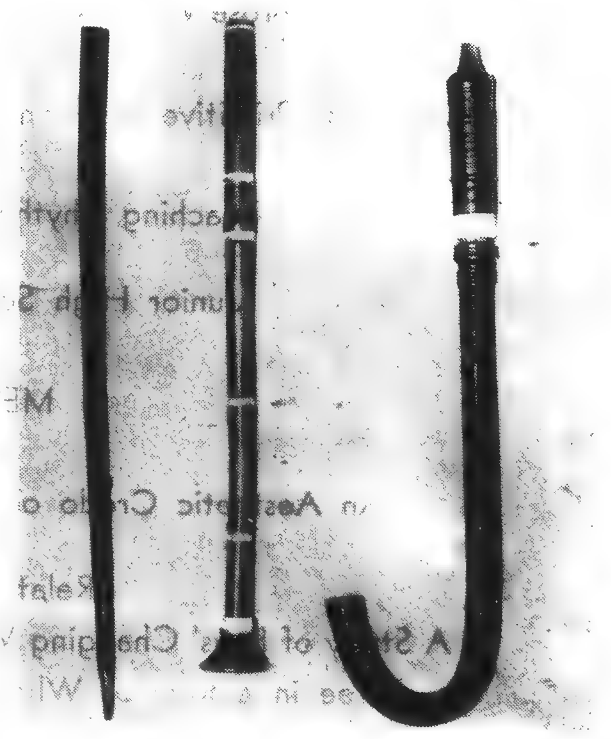
French lyre once owned by Madame de Maintenon, second wife of Louis XIV.



Pocket viol or kit made in 1612



Chinese "moon" guitar.



Above (L to R): a walking stick flute, transverse flute with bell, cromorne.

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

NOV 23 1964

On Television

U. S. Love, Esteem For JFK Conveyed

By ARTHUR E. FETRIDGE

BEST FOR TONIGHT: Andy Williams. Ch. 4 at 9.

TELEVISION AND RADIO yesterday paid full tribute to John F. Kennedy who was shot down in his prime one year ago. Each and every program we managed to view conveyed the love and high esteem felt by the people for the late President.

FROM EARLY MORNING, when St. John's Seminary Choir presented a special program at the Cathedral of the Holy Cross which was followed by a low Mass, celebrated by Richard Cardinal Cushing in English, until late in the evening the airwaves resounded to the name of John Fitzgerald Kennedy.

TRIBUTE BY THE GREAT Boston Symphony orchestra with its performance of Mozart's "Requiem," ~~repeated on Channel~~ 5; world reaction to the assassination, what his death meant to the nation and the world and other commemorative programs bespoke the grief and reverence for him.

NO SINGLE PROGRAM should be singled out, for each did its part in remembering John Kennedy as a man, father and leader of his country. Both mediums are deserving of high praise for a job well done.

AN APPEAL TO CONGRESS to release a U.S. Information Agency-produced documentary on Mr. Kennedy has been made by John F. White, president of National Educational Television. There is a ban on the showing of U.S.I. films in this country. White offered to distribute the films to all educational stations.

APPARENTLY MARTIN AGRONSKY and NBC are still at odds over his salary. If they ever come to an agreement Martin will not return to the White House since NBC has assigned John Chancellor to that post on a permanent basis.

AFTER TWO TV PROGRAMS devoted to Winston Churchill are shown next Sunday on Channel 7 and Monday on Channel 4 many probably will be tempted to see "The Finest Hours" at the Exeter theater. They'll also be interested to know that Mercury has recorded on two LP's the soundtrack of the film, Sir Winston's memoirs of World War II.

"MAN FROM U.N.C.L.E.," seen on NBC network and Channel 4 Tuesdays at 8:30, which casts Robert Vaughn in a James Bond role, has been assured of continuing through the season. Its sponsors are so happy with its rating that they have renewed for the second 13 weeks.

ARTHUR GODFREY WILL TRY his hand at a situation comedy which David Susskind hopes to peddle to the ABC network. To be titled "Parker & Son" it will concern a man in his late fifties who is father to an eight year old boy and grandfather to one about the same age.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

NOV 17 1964

JFK Memorial Mass To Be On National TV

The commemorative Mass being offered Sunday by Cardinal Cushing for the late President John F. Kennedy will be televised nationally, it was announced today.

The Mass, on the first anniversary of the President's murder, will be televised from 10 to 11 a.m. from the Cathedral of the Holy Cross.

The program will be originated by Channel 7 in Boston. It will be shown locally on Channels 7 and 4, and nationally thrrough the National Broadcasting Co.

From 9:30 to 11:30 a.m., Channel 5 will show a video repeat of last January's Memorial Mass in honor of the late President, at which the Boston Symphony Orchestra and four massed choirs performed Mozart's Requiem Mass in D Minor.

The Mass this Sunday will be a low Mass, and not a requiem Mass. It will be offered from a specially constructed altar in the sanctuary of the Cathedral.

The Cardinal will face the congregation and the TV audience and the Mass will be in English, anticipating by a week the new practice of all churches in the Boston archdiocese.

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

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BOSTON, MASS.
Traveler
Eve.  Circ. 161,453
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NOV 18 1964

As the Traveler reported yesterday, NBC will pick up the Kennedy Memorial Mass from Ch. 7 and telecast it nationally, this Sunday, 10-11 a.m. from the Cathedral of the Holy Cross. It wlil be seen, also, on Ch. 4.

A half-hour musical special with St. John's Seminary Choir will precede it.

A repeat of last January's moving Memorial Mass in honor of the late President, at which the Boston Symphony Orchestra and ~~four mas~~sed choirs performed Mozart's Requiem Mass in D Minor, will be carried by Ch. 5, 9:30-11:30 a.m. this Sunday.

WILL HUTCHINS, the hero of the former ABC oater "Sugarfoot" will star in a new weekly series, but as a junior attorney

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

NOV 17 1964

A taped telecast of the impressive Jan. 19 memorial mass for President Kennedy, in which Cardinal Cushing was celebrant and the Bos~~ton Symphony~~ Orchestra performed Mozart's "Requiem," has been made available to TV stations around the world by the U. S. Information Agency. Through the co-operative efforts of the Boston Archdiocese, the Boston Symphony and NBC-TV, it will be shown in more than a score of foreign cities next Sunday, the first anniversary of the President's death. Channel 38 will be carrying it in Boston on Sunday at 7 p. m.

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4—The Berkshire Eagle, Saturday, Nov. 21, 1964

As I Hear It

Concert Manners

By Jay C. Rosenfeld

THE BEHAVIOR of Americans in places of public entertainment is pretty good in general and definitely so as compared with audiences in Europe. We listen with respect and patience to musicians and actors, we give orators our attention although once in a while we heckle politicians, but we rarely disturb or disrupt a performance on a stage or a platform.

Europeans, on occasion, are not so polite and tolerant. Music in this respect is especially vulnerable because the reaction to a performance is immediate and in the presence of the performer. If we are displeased with a book or a painting or a piece of sculpture, the author or the artist is usually not at hand nor within hearing so that we can direct an expression of our displeasure at him.

* * *

STUDENTS at Tanglewood have sometimes laughed aloud during and after performances of experimental music, music that was unconventional and far out. If the composer is present, he may be dismayed or discouraged and the performer, if it be not one and the same, downcast that he must suffer for the sins of another. The wounds, however, are nothing that a good bout with a bottle won't heal promptly.

A festival of contemporary music in Warsaw recently closed on a restrained, almost sedate, note, and the press reported that the public was regretful. Half the fun in other years had been to express outrage in some degree and to boo, hiss and walk out. History reports that Chopin was hissed in Vienna as was Stravinsky in Paris. Other musical giants in their time have had audience trouble.

IN EUROPE, whistling is as good as booing. At a recent Promenade concert in London a symphonic novelty was played and a substantial body of people gradually came to the conclusion that it was more than they cared to swallow. The exodus from the hall was silent and orderly, but it was too early in the evening to impute bus-catching or biological motives to the departing.

Fifty years ago a British critic, Ernest Newman, wrote that when some Schoenberg was played a third of the audience hissed, another third laughed and the remaining third seemed to be too puzzled either to laugh or hiss. There were riots in Schoenberg's home town, Vienna, and the police were called. Sometimes members of the orchestra descended to argue with the audience, and on one occasion the president of the society sponsoring the concert publicly boxed the ears of a man who had insulted him while he was making an announcement.

* * *

IN GERMANY, Hitlerite youth threw stink bombs during performances of the "Three Penny Opera." In Italy, a concert of futuristic music in 1914 stirred a battle between friends and foes in Milan, and 11 casualties had to be taken to the first aid station.

The most notorious scandal in musical history occurred at the premiere of Stravinsky's "Rites of Spring" in 1913 in Paris. Pierre Monteux, who was the conductor, once recalled that "the audience remained quiet for the first two minutes. Then came boos and catcalls. Neighbors began to hit each other on the head with fists, canes and whatever came to hand. Soon the anger was concentrated against the dancers, then the orchestra. Everything available was tossed in our direction but we continued to play on. The gendarmes arrived as we finished, but Stravinsky had disappeared through a backstage window to wander disconsolately along the streets of Paris."

* * *

THERE ARE Red Cross ladies in London's larger concert halls, ready to deal tactfully with coughing or fainting spells. It has been suggested that they prepare to bandage stretcher cases after brawls. Most composers prefer positive public reaction rather than indifference. At a concert in 1952 in Paris a female French critic made a roundhouse swing of her handbag at a certain American critic and missed him only by a diphthong.

There is one musical anecdote which has been worn out for ages yet it must be inserted here only because someone will try to beat me to the punch line, and it is to the effect of the sign erected in Symphony Hall in Boston: "Exit in case of Brahms."

* * *

THE CONCERT stage and theater are about the only places, except for sports, where reaction is immediate and direct. Aspirants who may be thin-skinned should be alerted if they are not already aware, as medical students must know they will be called at 2 a.m., that they may run into expressions of disapproval on the spot.

Sports crowds have no inhibitions and half their fun is the opportunity, under the shelter of masses, to urge the murder of the umpire without really holding lasting hostility against him. The same protection incites Aunt Hetty, normally as shy and diffident as a nightcrawler, suddenly to become hysterical at Tanglewood and to cry out at the top of her voice "Bravo."

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

BOSTON, MASS.
Evening Globe
Eve. Circ. 144,855

NOV 18 1964

JFK Memorials On Television Start Tonight

By PERCY SHAIN
Globe Television Critic

Television will begin honoring the memory of President Kennedy tonight with a CBS tribute, "The Burden and the Glory of John F. Kennedy," on Ch. 5 at 7:30.

A series of memorials will be climaxed by more than 13 hours of programming on Sunday, anniversary of the assassination.

On Friday and Saturday night only single programs are listed. Ch. 2 will show "An Essay on Death," filmed in Vermont, Friday night at 8:30, to be repeated Sunday at 8.

On Saturday Ch. 5 will present at 6:30 p.m. the filmed appreciation of Mr Kennedy's zest for life, "A Thousand Days," that most of the nation saw at the Democratic convention in August.

On Sunday the memorable Mozart Memorial Mass of last January by the Boston Symphony Orchestra will be seen twice, at 9:30 a.m. on Ch. 5, at 7 p.m. on Ch. 38. Another musical tribute is listed for 9:30 a.m. on Ch. 7.

The Cardinal Cushing Memorial Mass will be telecast live from Sacred Heart Cathedral at 10 a.m. on Chs. 4, 7, and 38. At 11:30 a.m. another CBS tribute, "Four Dark Days," will be seen on Ch. 5.

At 12:30 p.m. Ch. 38 will show "President Kennedy's Trip to Ireland." At 1, Ch. 5 will air its own tribute, "John F. Kennedy: Man from Massachusetts." At 4 NBC's "Sunday," devoted entirely to the late President, will be telecast by Ch. 2.

Two major memorials will conflict at 6:30, NBC's "John F. Kennedy Remembered" on Ch. 4, ABC's "John F. Kennedy: His Two Worlds" on Ch. 7. Ed Sullivan will have a Kennedy feature on Ch. 5 at 8. Heywood Vincent will talk with Ted Sorensen about the President on "Impact" at 11.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

DEC 15 1964

Musical Tolerance

To the Editor—Wow! How The Globe's music critics lay it on these days!

First, Mr. Leinsdorf attempts to recreate authentic Haydn in Symphony Hall by conducting a small group from the harpsichord instead of 100-plus from the podium and promptly gets told by Mr. Steinberg that he ought to stick to conducting.

Then, Victor Manusevitch, who has labored valiantly with little support to keep the Cambridge Civic Symphony alive, intersperses Shakespeare with Prokofieff and is promptly blasted by Mr. Steinberg's assistant for showing poor taste.

Now Mr. Leinsdorf may not be the greatest combination conductor-harpsichordist going (although it is hard to think of a major conductor who is better at it), and Elizabethan poetry may not be entirely suitable to supplement 20th Century dissonance; although it is not illogical to assume that Prokofieff had Shakespeare in mind when he wrote the Romeo and Juliet ballet music.

Fortunately, however, there appear to be some simple folk around who enjoy a program which departs from the norm, even if not ideally realized. Would that the Globe critics were as tolerant.

ALAN L. LEFKOWITZ
Cambridge

BOSTON, MASS.
CITIZEN
W. 15,000 (N)

DEC 10 1964

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press
WATERTOWN, Mass.
Weekly Circ. 5,045

DEC 10 1964

Joan Kennedy Joins Leinsdorf on TV

Mrs. Joan Kennedy goes "Backstage with Erich Leinsdorf" Tuesday, Dec. 15 at 8 p.m. on Channel 2.

The wife of Massachusetts Senator Edward M. Kennedy joins Mr. Leinsdorf to talk about the Kennedy Memorial Center for the Performing Arts as a prelude to the evening's full-length Boston Symphony Orchestra concert which immediately follows their conversation.

A special scale model of the Center is being flown to Boston for the program. Mrs. Kennedy will explain the design and purpose of this unique memorial to the late President; then she will discuss with Mr. Leinsdorf the work of Governor Peabody's Commission for the John F. Kennedy Memorial Observances. Erich Leinsdorf is both a Trustee of the Cultural Center in Washington and a member of the Governor's Commission.

Following their conversation, the conductor of the Boston Symphony Orchestra analyzes the music he will conduct, a concert to be broadcast live from Symphony Hall by both Channel 2 and WGBH-FM at 8:30 p.m. For his program Leinsdorf has chosen two works: The Manfred Overture by Robert Schumann and Mahler's Symphony No. 6.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

Musical Chairs

Orchestra's Picture Taken After Concert

By [illegible]RGO MILLER

The B[illegible]n Symphony had its pic[illegible] Saturday night. N[illegible] one said cheese but there [illegible] a good many raspberries [illegible]wn, bowed and beat as the [illegible]sicians entertained themsel[illegible] waiting for the camer[illegible] click.

[illegible] says a Symphony Hall [illegible] the photographer [illegible] to mount a scaf[illegible] the center of Sym[illegible] Nowadays, a firm [illegible]aphy, Inc., sets up [illegible] the first balco[illegible] the long eye

Gone, too, is the battery of flash bulbs. The orchestra simply turns on the super stage and balcony lights used for its television programs.

So that every player's head appears in the finished portrait, a spotter stands near the photographer and relays his instructions to the musicians. Once a clarinet was moved to the right, a pair of violins pushed back a bit, a cellist brought into the picture, the photographer was ready.

The orchestra struck two poses. In one, the musicians are in playing positions with conductor Erich Leinsdorf's back to the camera. The second portrait has everybody looking into the auditorium as though the music had just finished and the conductor were about to take his first bow.

If there was no music, there was an audience. As the crowd left Symphony Hall after the concert, ushers asked about 200 persons to remain to fill in the first five rows of seats.

R.C.A. Victor often uses the orchestra portraits on record jackets or in advertising for phonograph equipment.

Distance Prize

Composer Igor Stravinsky's concert last week drew a predominantly younger audience than usually turns out at the Boston University Celebrity Series. The prize for coming the greatest distance probably goes to the six or eight Middlebury College students who came down from Vermont.

Even Younger

Even younger listeners like Stravinsky. The middle pair of Youth Concerts at Symphony Hall are devoted to four of his works. The program which Harry Ellis Dickson will conduct Saturday at 11 includes Suite from "Pulcinella," which Stravinsky led last week and which Erich Leinsdorf will do in the complete version with vocal soloists early next year.

Student Composers

As usual at the final pair of Youth Concerts in Symphony Hall, the Boston Symphony will play new compositions by music theory students at Newton High School.

This year's composers from Henry Lasker's class are Jeffery Hale and Ross Capon. Hale has written a Capriccio. Capon's work is "Huapangos." Both students have done their own orchestrations.

The concerts, Mar. 6 and again Mar. 13 at 11 a.m., will as usual see principals of the Greater Boston Youth Symphony Orchestra taking over the first desks from the Boston Symphony. This year's joint effort will be Tchaikovsky's 1812 Overture.

NewEnglandNewsclipAgency,Inc.
78, Boston 6 • RIchmond 2-4200
Sunday Republican
WATERBURY, Conn.
Circ. 50,455

DEC 13 1964

Conducting Orchestra No Easy Job

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By MARGO MILLER

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BILLBOARD
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DEC 1 1964

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By EDGAR J. DRISCOLL JR.

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Roger L. Stevens, chairman of the board, will preside.

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A Problem

Inaudible Harpsichords In 18th Century Music

By MICHAEL STEINBERG

STEINBERG

The problem of when and how to use a harpsichord in the orchestral or ensemble music of the 17th and 18th centuries is so complex that to write so brief a column about it seems an impertinence.

Nonetheless, I intend to run the risk for the sake of attempting to clarify at least some basic points.

In the period, roughly, from 1600 to 1770, composers did not write out everything they intended to be played and heard.

Most ornaments, for example, were not notated, but they were expected, and without them the music is incomplete.

Then—and this is the present issue—composers often wrote down only the top and bottom of the music, expecting the middle to be filled out in performance on some instrument or instruments capable of playing chords.

"Top and bottom" should not be taken too literaly. In the early Symphony No. 21, performed recently by Erich Leinsdorf and the Boston Symphony, Haydn writes out some of the middle as well, but less of it than he would have wished to hear. The improvised, or at least not fully notated, supplementing of the music is necessary here.

The choice of instruments can be complicated also, but the following is a rough and certainly usable guide: Organ in church music, harpischord in chamber music and most orchestral pieces, and in the theater harpischord also, but probably things like lute and harp as well.

Skeletons and Chasms

So far it sounds easy, but it is not. For instance, a harpsichord is not ideally heard in a room the size of Symphony Hall, and even when the conductor reduces the size of the orchestra to 18th century proportions, the instruments themselves are louder and more brilliant than their earlier counterparts.

Beecham used to deal with the problem by orchestrating what would normally be played at the keyboard.

He once said he disliked the harpsichord because he did not wish, while conducting Handel, to be put in mind of skeletons on a tin roof.

Koussevitsky used to leave it out altogether, leaving grim chasms that can be heard in his recordings of the Brandenburg Concertos.

Nowadays word has gotten around pretty well that the keyboard instrument is desirable, and one is not surprised to see it on stage when a Handel Concerto or an early Haydn Symphony is on the program.

But one harpsichordist I know likes to tell the story of how he played the St. Matthew Passion under a famous conductor who afterwards said to him, "It was marvellous. The balance was just right. I couldn't hear the harpsichord at all." And another player tells about the same conductor that balance was at last achieved to his satisfaction at the point when, in response to repeated requests for less harpsichord, the harpsichordist had taken off all stops so that he was playing on a silent keyboard.

The harpsichord has a function, and that function is an auditory one. Harmony and texture need filling out. The harpsichord or whatever, is there to do that. Nothing else matters.

Secondary Function

Before there were baton conductors, the sound of the harpsichord would also have served as a means to help keep the ensemble together.

Listeners today can still benefit fro mthe rhythmic life lent by a well-played figured bass and so can players, but the players, who are used to taking their time from a conductor's hand motions no longer depend on the harpsichord as metronome.

When Leinsdorf the other day led Haydn's Symphony No. 21 from the harpsichord he was presumably trying to achieve historical authenticity.

Leinsdorf was doing what Haydn himself did. So at least it seemed, and that was what he intended to have the audience believe.

Hayden's orchestras at Eisenstadt, London, and elsewhere, were accustomed to being led from the harpsichord and Haydn was accustomed to leading thus.

The Boston Symphony is not and Leinsdorf is not. It is also relevant that an 18th century concertmaster would have assumed more leadership responsibility than is expected of his modern counterpart.

Can It Be Done?

If Leinsdorf intended to show that a Haydn Symphony was effectively led by using the 18th century mechanics of conducting, he succeeded mainly in demonstrating the opposite.

He achieved a precise performance, but he did it by abdicating his self-imposed position as keyboard continuo player.

Leisdorf felt—and rightly—that the harpsichord was needed; he also felt—and I know not whether rightly or no—that the Boston Symphony could not be trusted to get through the piece without the help of his modern arm-waving technique.

The mere sight of Leinsdorf as he did half of each of two jobs was enough to expose the hollowness of his pretension. But my proper concern is the ear, not the eye.

In that realm I would point out that the sporadic harpsichord playing left gaps where chords were wanted. What was worse, it produced an effect of textural discontinuity, which, in a piece otherwise so uniform in its textures, was inappropriate, jarring, and unmusical.

There is nothing wrong in conducting Haydn from the keyboard if it is effectively done. When it is badly done, the gullible and the ignorant may be impressed with what they take to be a display both of scholarship and of virtuosity.

In fact, Mr. Leinsdorf's little show turned out to be as relevant—and musically damaging—as doing the performance in knee-breeches and wigs of 1763. The point is worth making, because it is not a unique experience to be offered the gesture without the substance.

1791

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JAN 24 1965

Scissors and Paste

Scissors and Paste Are Bad Composers

By MICHAEL STEINBERG

Some weeks ago, Erich Leinsdorf conducted Dvorak's Symphony in E flat, No. 3. I hadn't heard it before, but I had read it and I had noted that the finale seemed long and a bit scatterbrained, though no more so than many other movements by Dvorak. Leinsdorf evidently thought so, too; anyway, I was not surprised to be told there would be some cuts.

In reviewing the concert I wrote that the finale would, after all, have been quite agreeable to hear uncut, and that I regretted especially the absence of a certain E major episode in the middle of the movement. This produced a letter from a woman who was cross because I questioned Leinsdorf's decision to make cuts. She wrote: "If the E major episode referred to were of any importance Mr. Leinsdorf would not have left it out." How important, I wondered, did poor Dvorak think it was?

The effect, that is the possible benefit or damage, of cutting varies according to the size of what is omitted, but even more according to the shape of what is left. The recent Boston Opera Group production of Mozart's "Abduction" left out two arias, Blonde's first one, and the one with which Belmonte begins Act III.

I thought the omissions a pity. Blonde was left standed somehow because this way she was around a long time before she had a chance to establish her character vocally, and that is, after all, how operatic characters have to do it. While Belmonte's aria is not one of the stronger numbers in the score, there was a loss in the destruction of a certain formal symmetry with Act I, in which action is also preceded by an aria for Belmonte, and in the elimination of the stylistic formality that frames action within pure music. In extenuation one can point out that these omissions left behind no bleeding gashes.

Mutations

The cuts that Leinsdorf made in his recent performance of Haydn's "Seasons" did not exactly create the effect of "bleeding chunks" either—Tovey's term for the customary Wagner concert excerpts—but they did suggest hideously stunted growth. From the Storm chorus near the end of "Summer," Leinsdorf eliminated about one-third (something like 60 measures), giving us, among other things, the absurdity of a Storm with most of the storm left out. I would estimate the time saved to be a minute and a half.

The great final Trio with Double Chorus was treated worse than that. Its music at first is in a rather broken style: there is a bass solo, than a bass-tenor duet, then the solo trio has a dialogue in short phrases with alternate halves of the chorus. During all this the C major tonality is colored and darkened by foreign notes, many borrowed from C minor. At last (measure 60, "Ein ew'ger Fruehling herrect"), after a majestic upbeat, the music broadens out into a firm, clear C major, and more spacious in its motion than anything so far.

This also turns out to be preparatory, and it leads into a choral fugue (same tempo, but with more quick notes predominating). This fugue mirrors the comparative harmonic complexity of the beginning of this movement. Haydn now reaches a climax of great intensity: musical events succeed one another rapidly, the fugue's polyphony gives way to chordal writing again, and at last the tension of all this is released in another great arrival on C major (measures 116-8, "Dann singen wir"). Again in the most spacious manner, and with the harmonic magnificence of the turn toward F major, the music moves with concision to its conclusion in about a dozen measures.

Leinsdorf's way of saving two minutes was to skip from the first C major outburst directly to the second. Thus, he left out nearly half the piece. In omitting the fugue, he not only threw out what is in itself beautiful and effective music, but also eliminated a necessary and marvelous contrast in texture and pace. And when the climax of measure 118 arrived where measure 61 should have been, it arrived, so to speak, unearned.

In place — in the place Haydn assigned it, that is—that climax is as moving as anything I know in music. In the place assigned it by Erich Leinsdorf, who with all respect is not so good a composer as Haydn, the effect was scrappy. It was disconcerting, even ugly, to have a movement come to an end so brusquely after all the preparations for something obviously much broader.

Gore

This is the effect also of Leinsdorf's orchestral essays on the Wagner music dramas. In his recent performance of a "Goetterdaemmerung" potpourri, preparations and preliminaries seemed to lead always to further preparations and preliminaries. The interlude before Act 1, scene 3, is wonderful music, but it needs the intently listening Bruennhilde and the arrival of Waltraute to complete its meaning. The kind of continuity that led Leinsdorf instead to the Act II Prelude, which in turn needs the sinister Alberich-Hagen scene to complete its meaning, is the arbitrary patchwork of a cheap pun.

Worse at least because more insidious is the cutting in the first act interlude of a single measure containing only a soft timpani roll, a similar measure a moment later, and two such measures a little farther on. True, there was nothing of thematic content. The lay listener could be excused for thinking of such a measure as one in which nothing is going on; not, I think, the Music Director of the Boston Symphony Orchestra.

There is beautiful music in the rhythm of those measures, that is, in the breathing spaces those measures provide between the expressive phrases of the violins and woodwinds. Is Leinsdorf to such a degree insensitive to pace, continuity, the need of music to breathe? Does he think those measures a mistake of Wagner's?—and in this context I am reminded of his arbitary omission of a measure's silence in the Haydn Symphony No. 96 a couple of years ago. And I cannot believe he was just concerned with shortening the concert by 20 seconds!

Would the public really not have sat through the extra 20 minutes of an honest performance of Haydn's "Seasons"? There are people in the Symphony audience wose inner clocks propel them from the hall at a given hour, no matter what. If the program had said that the concert would last until 4:45 Friday, 11:15 Saturday, would there have been mass outrage?

The Handel and Haydn Society commands a public that sits attentively through "Messiah" for much longer than that. Must the Boston Symphony assume less love for music and less Sitzfleisch from its patrons?

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Sunday Herald
BOSTON, Mass.
Circ. 281,586
DEC 27 1964

(Herald Staff Photos by Laban Whittaker)

TRAINED ON EMPTY SEATS, one of four cameras used by Ch. 2 to telecast the Boston Symphony's concerts is focused during rehearsal.

A Symphony Rehearsal Without an Orchestra

That's How the Ch. 2 Concert Telecasts Begin

By IRENE SAINT

The stage set was stark and strange. The simple elegance of Symphony Hall was harshly lit, with the chairs of the Boston Symphony Orchestra's players in place, but unoccupied. White placards with instrument names substituted for the musicians. A young man in shirt sleeves wandered about the empty stage with a walkie-talkie and a light meter, painstakingly recording and reporting the intensity of light on each vacant chair.

In the first tier of the balcony, a handful of people huddled around a man with a slightly graying crew cut, black-rimmed glasses, bent intently over a music score. Each was following a complicated mimeographed cue sheet.

The incongruous performance was an orchestra-less rehearsal of the Boston Symphony Orchestra for a live telecast of a concert over Boston's educational station, Channel 2.

USING FOUR CAMERAS, the director and producer of the program make visual music. By meticulously planned camera work, they make sure that the TV audience's attention is always riveted on that portion of the orchestra bearing the main musical brunt of the moment.

"We try to bring out the inner voices of the instrument," says director David Davis, station manager of Channel 2. "We avoid the bouncing ball technique that was popular in the old silent movie days, and in so doing sometimes find ourselves shooting counter melody. The result is that we believe TV audiences listen twice as hard as symphony-goers because they are watching the music makers as well as listening."

Both he and the producer, Jordan Whitelaw, radio-television producer for the Boston Symphony, bring impressive musical credentials to their efforts. Davis was a music major at Northwestern University, and took his master's degree in music at the University of Pennsylvania. "I was a trumpet player and a frustrated conductor," he says.

Whitelaw, whose voice was his instrument, was a member of the first illustrious class of the Berkshire School of Music at Tanglewood in 1940 where conductor Leonard Bernstein and composer Lukas Foss were among his classmates. History was his major at Harvard, but he continued singing under Serge Koussevitzky at every opportunity.

THE SUCCESS OF THEIR imaginative camera work is attested to by top musicians. Bernstein, who has done more than any other musician to coax the average listener to appreciate the nuances of classical music, once phoned WGBH from a vacation spot on Martha's Vineyard to ask about a symphony telecast. When told that the two men had never rehearsed the program with the orchestra, he said, "I am amazed. I am amazed."

Walter Piston watched a videotape of a Boston Symphony Orchestra performance of his music "and we were trembling," recalls Davis. At the end, Piston was silent. Finally he said, slowly, "That is the most thrilling experience I have ever had. Thank you."

The mechanics of telecasting a concert are intricate and time-consuming. First Whitelaw, who attends all BSO rehearsals, takes the next score to be telecast home with him. He works over it movement by movement, indicating shots he would like. He figures that the amount of time devoted to a single program is the equivalent of its length (roughly two hours) times six.

Next he and Davis have a three-hour session together, playing recordings of the music. "Then I take the score home, playing the music an average of four times, and planning every single move of every camera. I do this for fun," says Davis, the busy assistant general manager of WGBH.

ON BROADCAST DAY, technicians start setting up in Symphony Hall about 12:30 in the afternoon. The orchestra chairs are arranged as musical director Erich Leinsdorf dictates, and the two TV men work around that setup. While the lighting director, Kenneth Anderson, works on stage with his light meter, giving instructions to his assistant focusing the lights up above, Davis takes the other technicians carefully through a complicated cue sheet.

Broken down camera by camera, the instructions are numbered and read, for instance, "4C," or "camera four on the conductor," or "SS, ZB for C,"

(Continued

BASSOON II
ENGLISH HORN

CHECKING LIGHT METER, lighting director Kenneth Anderson reports results over walkie-talkie.

OBSCURED

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Leinsdorf Interview Ad Lib

(Continued from Page Five)

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The prime reason for the empty-hall rehearsal is the extraordinarily heavy schedule of the Boston Symphony which allows no special rehearsal time for TV.

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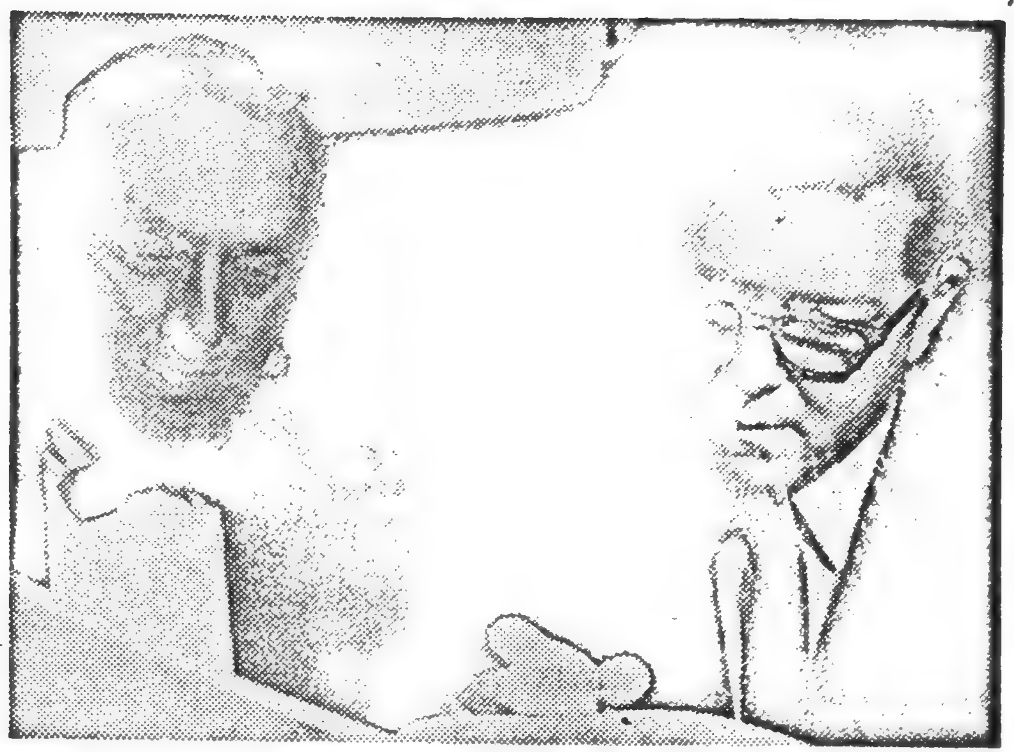

(Herald Photo by Laban Whittaker)

DURING REHEARSAL producer Jordan Whitelaw (left) and director David Davis check music score.

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MUSIC JOURNAL
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DEC 1964

LEINSDORF

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musical notation is relative

By Erich Leinsdorf. One basic problem few performers realize is that composers indicate not only what the performer should do, but they use their symbols often to counteract existing abuses. Every composer, even the romantics who allegedly wrote regardless of existing conditions, never composed without an ear to that specific sound which they knew. They always worked either for an ideal, or they aimed to counteract existing imperfections, abuses, and other insufficiencies which pained them. When I hear (alas, so often) somebody stating with great rectitude that he never changes an iota in the printed score, I know by that one statement that I am listening to a person ignorant of the relativity in music notation.☐ Musicologists are making a life study of the conditions during specific periods in which they specialize, and it can only benefit performers to consider these findings as an essential part of their own preparation. Thus I hope that the old cliché of the ivory-tower bookworm who has no contact with live music may be once and for all shattered—to be replaced by your receptivity of what the musicologists have to offer.☐ We need a generation of musicians whose total knowledge and total awareness is greater than heretofore. The problems to be mastered are more than those faced by the generation of our fathers. Simple proficiency could give, in the past, a pleasant life and satisfactory earnings to an instrumentalist. But that belongs, you may say unfortunately, to another era.

When an instrumentalist joins a symphony orchestra he will be faced with over one hundred (and in the busier orchestras with well over two hundred), different works in a single season. Only a brilliant sight-reader who can absorb music quickly is able to stand up under the impact of having to digest that much new material.

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In music we must have repertoire, and this imposes upon the performing musician the same kind of mastery of different styles which a great actor commands. With increasing audiences, with longer and larger seasons, with more subscription programs, the need for a broader repertoire is growing constantly. Some very fine soloists are missing opportunities because of the limited range of their repertoire.

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In this context let me advise you, if I may, to study works that are new to you by reading scores rather than by listening to records. It is much better to err on your own responsibility than to be correct while imitating someone else. I cannot begin to describe to you how dangerous it is to study from records and to form your opinions through another interpreter. No matter how great a model you choose, no matter how fine an artist you imitate, it can't work, because your own personality and that of your model may be totally different: and if you, with one temperament, one set of reflexes, and one kind of emotional make-up attempt to pattern yourself to perform by imitating somebody else whose personality, temperament, and emotional constitution may be totally different from yours, it will always remain an unconvincing, second-hand transcription of another man's genuine approach to a work. It is preferable to make up your own mind. Of course, your own mind must be made up on the basis of your own authority—and that authority you acquire by deepening your understanding through a profound knowledge of music and of the cultural climate in which the music has been born.

WHITESTONE PHOTO

The author in session at Tanglewood.

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With all the attention paid to the creative efforts of the last twenty-five years, it is a curious symptom, of a yet undiagnosed cause, that composers are turning rapidly away from the traditional performance media. More people listen to concerts and to recordings, more people watch opera and musical performance on television than ever before; yet they get to know little contemporary music. The charge that performers do not champion contemporary music is as superficial as any slogan. Professional performers know that they can subject their public to a certain amount of experimentation and beyond this they must perform works which are meaningful not only to themselves and the composers, but to the public as well.

It is very difficult for one who stands in the middle of musical life to properly assess such a phenomenon as that of the *War Requiem* of Benjamin Britten, which, although it presents great difficulties for performing organizations, will have been played seventy-five times, in different countries, for different audiences, before the second anniversary of its premiere. In addition, it has sold, according to a London newspaper statement, one-quarter of a million records. Many composers and critics maintain that this is not a typical case, and for all I know, they may be right. Yet it does prove one thing—that a work by a contemporary composer, albeit not in the latest style, has reached a degree of popular success uncommon for scores of recent vintage. It does prove that the public is not prejudiced against names of composers per se.

What is a composer and what does the world expect of him? What is a creative artist? His work—at its best—mirrors the world of his day, and outlives him and his era.

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Strauss, one hundred years after his birth, is a problem. I believe that a good part of his life work is of truly genius caliber, yet he lived and composed much longer than the period which he represented. What we of posterity say about these men has nothing to do with their avowed objectives.

When composers today are faced with public non-acceptance, we hear references to later generations who will understand, thus implying that the contemporaries do not understand. This may, once in a blue century, be the case. But as a rule, to be applied generally, the argument will not hold water. Composers always work for their contemporaries, and worrying about immortality is rare. This immortality

(*Continued on page* 66)

Musical Notation is Relative

(*Continued from page* 28)

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The philosophical problem of the creative artist is how to find the proper way of expressing himself without indulging in ways unintelligible to contemporary ears; or, on the other extreme, how not to be a slave to instantaneous acceptance to a point where he may land unwittingly as a commercial artist. Yet, if the talent of a man should be in the line of commercial artistry, he is again wrong, toward himself and toward the world, by trying to be something else. There are types whose creative impulse dries up if they do not receive instantaneous approval of the masses; and there are others who think they are not creative if they receive any kind of immediate acceptance. To find himself and yet not alienate listeners from his music is a great achievement for any composer.

A disturbing element (for some decades) has been the separation of creative and performing musicians. It is today almost axiomatic that one cannot do both supremely well. One is a master in either one or the other field. Yet, it seems to me that it would be most desirable for all composers to do some performing, and all performers to do some composing. For the composer to perform would be a most needed guide to a very profound understanding of the performer's needs. I find that many composers pack their works with complexities and difficulties which do not seem entirely justified by the end results. On the other hand, I would very much wish for all performers to compose, not necessarily for publication or for performance, but for a keener appreciation of the labor which creativity represents, and for greater indulgence on the performer's part with the problems of the creative artist.

Composers and performers have in the modern world another common problem: that there are very few amateur musicians left. Whoever studies music today does it for the purpose of becoming a professional. This leaves the listeners without active leadership. The concert halls and opera houses in the late nineteenth and early twentieth centuries were filled with groups of people who made music, as music lovers do for their own pleasure at home, and who constituted the finest, most critical, and also most appreciative public.

We need high standards of appreciation. It is not enough that our professional critics should have high standards. We need critical ability in our public. The ultimate aim is to bring the public of this country to a keener awareness of quality—because only through public pressure will our entire musical establishment improve.

Music is as dry and high, as gay and sad, as naive and sentimental, as shallow and profound, as the human world itself.☐

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1964

7

ERICH LEINSDORF, [illegible] and an American citizen since 1942, leaped into prominence when, at the age of 22, he became assistant to Bruno Walter and Toscanini at the Salzburg Festival. Subsequently active in Italy, France and Belgium, he was engaged in 1938 as an assistant conductor of the Metropolitan Opera and, at the death of Bodanzky, became his successor there. Positions as conductor of the Cleveland Orchestra and the Rochester Philharmonic followed. However, his career up to the present time reached its zenith with his appointment as conductor of the Boston Symphony following the resignation of Charles Munch and the music world watches with great interest as he molds it as an instrument of his own expression.

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183

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Circ. 441,810

JAN 29 1965

SMART SET

By ROSE WALSH

Erich Leinsdorf Honored

Well-deserved honors follow the brilliant music director and conductor of Boston Symphony Orchestra Erich Leinsdorf, who has twice been named "Musician of the Year" in polls taken by music critics in "Musical America," and by "Music Business Magazine." In December when the latter magazine elected him to "Musician of the Year," it stated, "The business of being a musician is not unlike other professions. It is the product of the artist's day-to-day conscientious attention to his craft; of promises fulfilled and faiths upheld. Leinsdorf is such a musician."

Now comes the latest, a luncheon in salute of the musical genius which is being given, Thursday, Feb. 4, by representatives of various music institutions at Midtown Motor Inn. This will be the first time in Boston musical life that the leader of one of the greatest orchestras in the world will be feted by leaders and members of musical organizations.

The 11th maestro to lead Boston Symphony Orchestra is a member of the advisory committee on National Cultural Center and a trustee of John F. Kennedy Center for the Performing Arts. In that capacity he is the only conductor and the only active performer to serve on the new board.

Thursday's luncheon will give an opportunity to invited guests to meet Mr. and Mrs. Leinsdorf informally. At the head table they will be joined by officers of participating organizations: Mrs. William B. Stevens, Benjamin H. Lacy, Mrs. Albert B. Hunt, Chester W. Williams, Miss Ethel Damon Clark, Mrs. William H. Vogler, Mrs. Otto Combosi, Harry Ellis Dickson, Mrs. Hogarth H. W. Swann, Mrs. Gordon Thayer, Alfred Nash Patterson, Dr. George E. Geyer, Prof. Klaus Liepmann, Spencer Dormitzer, Mrs. Norman Sherman and Nicholas Van Slyck.

Only 12 Copies Printed

Leinsdorf's Story ... For His Children

By HERBERT KENNY

Boston Symphony conductor Erich ~~Leinsdorf~~ published an autobiography last week and gave all the copies away—to his children.

The slender, 56-page volume, which must rate among the most limited of limited editions, is titled " AChristmas Present for our Children," and unless your name is Leinsdorf, you'll probably never see the book.

The B.S.O. maestro had sound reason for writing the book, which sketches his early life.

"Children don't really know their parents," he says. "They come to maturity after we have achieved whatever we have achieved. They know very little about our past. They don't know how we have arrived or by what paths we got there."

Leinsdorf decided to bridge this parent-child gap and confided in a New York publisher friend who said he would print the book.

The conductor dictated his story into a recorder, had it transcribed by a secretary and then edited it. The total edition printed numbered an even dozen.

On Christmas morning he presented copies to his four children at his Brookline home, Gregor, 20, Joshua, 18, Deborah Hester, 15 and Jenny, 12. Two more copies were mailed to oldest son, David, 22, and daughter-in-law, Margaret, in New York city.

The children were ecstatic over the special gift.

As far as Leinsdorf is concerned the volume is a private and personal document and will probably never be distributed publicly.

But he has a bit of advice. "Too many children don't know their parents very well," he says. "More parents should follow this idea."

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JAN 29 1965

Leinsdorf To Be Feted At Luncheon

A luncheon in honor of Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, will be given by representatives of various music institutions, Thursday, Feb. 4, at the Midtown Motor Inn. Among those at the head table with Mr. Leinsdorf will be Mrs. H. W. Hogarth Swann, president of the South End Music Centre.

Her guests will sit at the South End Music Centre table and will include board members Mrs. Edward Bernays, Mrs. Frank Wigglesworth and Mrs. Henry Hosmer, and corporation members, Mrs. John Coolidge, Mrs. John Boit, Mrs. Herbert Harris, Mrs. Charles Gushee, Mrs. Ronald Ferry, Miss Dorothy Hildreth and Mrs. James Townsend. Also present in honor of Mr. Leinsdorf will be the Centre's director, Kalman Novak, conductor of the Boston Civic symphony.

This evening, members of the board and corporation of the Music Centre, one of the nation's oldest settlement music schools, will join members of the school's faculty at a concert for which Mr. and Mrs. Edward Bernays will open their Lowell street home in Cambridge.

The program will include Mozart, Ives and Beethoven, and soloists will be pianist Katie Clare Mazzeo, whose husband is a member of the Boston Symphony Orchestra, clarinetist Judith Olsen, violinist Dorothy Alpert, and viola player Victor Alpert.

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JAN 29 1965

A FESTIVE LUNCHEON SALUTE to Erich Leinsdorf, music director and conductor of the Boston Symphony Orchestra, will be given by representatives of various music institutions next Thursday, at the Midtown Motor Inn.

This will be the first time in Boston that the leader of one of the greatest orchestras in the world will be so honored.

Mr. Leinsdorf, the 11th maestro to lead the Boston Symphony Orchestra, has twice been selected musician of the year in polls taken by national music critics.

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JAN 25 1965

Action Soon On State Song

DEAR READERS:

So much interest has been expressed relative to the search for a new state song, I pass along the following from Frank Sweeney of the State Legislative Research Bureau:

"Lanning Humphrey, representative of the Boston Symphony and Boston Pops, has been named by the orchestras as liaison man in connection with the proposed state song.

"He estimates the first meeting of the State Song Commission will be held between Jan. 27 and Feb. 20."

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HOTEL-MOTEL
MANAGEMENT REVIEW
NEW YORK, N.Y
MONTHLY '2,541

JAN 1965 Burrelle's

7-8

Pre-Symphony Luncheon Series
In Honor of
The Contemporary Music Society
Institute of Contemporary Art

MRS. ENDICOTT PEABODY, *Governor's wife, speaks to over 200 women at one pre-symphony luncheon.*

Boston's Midtown Motor Inn in tune with Symphony Hall

Shortly after it opened in 1961, the Midtown Motor Inn presented its calling card to Boston society: a 24-week Pre-Symphony Luncheon series, offered to the city's social set before the Boston Symphony Orchestra's traditional Friday afternoon concerts.

That tie-in with its across-the-street neighbor accomplished several things for the 161-unit motel:

- It now possesses an image far different from any other motor hotel in the city.
- The operation is an integral part of Boston's loyal cultural community.
- It gets gallons of free newspaper space, and compliments from such luminaries as Arthur Fiedler, conductor of the Boston Pops: ("I think these luncheons are a very fine adjunct to our concerts . . .")
- It's beginning to attract more new business from customers who first became acquainted with the motel through the luncheons.

The symphony-luncheon tie-in was the brainchild of manager Rawson Cowen, Jr., and Bertram Druker, president of the Midtown Motor Inn Corp.

Musical Deal

The cultural package deal they presented to Boston Symphony officials consisted of a luncheon, an educational/entertainment feature (talk by a music critic or musician,), and free parking throughout the concert for luncheon patrons.

The gourmet luncheon is not a money maker. The Midtown pays its food concessioner, Schrafft's, $1.87 per serving. Tickets sell for $3.75, or a series of eight for $28. But the speaker's fee, diningroom decorations, etc., make the profit negligible.

But manager Cowen noted: "we knew we couldn't make a great deal of money directly from the luncheons; we always viewed them more as a promotional device whose benefits were long-range."

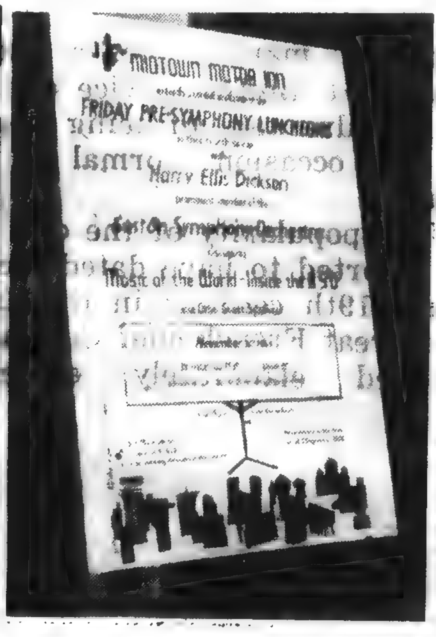
There is not much doubt that business gains at the Midtown are directly related to the Friday luncheons. The Museum of Fine Arts, and the Boston Opera Group have given them specific function business; debutante parties have increased about 50% in the last year, according to Cowen.

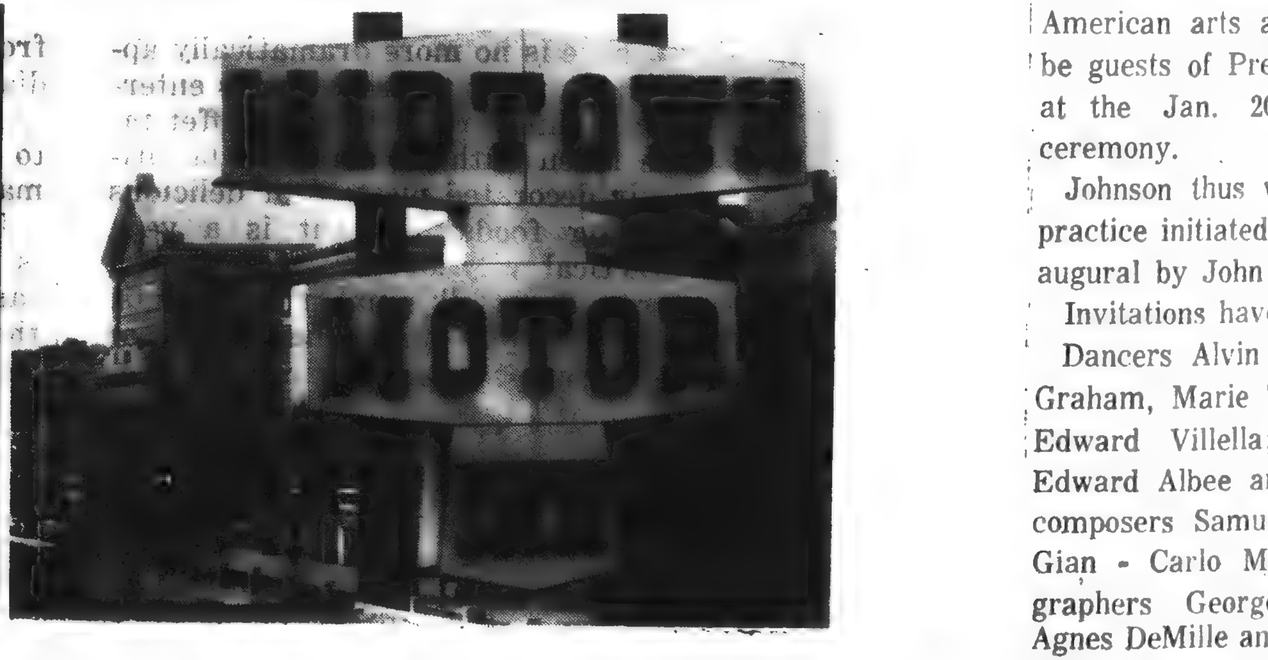
Other indirect business includes evening dinner guests who attend the Saturday and occasional Wednesday evening concerts. All this has helped boost food service revenue by $50,000 in the past year.

In tradition-rich Boston, the popularity of an endeavor is invariably accorded one gesture: an almost eccentric adherence to continuity. And judging from this criteria, the luncheons' success seems secured: this year, they are even scheduled on Fridays when the orchestra is out of town! ■ ■

LUNCHEON GUEST *buys ticket at special desk.*

SIGN *announces program.* SYMPHONY HALL *is stone's throw away-at left.*





The Cleveland Press
D. 340,828

JAN 18 1965

DAILY VARIETY
HOLLYWOOD, L.A.,CAL.
D. 9 239

JAN 15 1965 Burrelle's

The Sunday Star
WASHINGTON, D. C.
SUN. 339,766

JAN 1 1965 Burrelle's

THE SUN
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(MORNING)
D. 188,356 SUN. 325,664

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JAN 18 1965

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Morning Globe
BOSTON, Mass.
Circ. 202,711

JAN 16 1965

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Courant (m)
HARTFORD, Conn.
Circ. 124,441

Arts Leaders Invited to Inauguration

WASHINGTON (AP) — Fifty prominent representatives of American arts and letters will be guests of President Johnson at the Jan. 20 inauguration ceremony.

Johnson thus will continue a practice initiated at the 1961 inaugural by John F. Kennedy.

Invitations have been sent to:

Dancers Alvin Ailey, Martha Graham, Marie Tall Chief and Edward Villella; playwrights Edward Albee and Jean Kerr; composers Samuel Barber and Gian - Carlo Menotti, choreographers George Balanchine, Agnes DeMille and Jerome Robbins; actresses Anne Bancroft and Diana Sands:

Authors S. Saul Bellow, Brendan Gill, Shirley Ann Grau, John Hersey, Paul Horgan, Harper Lee, Edwin O'Connor, William Styron, John Updike, Robert Penn Warren, and Bernard Malamud; conductors Leonard Bernstein, Erich Leinsdorf, Lorin Maazel, Artur Rubenstein, and Thomas Schippers.

Historians Bruce Caton and Allan Nevins, Educator Paul Fruend, artists Edward Hopper, Peter Hurd, Jasper Johnson, John Mitchell, Mark Rohko and Mark Tobey; poets Robert Lowell, Archibald MacLeish, Marianne Moore, W. D. Snodgrass and Richard Wilbur; sculptor George Segal; designer Oliver Smith; architects Edward Durrell Stone, John Carle Warnecke, and Menoru Yamasaki, and singers William Warfield and Anna Moffo.

Roger Stevens, Johnson's special assistant on the arts, will be host to the group, which will attend inaugural events through the week.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 3

On Criticism

An Open Letter in Reply To Henry B. Cabot

Mr. Henry B. Cabot, President
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Massachusetts

Dear Mr. Cabot:

Your letter to the Editor, published in The Globe of 26 Dec., calls for reply.

You say that "nobody in the field of musical criticism has a right to assume that he alone knows what is right and what is wrong." I object to your implication that I have assumed that about myself. In both reviews you mention, that of the recent "Messiah" and the one of Leinsdorf's performance of the Beethoven Sixth, I explained my reservations in terms of what I read Handel's and Beethoven's intentions to be. While I attempted thus to justify my opinion, I neither stated nor implied that no other view was possible.

You say "Steinberg seems to assume that what he likes is good and what he doesn't like is awful." When I give a detailed opinion on a performance as I did with the recent "Messiaih," what I say is based on my knowledge both of the music and of whatever seems to me relevant about the music also. It is a considered statement on the music, even as a performance is, the one being articulated in words, the other in musical sounds. I found the "Messiah" performance and the one of the Beethoven Sixth unsatisfactory for reasons stated, and because they were unsatisfactory I did not like them, not the other way around. Let me then reverse your statement: when something seems good to me, I like it; when something seems bad, I do not like it.

You write about the possible "damage Steinberg can do to the musical situation here in Boston." You and I share deep concern for the musical welfare of the city that has been your home for such a long time and mine for only 11 months.

Last September, we both attended a dinner given for Erich Leinsdorf at Temple Ohabei Shalom in Brookline. You made a speech in which you said something to the effect that since you did not wish to brag by claiming that the Boston Symphony was the best orchestra in the country, you would limit yourself to [illegible] that there was none [illegible]

Now any musician would like to live in a city that has the best orchestra in the country, and I am no exception. But I do not believe we can have the best orchestra in the country simply by saying that we do. In fact, such complacency, such an unexamined taking-for-granted of superiority, is a sure way to let standards slip.

There was a time, under Koussevitzky, when Boston orchestral playing represented, along with that in Philadelphia and New York, the best in America. That is no longer so. Leaving questions of musical interpretation aside altogether and staying strictly with matters of orchestral virtuosity, flexibility, precision, intonation, and tone, I would say that the orchestras in Chicago, Cleveland, and Philadelphia, fairly consistently play better than the Boston Symphony. I very much want Boston to regain the place it once held, but it is not likely to if no one points out that sometimes is wrong and if the only public statements are those which assume that our orchestra is the best around.

You say that my comments on the conductor of the Handel and Haydn Society "will discourage the whole organization." It is the responsibility of the Board of Government of that Society to engage a conductor who will not merely enable his singers to enjoy themselves and get them to sing well, which Dr. Gilday does, but who also can competently perform "Messiah." The Society must take the consequences of being found out in musical practices of the sort that are documented in my "Messiah" review and in my Sunday article of 20 Dec. My job is to be on Handel's side.

You accuse me of carping, that is, of criticizing unreasonably. Is it unreasonable criticism to point out defects which I can identify and describe? Does it not occur to you that if I point out bad performances and complain about them, it may be that I do so, not out of a perverse desire to damage the musical life of the city where I have chosen to live, but because the performances actually are bad?

You rise to the defense of the Boston Symphony Orchestra, which is an understandable action on the part of its president. You rise to the defense of the Handel and Haydn Society, which, since it is this month giving concerts with the Boston Symphony, is understandable also. Last Spring, in a letter to me as well as in a conversation at your office, you objected to what I had written about Charles Munch. Your concern was that such criticism might deprive the Boston Symphony of his services as guest conductor. My concern was that his appearance had been the occasion for misrepresenting the music of Berlioz and others. That appeared to be of little consequence to you, just as now the misrepresentation of Handel is of less consequence to you than my alleged discouraging of the Handel and Haydn Society.

Understandably it is your position to defend the Establishment, which includes defending performers for whose eminence and influence you are, in part, responsible. Naturally you deplore critical activity that is not directly helpful to you in this. But it is not my job to engage in public relations work on behalf of the Boston Symphony or any other organization. I cannot afford a parochial point of view.

It is my belief that the Boston Globe has engaged me to use whatever resources I have in taste and education to comment on the musical situation in Boston, without fear, without prejudice, from the broadest point of view, and with the highest ideals in mind.

Yours faithfully,

Michael Steinberg
Music Critic

Reading and Learning

To the Editor—For the first time in about 20 years, Boston has a fine music critic.

Mr. Cabot must know that there is now a large, musically literate public in Boston who are delighted with Michael Steinberg's brilliant and erudite criticism.

If Mr. Cabot wishes a symphony of the highest quality in programming and performance, certainly he should more than welcome a gifted critic who can keep them on their toes. I refer him to the adverse criticism of the Boston Symphony on its last trip to San Francisco.

I am very grateful for the opportunity to read and learn from Mr. Steinberg.

SALLY SALTER
Swampscott

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Sunday Globe
BOSTON, Mass.
Circ. 488,105
JAN 10 1965

Image . . . Not Musical Knowledge

To the Editor—I agree with Michael Steinberg and support his viewpoint in his "Open Letter" to Henry Cabot which appeared in the Jan. 3 Globe.

The Boston Symphony and other Boston musical organizations have now been critically scrutinized for the first time in years and Mr. Cabot resents it.

As a symphony patron of many years, I welcome a fresh breeze which can clear the fog of conjecture and supposition.

Suprisingly, no one has confronted Mr. Steinberg with opposing criticism BASED ON MUSICAL KNOWLEDGE. All criticism of him has been concerned with the "public image" of those organizations and persons concerned, regardless of their actual musical proficiency.

Mr. Steinberg's artistic integrity (in music criticism) and his musical knowledge is beyond question, so the powers that be attack the man.

Next to Benjamin Boretz of New York, Mr. Steinberg is probably the best critic in these parts (certainly in New England). I hope he will be allowed to keep up his good work.

ALFRED FUCHS
Boston

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Sunday Globe
BOSTON, Mass.
Circ. 488,105
JAN 10 1965

The SHOULD and WAS of a Concert

To the Editor — Michael Steinberg's defense of critics in the Sunday Globe (Jan. 3) was one of the best of the genre that I have read.

It is unfortunate that in his letter Mr. Henry Cabot appears as a "B.S.O. Booster" in the worst Chamber of Commerce tradition; unfortunate because that obviously isn't his intention, and because such intimations of complacency from one so highly stationed will surely cause some loss of critical perspective among more impressionable B.S.O. subscribers.

As for Mr. Leinsdorf, he is too experienced and capable a musician to become upset at intelligent criticism. In fact, I am sure he would be thoroughly appalled by some of the undiscriminating, vapid, and wrong-headed praise of him on the floor of Symphony Hall after a concert.

The reason I, and many others I know, read and admire Mr. Steinberg's columns is his avoidance of criticism-by-adjective. He tells us how he thinks a piece of music SHOULD be performed, then how it WAS performed.

In the art of rhetoric this is called Stating Your Premises, which is something too few critics are willing and able to do.

Mr. Cabot and I might argue for hours about whether or not Leinsdorf did a good Mahler Sixth, but the argument would be to no avail if we were arguing from different premises—in this case different interpretations of the symphony.

If the critic is careful to state his premises, those criticized should not be hurt. In the recent case of Messiah, for instance, Steinberg misinterprets either Mr. Handel or Mr Gilday; but he does tell us how he sees Handel, not just what he thinks of Gilday.

And anyway one can always say, "Steinberg, I don't like yer premises," and turn away from the column.

CLARK JOHNSEN
Cambridge

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Morning Globe
BOSTON, Mass.
Circ. 202,711

JAN 11 1965

Pleasant Changes At Symphony Hall

To the Editor—I want to publicly express my thanks to the management of the Boston Symphony with regard to their new policy on rush seats.

My wife and I were in town over New Year's, and we decided to take in the symphony. Having attended regularly during my student days, I explained the mechanics of getting a rush seat—standing in line for several hours, running up the stairs, rushing to the cafeteria, etc.

What a pleasant surprise was in store for us!

We could now purchase our tickets, take a walk, enjoy a leisurely conversation with an old acquaintance, and so forth.

We could walk up the stairs in dignity, without feeling guilty about getting to our seats before some elderly person who waited in line longer than we, and besides we now had our own seat numbers.

Much credit should also be given to Miss Seiniger of Dorchester who brought the complaints of long suffering "regulars" to the attention of the management. Not only was purchasing a rush seat a pleasure now, but the musical experience which followed was a more richly rewarding one.

Now if we only could find a new line of work for Mr. Steinberg—but that's another story.

DR. MORTON GOLD
Assistant Professor of Music, Nasson College

Springvale, Me.

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World-Telegram & Sun (e)
NEW YORK, N. Y.
Circ. 373,849

FEB 3 1965

No Tribute

To the Editor—How sadly the Boston Symphony Orchestra missed out at the concert last Friday in not paying tribute to the great man, Sir Winston Churchill.

When President Kennedy died, the London Orchestra, then in Calfornia, changed its whole program in respect to our President.

When "The Battle Hymn of the Republic" was played at St. Paul's the day of Churchill's funeral, I couldn't but think of the beautiful courtesy they were showing us.

This opportunity will not come again.

HELEN G. BRIGHAM
Chestnut Hill

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Herald (m)
BOSTON, Mass.
Circ. 176,483

FEB 16 1965

Not Forgotten At Symphony

To the Editor of The Herald:

In answer to Helen Brigham's letter "Lost Opportunity," I wish to point out that three Boston Symphony programs were dedicated to Sir Winston Churchill during the weekend (I specifically called Symphony Hall to find out for my own information, although I vaguely remember hearing it on the radio or television).

LOUISA D. COGSWELL
Cambridge

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WINCHESTER, VA.
STAR
D. 17,000

JAN 2 9 1965

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420

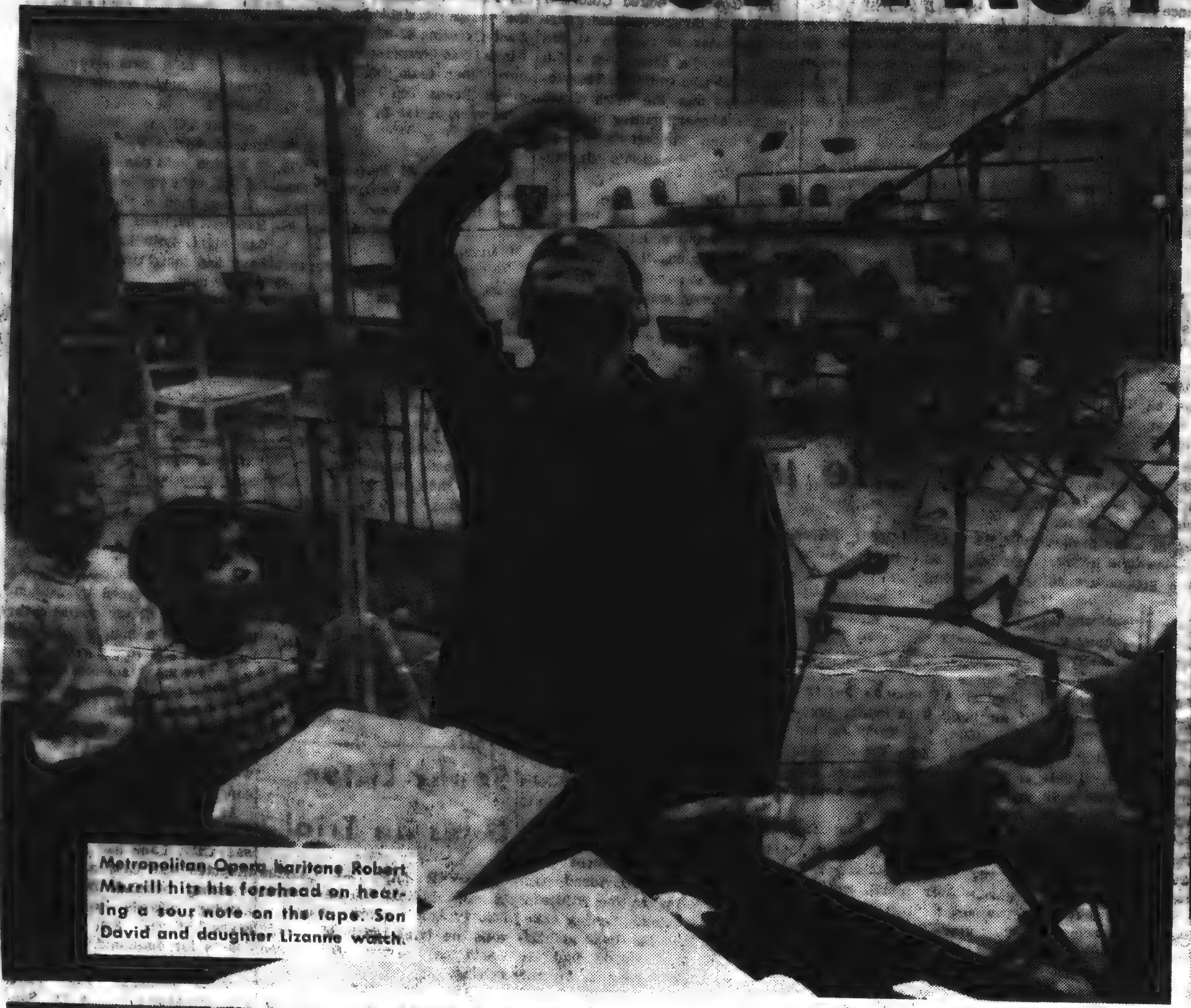
Press (e)
BRISTOL, Conn.
Circ. 14,611

FEB 2 4 1965

The Miami Herald
MIAMI, FLA.
D. 348,146 SUN. 410,656

JAN 2 2 1965

MOMENT OF TRUTH



Metropolitan Opera baritone Robert Merrill hits his forehead on hearing a sour note on the tape. Son David and daughter Lizanne watch.

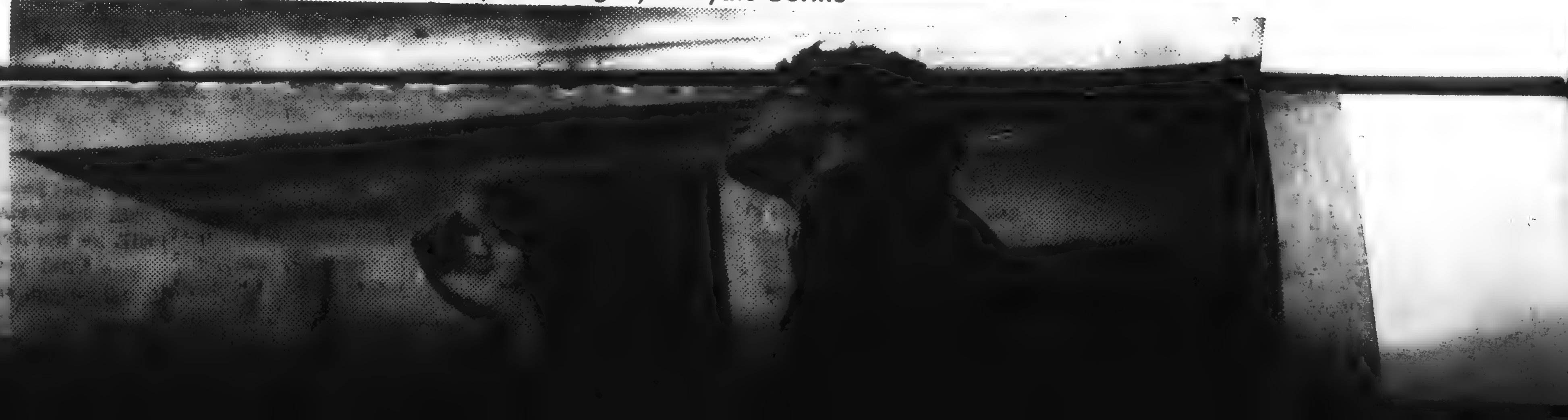
Popular song stylist Eydie Gorme

"O wad some Pow'r the giftie gie us to see oursels as ithers see us!"—ROBERT BURNS

The wandering minstrel of poet Robert Burns' day didn't have to concern himself with stereo, high fidelity or record sales, else the Scottish bard might well have written of "hearing ourselves as others hear us."

"The playback of a new recording is a merciless mirror to the recording artist. He himself must pass judgment on that reflection by either approving what he hears or doing another take in an attempt to improve the performance."

To the intensely self-critical, playback can be a



The wandering minstrel of poet Robert Burns' day didn't have to concern himself with stereo, high fidelity or record sales, else the Scottish bard might well

The playback of a new recording is a merciless mirror to the recording artist. He himself must pass judgment on that reflection by either approving what he hears or doing another take in an attempt to improve the performance.

To the intensely self-critical, playback can be a severe shock. To others, the playback is a balm for the vanity or, happily, a source of pleasure and well-earned satisfaction at achieving his best and making it permanent.

The photographs on this page have recorded the emotional intensity of that moment of truth at RCA Victor and Columbia Record studios when the artist listens to his performance on the original tapes played back before they are pressed into permanent records.

Popular song stylist Eydie Gorme

Singer Perry Como

Pianist Van Cliburn

Eugene Ormandy, conductor of the Philadelphia Orchestra

Erich Leinsdorf, conductor of the Boston Symphony Orchestra

Towel-draped Arthur Fiedler, conductor of the Boston Pops Orchestra

This Week's PICTURE SHOW—AP Newsfeatures

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

FEB 4 1965

Honored Today

ERICH LEINSDORF, music director and conductor of the Boston Symphony Orchestra, was honored today by music institutions and groups at a luncheon at the Midtown Motor Inn.

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Sunday Advertiser
BOSTON, Mass.
Circ. 448,810

FEB 7 1965

society

Happy Birthday, Erich

By ROSE WALSH

WHEN CONFRONTED with nearly 200 important representatives of Boston's various music institutions singing "Happy Birthday, dear Erich" at a luncheon last Thursday at the Midtown Motor Inn, the distinguished, personable music director and conductor of the Boston Symphony Orchestra picked up popular comedian Jack Benny's birthday line, and admitted to being 39. Alfred Nash Patterson, head of Chorus pro Musica, led the musical guests, who had come to honor Mr. Leinsdorf, in the birthday song while the attractive dining room hostess carried in a tall cake lighted with sparklers.

ROSE WALSH

News of the birthday had only reached the ears of Mrs. E. Anthony Kutten and Harry Ellis Dickson (first violinist) who had arranged the "Salute to Erich Leinsdorf," because of his many recent honors—chosen twice as "Musician of the Year" and a member of the Advisory Committee on the National Cultural Center and a trustee of the John F. Kennedy Center for the Performing Arts—a few days previous. It was kept a secret until the luncheon was well underway, but the unrehearsed songsters were in top voice.

In his brief after-luncheon talk Mr. Leinsdorf, who leaves Sunday for a vacation at Palm Beach, talked of new developments this summer at the Berkshire Music Center, Tanglewood, sponsored by the Boston Symphony Orchestra for advanced study in music. He discussed the many changes in the world of music—"provincial standards are dying very fast . . . music teaching is becoming more difficult"—and announced that now there will be two major divisions at Tanglewood, a Performing Department and Tanglewood Institute. The latter will provide a larger enrollment.

Seated at the impressive head table with Mr. and Mrs. Leinsdorf were Mrs. Gordon Thayer, Dean Edwin Stein, Joel Spiegelman, Mrs. William Stevens, Mrs. James Perkins (chairman of the Council of Friends Boston Symphony Orchestra); Mrs. Albert Hunt, Spencer Dormitzer, Thomas Perry.

Other notables in Boston's musical world taking part in the "Salute" included Mrs. Brooks Potter (changing her usual February ski vacation for a trip to Venezuela); Mrs. Endicott Peabody, Mrs. Lauriston Ward, Louis Spier (retired B.S.O. oboeist); John Calkins, Mrs. Charles E. Bacon.

Mrs. Alfred Nash Patterson who met her husband when both were studying voice; Mrs. Roger Cutler, Miss Mabel Daniels and Mrs. Minuetta Kessler who has revived the tradition, "Concerts in the Home" and will provide talented young artists to play at private luncheons, dinners or special festivities.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

FEB 2 1965

Church, Hospital Named in Will of Dorothy Lewis

The First Congregational Church, Fairview Hospital, the Visiting Nurse Association, and the American Red Cross chapter, all in Great Barrington; the Matilda Ziegler Magazine for the Blind in Monsey, N.Y.; and the Berkshire Music Festival at Tanglewood will divide an estimated $40,000 under the will of Dorothy Lewis of Great Barrington.

The estimate is based on an inventory of Miss Lewis' estate which has been entered in Probate Court.

The estate is appraised at $412,325 in personal property and $12,500 in real estate. The bulk of the estate is in the form of corporate securities of which the largest blocks are 107,94 shares of Manufacturers Hanover Trust Co. of New York, valued at $197,634, and 700 shares of Texaco, Inc., valued at $57,421.

Miss Lewis, who was blind left one-tenth of the residuary estate to the church, hospita and other organizations and the remaining nine-tenths to several nieces and nephews, all living out of state.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 441,810

FEB 5 1965

Gala Birthday For Leinsdorf

A press luncheon turned into a 53rd birthday party for Erich Leinsdorf at the Midtown Motor Inn yesterday. The Boston Symphony's music director was saluted by two-dozen participating musical organizations with somewhat off-key singing of "Happy Birthday" in four-part disharmony.

Expanded plans for next summer's Berkshire Music Center were announced. Along with the customary festival concerts of orchestral and chamber music, there will be separate divisions of the center's teaching facilities.

A hundred instrumentalists, singers and composers are to be admitted to the new performance department, offering advanced instruction and experience. Fellowship stipends will enable young musicians to participate.

The Tanglewood Institute will offer musical laymen, teachers and other musicians performances and specialized seminars.

Dr. Leinsdorf explained this division as "necessitated by the unprecedented expansion of music as a 'spectator sport' and by the rapid increase of popular interest in composition and performance."

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Allston-Brighton
Citizen Item
BOSTON, Mass.
Weekly Circ. 5,867

FEB 11 1965

Theme of Pre-Symphony Luncheon is 'Gallic'

"Gallic" is the theme of the Pre-Symphony Luncheon on Friday, Feb. 10, at the Midtown Motor Inn, as a gesture of welcome to Charles Munch, eminent French Conductor and former Music Director of the Boston Symphony Orchestra. Mr. Munch returns to Boston this week to conduct an entire program of music by French composers.

At the luncheon, Harry Ellis Dickson will talk on "Music of France" and its influence on music of the world, a topic especially popular to Boston with everything French.

Bouquets of red, white and blue spring flowers will decorate the tables. The French menu will please any gourgourmet.

The guest of honor is M. Jean Savelli, [illegible] General of France. Invited to join him and Mme. Savelli at the Head Table are: M. and Mme. Jean-Francois Berry, Dr. and audiences, who are so familiar Mrs. Ferdinand Brigham, Madame Georges Fourel, Mr. and Mrs. Edward A. Taft, Mr. and Mrs. Albert C. Titcomb, Miss Winifred H. Johnstone, Mrs. Stanley W. Smith, Mrs. Endicott Peabody, Mr. Orson Adams, Judge and Mrs. John V. Spaulding, Mr. and Mrs. Russell S. Codman, Jr.

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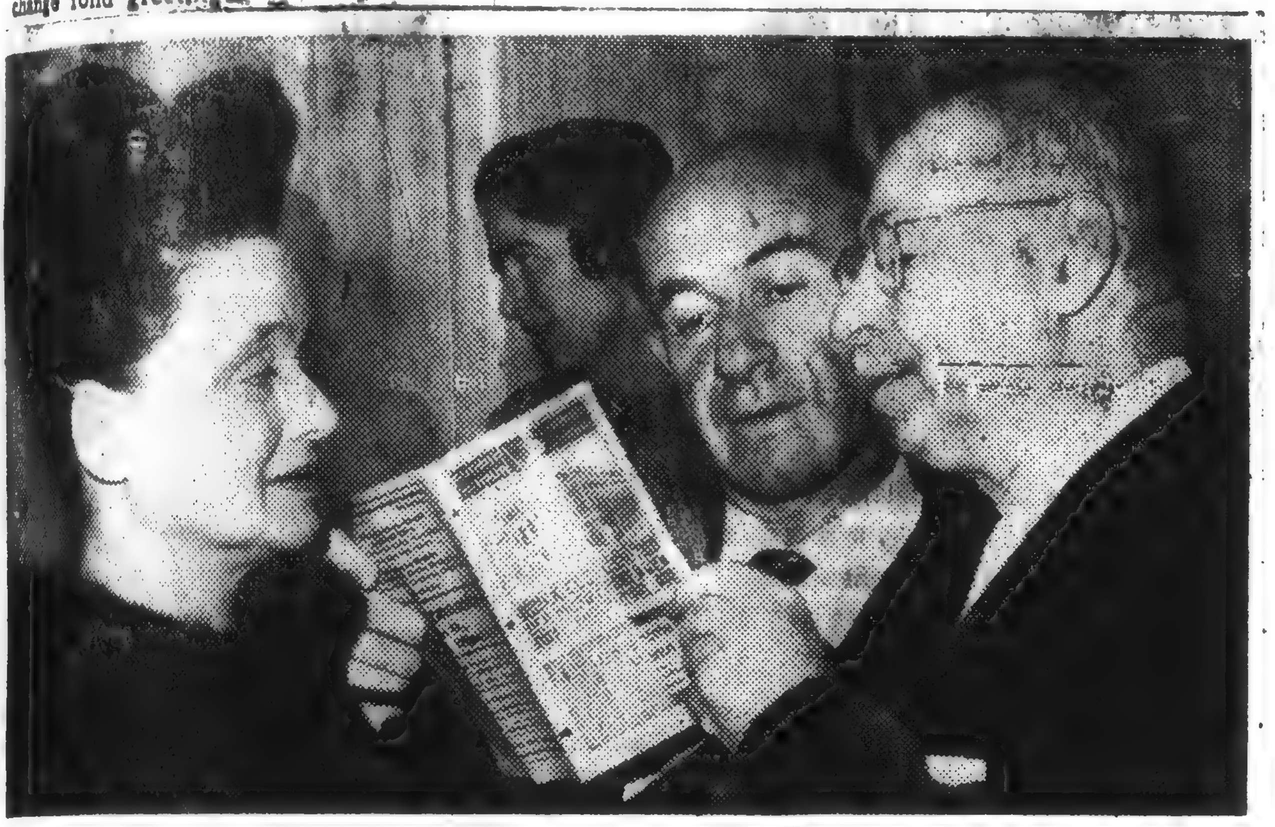
Sunday Globe
BOSTON, Mass.
Circ. 488,105

1965

At right, honor guest Erich Leinsdorf (center) and Mrs. Leinsdorf share memory of wartime Victory Concerts with Solomon Braslovsky, musicologist who conducted those concerts. Below, two good friends of music in Boston—Mrs. Anthony Kutten of Brookline and Mrs. Endicott Peabody of Cambridge—exchange fond greetings.



Leinsdorf's Plan

By Marjorie W. Sherman

Few of those who had the privilege of lunching with Erich Leinsdorf this week and listening to his new plans for Tanglewood and his simple valid concern with young people and music, will soon forget this gifted man's lucid translation of the world of music as it exists today.

Father of five, and a grandfather at 53—the Symphony luncheon happened to be on his birthday—the Boston Symphony conductor brings more than an academic interest to the career-breaking choices that face the 20-year-old father who must decide between a bread and butter job in the orchestra pit of a Summer theater, or the eight weeks at Tanglewood to which his talent entitles him and from which he will be able to cross that vital bridge to his professional career.

And there were many in Mr. Leinsdorf's eminent audience who could well recall that inspired Tanglewood opening of 25 years ago, the unearthly beauty of the music sounding through the soughing of great trees against the pale evening sky, the faces of the world's musicologists turned to the lighted stage so far away yet within a whisper's reach of the hundreds who sat on the green lawns outside a quarter of a mile away, thanks in great part to the inventive genius of the late Richard Fay of Boston whose sound baffle solved the shed's major auditory crisis.

Now a symbol of all that is most stimulating and creative in music today—to the young composer and musician, and to unprecedented audiences that come by thousands from nearly every corner of the earth—the great Berkshire Center will add a new dimension, beginning with the 1965 Summer season—a fellowship for every member of the performance department. As his impressed audience rose, applauding, Mr. Leinsdorf said in conclusion:

"I hope with sufficient equipment of heart and mind, to contribute something very useful and important to music in the 60's and 70's of this century."

Most of the more than a score of organizations who met to honor him at this Symphony luncheon at the Midtown, were, and will be, represented at Tanglewood by their distinguished individual members.

Alfred Nash Patterson, whose Chorus Pro Musica contributed so much to the illustrious Kennedy Memorial Service at Holy Cross Cathedral, was among the head table guests, as was M.I.T.'s Klaus Liepmann, Harvard's Nino Pirrota, Pres. Chester Williams of the New England Conservatory of Music; Dean Edwin Stein of Boston University, Joel Spiegelman of Brandeis, the Longy School's Nicholas Van Slyck, Spencer Dormitzer for the Greater Boston Youth Symphony Orchestra; Kalman Novak, conductor of the Boston Civic Symphony and director of the South End Music Center, the nation's oldest settlement music school; founder-director Harry Ellis Dickson of the Youth Concerts at Symphony Hall, and a dedicated host of others.

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Herald (e)
MANCHESTER, Conn.
Circ. 13,230

FEB 8 1965

"THE WAY I HEARD IT"

by John Gruber

I suppose everybody is familiar with Handel's "Messiah." One can scarcely escape it, and it probably is the most commonly presented large musical work ever written. You wouldn't think that a work that has been around since 1742 could be the source of a raging musical controversy, but it was up in Boston, and the tumult hasn't died down yet.

Michael Steinberg, critic for the Boston Globe, touched things off with his review of the Handel and Haydn Society's presentation of the oratorio in December. This was in conjunction with the Boston Symphony Orchestra, and since Mr. Steinberg has been saying some unkind things about the BSO as well, a great deal of umbrage was taken.

Mr. Henry B. Cabot, president of the Boston Symphony Orchestra, Inc., and Mr. George E. Geyer, president of the Handel and Haydn Society, both wrote lengthy letters of complaint, and both got lengthy replies from Mr. Steinberg and there were so many more letters from lesser luminaries that The Globe had to assemble them and print them in a special section, due notice having been given that they would treat them that way.

You wouldn't think that the Home of the Bean could get so aroused over anything, much less over a musical composition nearly two and a quarter centuries old. Of course, the annual presentation by the Handel and Haydn Society has become an institution in the past 150 years or so, and I suspect it was the attack on the institution that disturbed the serenity of the community.

Further, Mr. Steinberg is a newcomer to Boston, having been there less than a year, and Boston has a tendency to look askance at anyone or anything as new within its purlieus. He had his supporters in the controversy, make no mistake, and I have been quite amused over this tempest in a teapot. This has been a different kind of event from the Boston Tea Party; it has overtones of the tea party in Alice in Wonderland.

Specifically, Mr. Steinberg complained volubly that Handel's work was presented in Mozart's revision rather than in the original version. He also complained about the size of the forces involved and about the capabilities of Edward Gilday who trained the Handel and Haydn Chorus. I didn't hear the presentation so I'm in no position to take sides, but we can examine the question of the version used.

Personally, I see little cause for complaint in using the Mozart version. Mozart was a much better orchestrator than Handel and just because Lukas Foss has decried this revision is no reason to condemn it out of hand. I wouldn't want to hear it all the time, but it does provide a relief from the version published by Schirmer "revised according to Handel's original score" by **Max Spicker**, which is the version most commonly encountered in this country, I believe.

Handel himself wrote no less than four versions of the work so the only one with true claims to being "original" is the "Dublin" version, but if he saw cause for revision in later years, what is wrong with somebody of Mozart's stature revising it as well if there is no attempt to palm it off as the genuine article?

But Mr. Steinberg saw fit to quote Tovey's complaint: "Mozart was sometimes distressingly out of touch with his subject" and to complain that "Isaiah sings in the accents of Osmin" (the harem overseer in Seraglio) and "the land of the shadow of death is turned into the courtyard of Donna Anna's palace."

This is probably trenchant criticism, but Boston didn't take kindly to it. Moreover, Mr. Steinberg has irked the equanimity of the Back Bay dowagers in the past by rather consistently maintaining that the Cleveland Orchestra regularly plays better that the Boston, and that the Philadelphia is likewise superior to the group to be found on the shores of Massachusetts Bay.

As a matter of fact, the Cleveland is quite capable of edging the Boston out, but it must be remembered that Szell has been their conductor for years while Eric Leinsdorf is comparitively new to Boston. Mr. Leinsdorf has done wonders in perking up the orchestra. Mr. Steinberg should have heard it under Munch and he would then have been on much firmer ground with his complaints.

Even musically sophisticated Bostonians apparently didn't realize how far the orchestra slipped under Mr. Munch. They went, week after week, and the slide was so gradual as to be almost indistinguishable in that period of time. It was very noticeable here, where we encounter the orchestra only once or twice a year.

It was likewise noticeable elsewhere, except in Boston, and the distinguished Boston Symphony Orchestra got irreverently dubbed with the cognomen of "Munch's Bunch" among musicians outside of the Bay State. Boston seems never to have heard of this. I'm all for Mr. Leinsdorf at present, however, even though he is not perfect by any means.

Mr. Leinsdorf spent long years in the field of ballet, and long years in the field of opera. His experience in the symphonic field was much shorter and it is not his strongest point as yet. Moreover, his career was badly interrupted by service in the Army during World War II, something neither Szell nor Ormandy can claim. (Leinsdorf scarcely got naturalized when he was drafted.) So give him time. Technically the orchestra is almost back to Koussevitsky standards and it's ahead of the Koussevitsky standards of 1926-27 which is the comparable period in that regime. Don't forget, old Kuss-Kuss held the podium for 20 years.

Szell is in almost the same position in Cleveland, while Ormandy has been in Philadelphia for 30 years. These lengthy tenures make a difference. So perhaps we should do a little waiting ourselves.

Nevertheless when Mr. Cabot writes about the "Possible damage Steinberg can do to the musical situation in Boston," Mr. Steinberg is quite correct in maintaining that bad musical performances are much more damaging than anything he can say. He is also correct in saying "It is not my job to engage in public relations work on behalf of the Boston Symphony or any other organization."

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 5 1965

Today in Society

Leinsdorf Announces Fellowships On His Birthday

By MARJORIE W. SHERMAN

Rarely have so many of Boston's music-minded been gathered in so small a space for so enjoyable and erudite an occasion. The eminent guests at the Midtown luncheon Thursday not only were the first to hear Erich Leinsdorf's new and valiant plans to make fellowships available to all young and talented performers at Tanglewood this Summer, but probably comprised the only audience of its size to sing "Happy Birthday" to the distinguished conductor.

They were led in the impromptu by the Chorus Pro Musica's Alfred Nash Patterson when Mrs. Anthony Kutten announced midway through the Viennese menu that it happened to be the world-famed conductor's 53d birthday.

His birthday cake was a Croquembouche, that delectable pyramid of caramel-glazed cream puffs.

His audience, a singularly impressive one, represented more than a score of musical organizations.

Sitting with the Leinsdorfs at the head table were Prof. Nino Pirrota of Harvard's Music dept.; Prof. Klaus Liepmann, head of music at M.I.T.; Pres. Chester Williams of the New England Conservatory of Music; Dean Edwin Stein of the Boston University Music Dept.; Mrs. James Perkins, only woman trustee of the B.S.O. and member of the Council of Friends of the Orchestra.

Also Mrs. Hogarth Swann, president of the South End Music Center; Kalman Novak, conductor Boston Civic Symphony; Nicholas Van Slyck of the Longy School of Music; Dr. George Geyer of the Handel and Haydn Society; Mrs. Albert Hunt, Country Evening Concert Series of Weston, Benjamin Lacy, Young Audiences; Mrs. William Stevens, Brookline Library Music Assn.; Mrs. Gordon Thayer, president of the Boston Community Music Center.

Also Spencer Dormitzer, Greater Boston Youth Symphony; Harry Ellis Dickson, BSO member, and founder-conductor of the Youth Concerts at Symphony Hall; Joel Spiegelman, Brandeis University Music Dept.; Mrs. William Vogler, Wellesley Symphony Orchestra; Robert Lacey, Massachusetts Dept. of Education; Herbert Fromm, New England Jewish Music Forum, and Thom-Perry, manager, Boston Symphony, and many others.

★

Each of the groups had their own table of guests in the intent audience that couldn't have been more enthusiastic about Mr. Leinsdorf's plans for Tangelwood, or more conscious of the remarkable seminar on contemporary world problems in music that he gave a short hour Thursday.

He declared that "there is not enough time to teach and not enough time to learn. He reported on the explosion of more students than ever before in a world where Amsterdam Symphony in the Netherlands can be heard in all its excellence in Amsterdam, N.Y., offering a challenge to local standards.

"New doors must be opened," Mr. Leinsdorf told his audience, "so that maximum help can be given at a great music center like Tanglewood to the talented young people who need this bridge to profesionalism, and cannot afford to give up a mediocre Summer job."

★

He also gave his smiling listeners wry examples of the reception of new and excellent composers, but hailed criticism "because controversy can mean awareness, and everyone today must know as much as possible about the state of music everywhere."

A few of the many who shared this memorable occasion: Mrs. Endicott Peabody and Mrs. David Gates among Cambridge neighbors at the Boston Community Music Center table; Mrs. Frank Wigglesworth, Mrs. John Mrs. Charles Gushee, and many more at the South End Music Center table; Sherwin Badger and Mrs. Ross McFarland among the listeners at the Conservatory table; composer John Bavicchi; musicologist and conductor Solomon Braslovsky, who will be remembered for the wartime Victory concerts at the Museum of Fine Arts, John Calkins, Mrs. Brooks Potter, Mrs. Charles E. Bacon.

BOSTON SYMPHONY CONDUCTOR Erich Leinsdorf (right), honored with a Symphony luncheon Thursday at the Midtown, discusses Tanglewood's new plans with Boston Civic Symphony Conductor Kalman Novak.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

APR 15 1965

Records Going Abroad

Eric Leinsdorf, music director of the Boston Symphony Orchestra, autographs recording of Beethoven's Emperor Concerto for Vice Pres. Prescott C. Crafts Jr., First National Bank of Boston. Crafts will present them to bankers and businessmen during forthcoming trip to Orient where, by custom, businessmen exchange gifts.

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Sun
WATERTOWN, Mass.
Weekly Circ. 4,150

APR 1 1965

Chorus Pro Musica Seeks Male Singers

Chorus Pro Musica, Bostons outstanding chorus, is collaborating with Erich Leinsdorf and the Boston Symphony Orchestra in a project of major musical importance. It will perform this summer at Tanglewood the magnificent, uncut version of Wagner's Lohengrin and record it for RCA Victor the week following the performance. This will be the first time that Lohengrin

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

APR 22 1965

NEW MUSIC DIRECTOR—Iva Dee Hiatt, Smith College choral music professor, has been named music director of the Cambridge Society for Early Music. With her is Conductor Erich Leinsdorf, of Boston Symphony Orchestra. Society will present concerts in November at Sanders Theater, Cambridge.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

APR 21 1965

BSO Manager's House Broken Into Twice

WEST STOCKBRIDGE — State police at the Lee barracks reported today they are investigating two breaks into the home of Boston Symphony Orchestra manager, Thomas D. Perry Jr., on Lenox Road here.

According to police, Mr. Perry reported the first break on Saturday when it was discovered a window had been smashed to gain entry. Yesterday, Tanglewood Supt. James F. Kiley reported to police the home had been broken into again, sometime since Saturday.

The list of items missing had not yet been completed.

Trooper Constance L. Lenti Jr. is investigating the break reported Saturday and Trooper David W. Moran, the break reported yesterday.

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The Pilot
BOSTON, Mass.
Weekly Circ. 155,000

MSGR. EDWARD G. RAY, pastor of Sacred Church, Roslindale, has elected to the Board of tees of the Boston Orchestra, Henry B. president, announced. A of Boston and a gradu Holy Cross College, Msgr ray was ordained in R 1930. Before his appointm the Roslindale parish, he as assistant chancellor Archdiocese of Bosto rector of St. John's Msgr. Murray is also of the Boston Public and a director of th Affairs Council.

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PROSPECT HEIGHTS, ILL.
HERALD
W. 1,000

FEB 1 Buffkeller

Cummins Comments

Rx for Faint Praise

By BOB CUMMINS
Staff Writer

Audiences are part of musical lore. Musical historians enjoy reminding us of big mistakes audiences have made.

CUMMINS

We are told how an audience in Naples hissed and hooted and threw tomatoes during the premiere of an opera which later became one of the most successful in the repertory. The harsh verdicts of contemporary critics at the first performance of a Beethoven symphony are worth a few smiles.

We are reminded how a Parisian audience came close to rioting in displeasure at the first performance of a renowned ballet score.

WE WHO ARE devoted to FM radio get a picture of the temperament of audiences today through re-broadcasts of the concerts of famous American orchestras, as well as the programs of musical festivals of Europe.

Today's audiences seem woefully incapable of expressing displeasure in violent and messy ways, such as by throwing tomatoes at the performers or by ripping up the seats in the auditorium.

At a concert of contemporary music of the experimental genre, played about a year ago by the New York Philharmonic under Leonard Bernstein, an attempt was made to revive the art of the catcall. I immediately realized the attempt was a failure. The catcalls sounded inhibited. They were not raucous as a catcall must be. The element of torment was lacking. Of course, such low grade catcalls did not deter Mr. Bernstein and the orchestra one whit.

IN THE CONCERT hall, as elsewhere, the severest criticism is apt to be faint praise.

Only a few weeks ago the Boston Symphony under Erich Leinsdorf played two major compositions by contemporary composers. The first was, I think, by Walter Piston and conductor and orchestra seemed to be in magnificent form. As the final movement neared its end, I said to myself, "This audience is going to go wild!"

They didn't at all. After the final note there was silence as if everyone was surprised it was over. Then there was a smattering of applause that had the unmistakable tone of politeness about which damns the conductor and the players more than no applause at all.

WHEN THE SAME thing happened to an equally fine performance of another work, Conductor Leinsdorf rebuked the audience by having the musicians rise. Or maybe he would have had them stand anyway. It made no difference; Bostonians just weren't in the mood for music that night.

Perhaps it is a mistake to program a complete concert in advance. Perhaps the second half should be left "open."

An overture and a major work could be programmed before the intermission to feel out the audience. If the audience shows it wants music, the orchestra can continue with a concerto or symphony after the intermission.

IF THE AUDIENCE behaves as that Boston audience did, something else can be offered.

Jugglers or a troupe of trick bicycle riders might perform.

Perhaps Killer Kowalski and Bobo Brazil could be called upon to go three fast falls.

Maybe an old Gene Autry movie could be shown.

This would make it tough on some of the music critics, but certain audiences might love it.

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Herald (m)
BOSTON, Mass.
Circ. 176,483

A[illegible] 1965

Easter Theme For Luncheon

Easter Music—Inside the BSO will be the theme of Harry Ellis Dickson's talk at the last Pre-Symphony Luncheon of the season, Friday, at the Midtown Motor Inn. Since the closing concert of the Boston Symphony Orchestra is scheduled for 3:30, the luncheon will begin at 1:15.

Colorful, traditional Easter dishes from various countries will be featured at the luncheon, and fragrant spring flowers will decorate the tables. Free parking is offered to those attending the church services before the luncheon from 11 o'clock on.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 15 1965

Boston Symphony Names Trustees

The ARTS

Robert Gardiner, a Boston banker, and Rt. Rev. Edward G. Murray have been elected to the Boston Symphony board of trustees, it has been announced by Henry B. Cabot, the orchestra's president.

Msgr. Murray, a native of Boston and a graduate of Holy Cross College, was ordained in Rome in 1930 and has served as professor and rector of St. John's Seminary, Boston. For a period of five years he was vice-chancellor of the archdiocese of Boston. Currently Msgr. Murray is pastor of Sacred Heart Church, Roslindale. He has received honorary degrees from Holy Cross and Suffolk University, is a Chevalier of the Legion of Honor awarded by France, and is a Cavalieral Meriot della Repubblica (Italy). In Boston he is also a trustee of the Boston Public Library and a director of the World Affairs Council.

Gardiner, president of the Fiduciary Trust Co., Boston, received bachelor of Arts and Law degrees from Harvard University and served in the Navy during World War II. He joined the Fiduciary Trust in 1946 and has been president since 1957. Gardiner is president of the United Community Services of Metropolitan Boston and also serves as a trustee of Groton School, Colby College, and Radcliffe College. He is a director and member of the executive committee of Action for Boston Community Development, Inc., a director of Incorporated [illegible] corporated Income Fund, and trustee George Putnam Fund of Boston and Putnam Growth Fund. Gardiner is a resident of Milton.

The two new trustees will assume positions on the Symphony board this month.

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Traveler (e)
BOSTON, Mass.
Circ. 161,453

APR 23 1965

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

APR 23 1965

CONCERT OF 1965 HOLLAND FESTIVAL DR. LEINSDORF TO CONDUCT OPENING

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has accepted an invitation to conduct the Concertgebouw Orchastra in Amsterdam at the opening concert of the 1965 Holland Festival. The concert on June 17 will be his first guest engagement since he became the BSO's music director in 1962.

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Item (e)
LYNN, Mass.
Circ. 33,843

MAR 4 1965

NAHANT

PTA Holds Panel Talks

A program entitled "Exploring the World of Creativity" was presented last night by the PTA at the Johnson School.

Pres. Joseph Barisano introduced the panel composed of Edward J. W. Cooper, noted British born artist; Mrs. John C. Kennedy, an associate director at the New England Conservatory of Music; Phyllis Brooks, former film star, and wife of Cong. Torbert H. Macdonald of Malden, spoke on drama; and Polly Bradley, an author of numerous articles.

On a lighter vein, Charlotte Holicker, a comedy writer, who writes for Phyllis Diller and Phil Foster, ran through a comedy routine which she had written for Miss Diller.

Laning Humphrey, associate director of press relations for the Boston Symphony Orchestra and Boston Pops, talked on "The World of Music."

A question period followed.

Three of the candidates for School Committee, Miss Margaret Snell, Mrs. Charles Pizon and Robert McIlveen gave a brief resume of their qualifications.

New York Post
D. 317,237 SUN. 250,207

MAR 26 1965 Buffkeller
The Evening Star
WASHINGTON, D. C.
D. 283,075 SUN. 339,766

MAR 26 1965 Buffkeller

Two Kennedys Named to Aid Committee

Mrs. John F. Kennedy, Sen. Robert F. Kennedy and Erich Leinsdorf, music director of the Boston Symphony Orchestra, have been elected to the executive committee of the John F. Kennedy Center for the Performing Arts.

Roger L. Stevens, chairman of the Center's board of trustees also announced that approximately $1,000,000 needs to be raised from private sources by June 30 in order to qualify for the matching federal appropriation of $15,500,000.

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Record-American (m) (e)
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MAR 27 1965

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

MAR 27 1965

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Evening Globe
BOSTON, Mass.
Circ. 144,855

MAR [illegible] 1965

BERGEN RECORD
HACKENSACK, N. J.

MAR

STAR LEDGER
NEWARK, N.J.

APR

DAILY VARIETY
HOLLYWOOD, L.A.,CAL.
D. 9 239

MAR 26 1965
Buffalo Evening News
D. 278,313 SUN. 291,625

APR 9 1965
FILM DAILY
NEW YORK, N.Y.
D. 6,323

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29 1965
THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

APR 2 1965

Kennedy Center

Mrs. John F. Kennedy, Senator Robert F. Kennedy and Erich Leinsdorf, music director of the Boston Symphony Orchestra, have been elected to the executive committee of the John F. Kennedy Center for the Performing Arts. Roger L. Stevens, chairman of the center's board of trustees, said that he was delighted to have Mrs. Kennedy, Senator Kennedy and Mr. Leinsdorf on the executive committee and that they could make significant contributions to the center's development.

Senator Kennedy, the former Attorney General of the United States, was born in Boston Mass., and now makes his home in Glen Cove, N.Y. He is a graduate of Harvard University and of the Virginia Law School.

Born In Vienna

A native of Austria, Mr. Leinsdorf was born in Vienna and now resides in Brookline, Mass. Mr. Leinsdorf came to the United States in 1937 and became a citizen in 1942.

He was assistant conductor of the Salzburg Festival from 1934-1937 and music director of the Philharmonic Orchestra in Rochester, N.Y., from 1947-1956. He directed the New York City Center Opera in 1956 and the Metropolitan Opera from 1957-1961.

The center still needs to raise approximately $1,000,000 by June 30, 1965, from private sources in order to qualify for the matching Federal appropriation of $15,500,000.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 20 1965

TV Tastes Sampled at Ch. 5 Hearing

By JOHN C. THOMAS
Globe Reporter

WASHINGTON — The elevision tastes of Greater Boston community leaders were screened Friday at a Federal Communications Commission hearing on four applications to operate Channel 5.

Attorneys spent most of the day attempting to discredit a Charles River TV exhibit on 19-page questionnaires filled out by 144 prominent Greater Boston citizens.

On the stand for the third day was Theodore Jones, president and director, who has testified that the questionnaires helped formulate Charles River's policy and its application to Channel 5.

The names of those interviewed read like a "who's who in Boston."

There are university presidents, lawyers, business executives, doctors, journalists and politicians who recorded their television habits and opinions.

Attending the morning session Friday was George E. Akerson, president and publisher of the Herald-Traveler Corp. and president of its wholly owned subsidiary, WHDH Inc., an applicant. He testified earlier this month.

Jones said the exhibit contained "subjective summaries," but Boston Broadcasters Atty. Benito Gaguine described it as a "selective process of culling certain interviews which counsel for Charles River thought would be nice and helpful in presenting his application to the FCC."

Gaguine said it was "misleading," while WHDH Atty. William Dempsey claimed it had been "edited to represent Jones' view of the interviewee's opinions."

Examiner Herbert Shafman declined to strike out the exhibit but promised to consider all testimony concerning it.

Jones testified that a WCRB partner, Stephen Paine, declined to enter the Charles River Civic TV venture because he was "a classmate of Bob Choate and he did not want to be involved in any application against his good friend."

The late Mr. Choate was president and publisher of the Herald-Traveler Corp., and president of WHDH Inc.

Gaguine read questionnaire comments into the record:

Dr. Walter G. Muelder, associate dean at Boston University's Theological School, had said: "I have no TV in my home—children finishing high school—A students—no TV a help."

John C. Wroe, clerk of Waltham District Court, thought women's programs were "adequate."

Dr. Charles Edward Sterns, Tufts University Dean, described his program case by saying he "preferred trash for the same reason I read comics and mysteries."

Thomas B. Perry Jr., Boston Symphony Orchestra manager, said he watched television about "one hour a week. Being in the entertainment field I use my leisure time for other things."

Dr. Nathan Pusey, Harvard University president, said: "We don't own a television—wish we did at election times—I watch television in motel rooms when traveling—sometimes on summer vacation."

The hearing resumes Tuesday.

President Taft vetoed a bill to mandate literacy tests for immigrants Feb. 14, 1913.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

MAR 7 1965

Philharmonic Hall Still Dull

Repairs Have Not Bettered New York Auditorium

By DONAL J. HENAHAN

No, New York's Philharmonic Hall has not been repaired, despite nearly three years of acoustical patching and rebuilding.

What was described after Lincoln Center's opening night in September 1962 as "a $15,000,000 lemon" has been sweetened up somewhat in sound since then, but it remains a depressingly unsatisfactory concert hall, no matter what you may have read or heard.

The changes so far have not succeeded in ameliorating significantly the dead, distant and lifeless sound that an orchestra produces in the hall, as we learned by hearing Josef Krips and the New York Philharmonic trying to make music there.

In order to go back to Philharmonic Hall with a good concert hall's sounds fresh in the ear, we spent the previous evening at Carnegie Hall with Erich Leinsdorf and the Boston Symphony. Why the Lincoln Center headquarters has not yet sent an agent down to 57th street to dynamite the older auditorium is a mystery; it stands there as a constant reproach to Philharmonic Hall's acoustical witch doctors.

Boston's orchestra, of course, is a greater one by far these days than the Philharmonic, but neither its discipline nor its virtuosity could account for the difference in pleasure afforded by those two concerts.

IN BOTH HALLS the orchestral sound is more distant than a Chicago Symphony listener likes at first, for in Chicago's Orchestra Hall the sound is there before you and around you, with an immediacy that its bright acoustics do provide, no matter what the hall's other faults. But at Carnegie, distance lends a certain enchantment, too, and the music's richness and cohesiveness make listening a joy.

Philharmonic Hall, today just as in 1962, continues to hold all the music onstage, and one still has the impression that an invisible wall blocks the orchestra from the audience. Some of the higher, strident tones have been blunted, which provides a better balance than in the past, but seemingly with a consequent drop in volume level.

Visually, the changes in Philharmonic Hall have been all to the good. The ugly distracting blue and gold screens at the rear of the stage are gone, replaced by handsome teak paneling in a tambour style, which sets off the orchestra beautifully.

Overhead, Philharmonic Hall's infamous acoustical "clouds" continue to float, though flat panels now fill in spaces between most of them.

The listener, straining to hear bass notes and other detail, cannot help wondering why the whole misbegotton cloud structure has not been yanked out and a genuine, sound-reflective ceiling substituted. A German acoustician whom Lincoln Center retained last year to suggest repairs recommended doing just that, but either because of excessive cost or misplaced pride in the hall's original decor, the clouds remain.

KRIPS COMPOUNDED the hall's inadequacies by conducting Mahler's lovely Fourth Symphony at tiresomely dawdling tempos and with indulgent mannerisms that turned the work's naivete into cloying sweetness. Pierette Alarie could scarcely be heard at times in the solo soprano part. When Rudolf Firkusny played Martinu's Third Piano Concerto, the piano sounded oddly dull and muddy. Somehow the acousticians have arranged things so that neither a solid bass nor a brilliant top is produced.

Over at Carnegie, Leinsdorf was enjoying himself as much as his listeners. Although the Bach Double Violin Concerto, reduced to baroque proportions and accompanied at the harpsichord by the conductor, was dwarfed by the auditorium, the evening contained some powerful Beethoven, Berg and Wagner to compensate.

At the first great chord of the Beethoven "Leonore" Overture No. 2, one could feel the sound in his toes, for the carpetcovered wooden floor of the old hall transmits aural vibrations in a way that concrete-based halls can never hope to do.

Leinsdorf, conducting with a freedom and an expressiveness that one had never before heard from him, capped a grand concert with Brahms's Second Symphony, so glowingly done that perfect strangers were challenging one another at the end to remember when they had heard a better Brahms.

AND YET, glamour and publicity more than hold their own against such competition in New York. The Philharmonic's concerts, even with Leonard Bernstein gone for the season on leave, are steady sellouts, regardless of conductor, soloist or repertory.

No one seems to worry that all the best concerts are being played by visiting orchestras. In that sense, Philharmonic Hall has already done more for Boston, Cleveland, Philadelphia and Chicago than for the city that begat it.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 174,850

MAY 3 1965

Off to Amsterdam

Erich Leinsdorf has been invited to conduct the Concertgebouw Orchestra in Amsterdam for the opening of the 1965 Holland Festival on June 17. The music director of the Boston Symphony Orchestra will be making his first guest appearance since he took on his present position in 1962. Mr. Leinsdorf has chosen a work by Guillaume Landre, Netherlands composer, to open the concert. It will also include music by Beethoven and Bartók, with Vladimir Ashkenazy appearing as piano soloist.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

1965

What the Boston Symphony Means to Some

Notes From Back of Envelope

BY VICTOR O. JONES

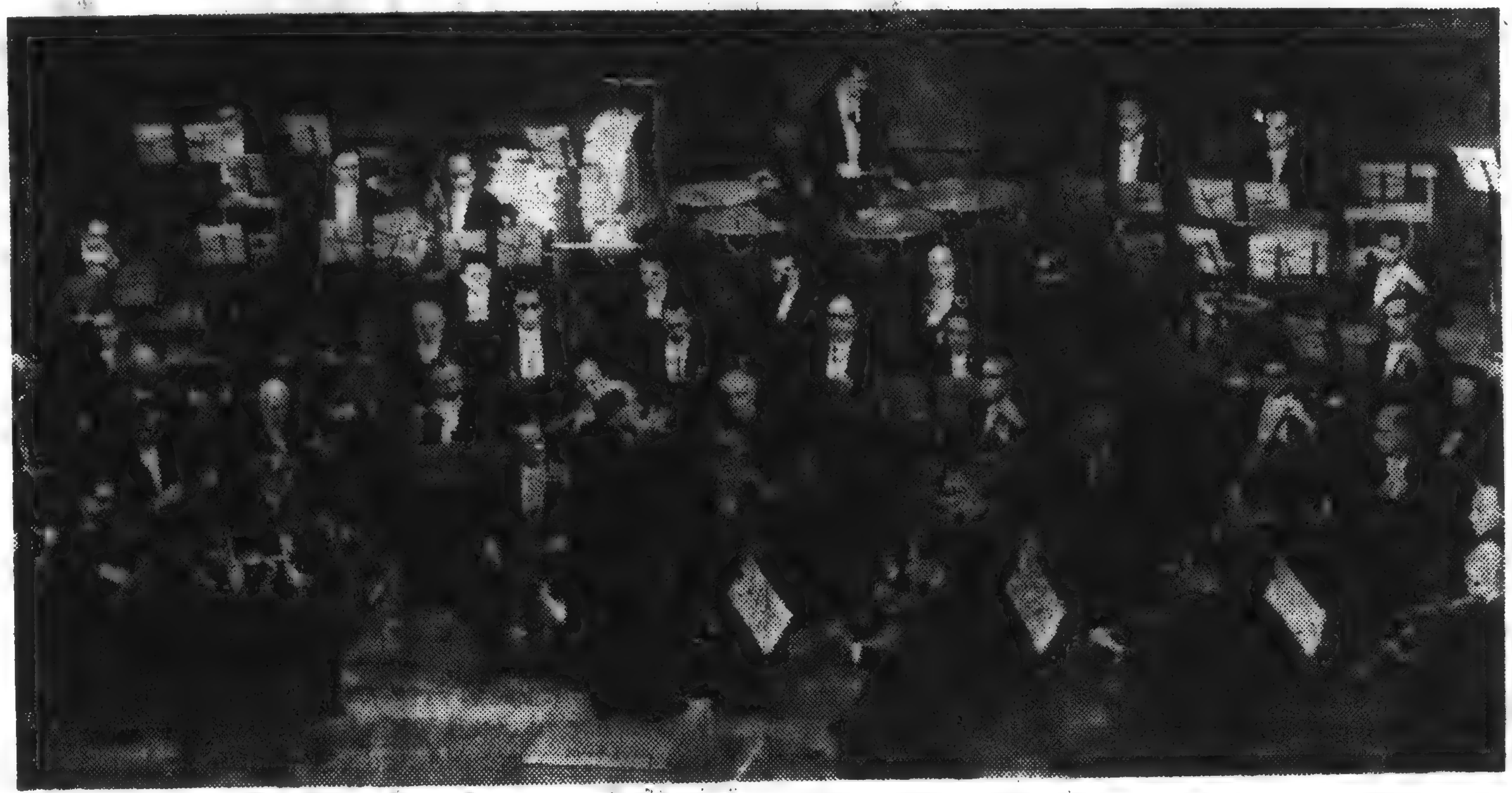
The season of the Boston Symphony Orchestra is drawing to a close, and it may well be that the considerations that follow should be put over until next year. Too, what with the troubles in Selma and in Viet Nam, there may be more important things to discuss.

Anything more important than the Boston Symphony Orchestra's Friday matinees? Well, maybe, though in certain local circles this thought would quickly perish. And not just among the ladies who already own their hats, and the others who, instead of subscribing to Friday afternoon Symphony tickets, INHERIT them. After all, I know a highly successful more or less self-made man (and doesn't that expression date me?) who once told me that he would gladly swap all his wealth and all his honors if he could be named a trustee of the Massachusetts General Hospital or the Boston Symphony Orchestra, in that order.

Comparisons, of course, are odious, but that's the order in which he rated these two particular trusteeships. Perhaps he put the medical ahead of the musical because of his advancing age, but being named second in such an evaluation indicates that the Boston Symphony Orchestra is something about which most of us feel strongly.

★

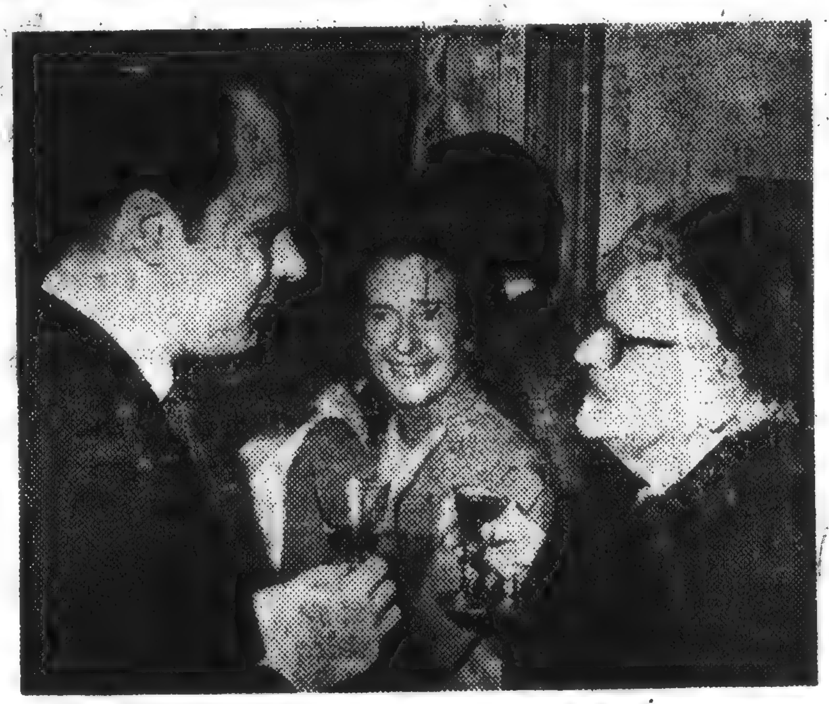
Myself, I don't feel quite that strongly about it. I'm the kind of symphony listener who likes to watch the percussion portion of the orchestra, and I tend to relax and take a snooze if I notice that only the kettle drum maestro is standing erect and ready in the back row. When four or five other characters stand up back there, even though only briefly, and get ready to bang and crash away, I perk up.



WHEN THAT MAN STANDS UP IN THE BACK ROW, SOME LISTENERS WAKE UP

But I'm enough of a traditionalist to have taken a position on commercial establishments which seek to ride the coat-tails of the Boston Symphony. You'll recall that I took a dim view of the Ritz-Carlton Hotel mixing Friday Symphony concerts with fashion shows, and in general tended to favor the more cultural luncheons put on at the Midtown Motor Inn. I'll confess that I avoided both the Ritz and the Midtown for my pre-Symphony luncheons.

At the Ritz, since the death of Ed Wyner, I would have been subjected to the latest fashions. At the Midtown, I would have had the benefits of highly informative lectures from really musical people.



PROF. STEINBERG ANSWERS A QUESTION

But at the Midtown, built on land still owned by the Christian Science Church, there was, I had been told, no way of getting a drink. That's what used to drive me to Steve ("Crusher") Casey's saloon a block down Massachusetts av.

★

But a couple of weeks ago, while keeping up to date on the Mike Steinberg civil war, I noticed the photograph which accompanies this essay. That's Dr. Steinberg on the left and that looks like either a martini or manhattan he's holding. I'd guess it was sherry that the lady on the right is nursing. The picture was taken at the Midtown on the occasion of Prof. Steinberg's pre-Symphony lecture there. Could it be that I had been mistaken all these years and that a drink was available at the Midtown? It was worth looking into, and so one recent Friday I abandoned Crusher Casey's in favor of the Midtown.

To those music-lovers who have faced this same agonizing decision about where to have a pre-Symphony luncheon, I can report that the Midtown is indeed a tenant of the Christian Science Church, that the Church indeed does stick to its principles and will not allow liquor to be publicly served at the motor inn. If Steinberg and his lady companion are indeed drinking anything alcoholic, it's being done in a privately chartered room, where ordinary Symphony-goers would not be invited.

In short, though the Christian Science Monitor may have shifted from an eight-column format to a five-column format, the ban on booze is still in effect—alcoholic booze at least, because the Midtown does openly serve such drugs as tea and coffee.

And the Midtown seems to be doing O.K. without boasting a bar of any kind, just as the old Copley Square Hotel used to do before Prohibition.

★

It's too late in the Symphony season this year for this information to be of any great immediate value. Perhaps pre-Symphony luncheons are not important in any case, certainly not as important as the fierce debate as to whether Prof. Steinberg is a Good Guy or a Bad Guy. I've always had a hunch, anyway, that most Friday afternoon Symphony-goers eat at home.

After all, ladies who already HAVE their hats, very likely also HAVE their food . . . ordered from, and delivered by S. S. Pierce, the grocer.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAY 4 1965

Leinsdorf To Conduct In Holland

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has accepted an invitation to conduct the Concertgebouw Orchestra in Amsterdam at the opening concert of the 1965 Holland Festival. The concert on June 17 will be his first guest engagement since he became music director of the Boston Symphony in 1962.

Permutazioni Sinfoniche, a work by the 20th-century Dutch composer, Guillaume Landre, has been chosen by Mr. Leinsdorf to begin his only guest engagement this season. Vladimir Ashkenazy will appear as soloist in a performance of Beethoven's Piano Concerto No. 3, and the concert will conclude with Bartok's Concerto for Orchestra, which was the first release made by RCA Victor (LM-2643) with the Boston Symphony under the direction of Mr. Leinsdorf.

On April 20 Mr. Leinsdorf completed his third winter season as the Orchestra's music director. Following the June 17 concert at the Holland Festival, and a second concert on June 18, he will return to the United States to prepare for the July 2 opening of the Boston Symphony Orchestra's eight-week Berkshire Festival.

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MAR 6 1965

Today in Society

Globe Critic Steinberg Charms BSO Lunchers

By **MARJORIE W. SHERMAN**

Our man in the Music Critic's Seat, Michael Steinberg, about whom there has been a great deal of interest and comment since his arrival here from New York and Europe last year, faced — and thoroughly charmed—one of the most conservative and music conscious audiences in Boston when he spoke yesterday at the Symphony luncheon at the Midtown.

Several even took off their jingling charm bracelets (one of the urgent messages handed on to Mr. Steinberg by the Boston Symphony Orchestra members) and ladies wont to remind those not born in Boston that Friday Afternoon, Symphony, and Sacrosanct are one and the same, came, and stayed, and applauded.

There were Cabot and Higginson cousins, and more than one '05 and '07 subscriber to Symphony who were "listening to Symphony concerts before you were born, young man," as well as a good many of Mr. Steinberg's own generation—even a fellow-Princetonian — and B.S.O. members at yesterday's reception before the luncheon. Luncheon host was the chorus Pro Musica's able Alfred Nash Patterson, and violinist Robert Brink, Yale and B.U.'s Robert Cunningham, Fr. Edward Hennessy of St. Gabriel's, Youth Concert founder and B.S.O. member Harry Ellis Dickson; Boston's nicest music and arts patron, Mrs. Albert C. Titcomb, and others of the Pro Musica shared the head table with the Pattersons and Mr. Steinberg.

Nodding delighted agreement with Mr. Steinberg's opening statement that in music "an enlightened public is as important as it is in politics," were his Symphony Hall seatmates Mrs. Chauncey Gray and Mrs. John Cross of Cambridge, who often share his score or his remarkable knowledge about both composition and composer.

The statement that a critic is "as committed a servant to the piece of music being played as its composer or performer" brought Mr. Dickson's nod, though he was the first to ask Mr. Steinberg if he felt that an important artist or composition could be "permanently destroyed" by adverse criticism.

The answer was no: Mr. Steinberg feels that critics are "not for posterity"—except for men like composer Berlioz and playwright Bernard Shaw, and that one of the critic's major jobs is to "create a lively climate for the art of his time." His audience shared with delight some of his Shaw quotes during the Shavian era as a London music critic of the 1890's —"I can excuse bigamy, but coarse or vulgar phrasing of a decent piece of music—never!" And there was a lively three-corner go-around between Mr. Steinberg, Mr. Dickson and Mr. Patterson over critics as "policemen of the arts — and sheep make poor policemen" vs. is the tiger then a better policeman? Mr. S.—yes. Applause from the audience. And more applause for his statement that "knowledge and explanation are the object of the critic in his summary judgment conditioned by the time and space at his disposal, and not a personal rendering of "what I went through."

Asked how he could judge a new work without having seen the score, the speaker answered that he felt it was the critic's job to secure a copy of the score, and asked if there was a "sameness" to music heard many times, that answer was "you can listen to Brahms a hundred times and on the 101st learn new delight."

Mr. Steinberg studied in England and is a graduate and former faculty member of Princeton. He studied in Rome as a Fulbright Fellow, and is currently teacher of music at Brandeis and a director of the International Society for Contemporary Music.

Staying on for happy handshakes and music talk until everyone had to get across Huntington av. and into the Hall in one hurried friendly rush—Mrs. Harris Fahnestock, Mrs. John Burk, Mrs. Stedman Buttrick, Dr. and Mrs. Francis Hall; the decorative wife of the new German Consul General in Boston, Mrs. Edgar von Schmidt-Pauli, Mrs. Carl Koch, Mrs. Robert Montgomery, Mrs. George Lewis, Mrs. John Sargent, Theresa Putnam of the Young Audience board, Mrs. Vcevold Strekalovsky, Mrs. Howard Davis, Mrs. John Root, Mrs. Ben Ames Williams, Mrs. Stephen Ames, Mrs. J. Clark Boas, and scores more.

HELEN ALMY of Cambridge tells Globe critic Michael Steinberg at Friday's Symphony luncheon, at which Steinberg was guest speaker, "I've beer a Symphony subscriber since 1905." (Paul Connell Photos)

GESTURE FOR EMPHASIS—Globe music critic Michael Steinberg (left) is engaged in animated discussion by Harry Ellis Dickson, luncheon host and Symphony member.

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ɔx 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 17 1965

Today in Society

News, Good Time for All At Symphony Luncheon

By **MARJORIE W. SHERMAN**

Those who weren't at Friday's Symphony luncheon at the Midtown before the 84th season's closing concert missed a lot of news and a most delightful time.

B.S.O.'s magnetic Harry Dickson, who would have made an excellent international news columnist if music hadn't claimed him first, knew just what each of the retiring Symphony members (six are leaving this year) is planning to do, from teaching to European concerts. He also told his absorbed listeners who the new players are, including the second woman to join the orchestra, and where each comes from.

He also asked Arthur Fiedler, who'll be beginning his own 36th season conducting Pops Apr. 27, what is new for Pops' light music fans this coming season. Applause followed Fiedler's promise of music from "Mary Poppins," "Fiddler on the Roof" and "maybe a Beatle or two." He got an ovation as he joined the roster of head table Symphony guests gathered around the able, decorative chairman, Mrs. Anthony Kutten. Lovely dark-haired Johanna Fiedler was with her father, as well as Symphony's Thomas Perry and his attractive wife and beautiful Mrs. Michael Dukakis and Rep. Dukakis and Symphony's eminent Rosario Mazzeo.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 47,397

A[illegible] 1965

College, Symphony Receive Bulk of Retired Teacher's $900,000 Estate

PLYMOUTH. — A retired spinster school teacher from Brockton has left an estate of nearly $900,000, making $155,000 in specific charitable bequests and dividing the remainder of the estate between the Boston Symphony Orchestra and Smith College.

Probate Court Records here show that Miss Marion S. Reynolds of Brockton died Jan. 18, 1964, leaving a personal estate of $896,701 and real estate worth $1,600.

Miss Reynolds, who lived at 91 Highland St., Brockton, was the daughter of Bion F. Reynolds, a shoe manufacturer. A Smith College graduate, she taught school in Arlington and Plymouth before retiring in 1940.

Her specific bequests were headed by $25,000 to the Brockton Hospital. She willed $5,000 to the city of Brockton to establish a scholarship in memory of her father and left $5,000 to the Porter Congregational Church in memory of her father and mother, Ida.

Paul Revere Lodge, AF&AM, of which Miss Reynolds' father was a member, was willed $10,000. A bequest of $15,000 went to Smith College of Northampton and $10,000 was willed to Boston University to assist students in the graduate department of liberal arts.

Miss Reynolds made 14 bequests of $5,000 each.

They went to: Pearl Street Methodist Church in memory of her grandmother, Sarah Knowles Reynolds; Boston University Women's Graduates Club, the scholarship fund of Mary A. Burnham School of Northampton, Brockton Visiting Nurse Assn., College Club scholarship fund of Brockton, Brockton Chapter of American Red Cross, Wales Home for Aged Women, Boston Symphony Orchestra, Boston College Club, Massachusetts Horticultural Society, Massachusetts Heart Association research fund, Plymouth County Chapter of National Foundation for Infantile Paralysis; Massachusetts Division of the Blind and Morgan Memorial.

Miss Reynolds' only survivors were cousins. She willed $5,000 to Mrs. Beatrice A. Hunt of Holbrook and $2,000 each to five other cousins, Mrs. Eunice G. Deane of Greenfield, Mrs. Dora H. Moore of Ballston Spa, N. Y., Mrs. Abbie J. Packard of East Bridgewater, Mrs. Dorothy M. Bisbee of Brockton and Mrs. Dorothy P. Taylor of Brockton.

She left $3,000 to the Appalachian Mountain Club of Boston to build a camp at the club property at Ponkapoag to be named "Marion." The Methodist Church of North Easton was willed $3,500 in memory of Miss Reynolds' grandmother, Susan Chandler Phillips.

Bequests of $3,000 each were made to the Reynolds Family Association, Lincoln Congregational Church, Garden Club of Brockton and Salvation Army of Brockton. The Woman's Club of Brockton was bequeathed $2,000 in memory of her mother. Another $2,000 bequest went to Albert B. Torrence of Brockton in appreciation of his many kindnesses.

The will specified that everything remaining in the estate after payment of the specific bequests, [illegible] and expenses be divided equally between Smith College and the Boston Symphony Orchestra. Miss Reynolds had been an ardent supporter of the orchestra, attending its concerts regularly for over 50 years.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

APR 12 1965

Spain Salutes Symphony, Vice Versa

By MARJORIE W. SHERMAN

Today in Society

"The Boston Symphony Orchestra is the best in the United States, perhaps in the world," said new Spanish Consul Victor Sanchez-Mesas, at the Midtown Motor Inn over the week-end.

He said he and Signora Sanchez-Mesas "danced for joy" at being assigned to Boston after completing a Philadelphia assignment.

Boston Symphony violinist and speaker Harry Ellis Dickson urged music lovers to appreciate the pure Spanish styles in music, as well as its universal appeal and adaptation in the music of all other countries.

He traced the Spanish impact on music from 4th Century monastic singing through Visi-Gothic and Gregorian chants. He also honored Spain's contribution to polyphonic, sacred, organ and lute styles to prevailing influence of Spanish guitar artists such as Albenez Granados and Segovia; cellist Pablo Casals and soprano Victoria de Los Angelos.

The world bears witness, Dickson said to their influence, as well as that of the enduring appeal of da Falla, and Lalo, with whom composers from Mozart, Charbriet, Chopin and Stravinsky found common cause.

Spain today supports 16 major orchestras, 25 conservatories and eight operas, with festivals around the seasons.

Descendant of Spanish musicians and poets, Mrs. Stephen Gillman, sat with Mrs. E. Anthony Kutten, luncheon hostess and Mr. and Mrs. Francisco Fernandez Longoris at the head table with Mr. and Mrs. Richard Ehrlich, Mr. and Mrs. Gael Mahony, Mrs. Stanford Calderwood, Mrs. William Sieglaff and Mrs. Endicott Peabody.

Mrs. Robert Saltonstall and Mrs. E. G. Parker sat together. Mrs. A. C. Titcomb had as her guests Mrs. Vcevevold Strekalovsky, Mrs. John Thayer, Mrs. Richard Overholt, Mrs. George Thompson and Miss Lillian Surette.

Symphony-goers interested in Spanish music also included Mrs. Ferdinand Brigham and her sister; Mrs. Magy Rubinoff and Mrs. H. K. Cross.

Sharing the enthusiasm of Mrs. Richard Ely were her guests, Mrs. Marshall Dwinnell, Mrs. Thomas Chesterton, Mrs. George Philbrick, Mrs. Cyril Shelvey and Mrs. John K. Whittaker.

Others saluting Spain's double eagled flags and the red carnations and gold tulips which complemented a Spanish menu of Paella Valenciana, salad Jarez, and Spanish cream dessert included Mrs. J. C. Boas, Mrs. John Cushman, Mrs. Gordon Thayer, Mrs. Philip Mather, Mrs. C. H. S. Merril, Mrs. Charles Kefauver, Mrs. Gordon Thayer, Mrs. George A. Lewis, Mrs. Robert Morris, Miss Gretchen Clifford, Mrs. Newbury Ware, Mrs. Alden McIntyre, Mrs. Roger Preston and Mrs. Howell Stevens.

PIANIST Josette Roman (right), back in Boston from sold-out European tour, visits Symphony Hall with Mrs. Arthur Brooks Jr. and Anthony Kutten. (Globe Photo by Sam Hammat)

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Catholic Observer
SPRINGFIELD, Mass.
Weekly Circ. 19,831

APR 23 1965

Boston Symphony Names Catholic Pastor Trustee

BOSTON (RNS) — A prominent Catholic pastor here was named a member of the Boston Symphony Orchestra's board of trustees.

MSGR. EDWARD G. Murray, pastor of Sacred Heart Church, is believed to be the first priest elected as a trustee of the 84-year-old orchestra. He also serves as a trustee of the Boston Public Library.

Msgr. Murray is one of the city's most prominent proponents of ecumenical affairs and served as a peritus (expert) at the Second Vatican Council's third session.

Before he became pastor of Sacred Heart Parish in 1951, Msgr. Murray was an assistant chancellor of the Boston archdiocese and rector of St. John's Seminary. He holds the rank of chevalier in the French Legion of Honor and Cavaliereal Meriot della Repubblica of Italy.

HENRY B. CABOT, president of the symphony orchestra's trustees, also announced the appointment of Robert Gardiner of Milton, Mass., as a board member.

Other long-time trustees include Dr. Theodore P. Ferris, rector of Holy Trinity (Episcopal) Church, and the Rev. Palfrey Perkins, retired Unitarian minister who is a member-emeritus.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAY 13 196

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

MAY 11 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAY 11 1965

New Trustee

Andrew Heiskell, chairman of the board of Time, Inc., magazine publishers, has been named a trustee of the Boston Symphony. He replaces the late C. D. Jackson, former senior vice president of Time. The announcement was made by Henry B. Cabot, president of the orchestra. Two other trustees were recently named. They are Robert Gardiner and Rt. Rev. Edward Murray.

Heiskell has been with Time since 1937 when he joined the staff of Life magazine as science and medicine editor. He was elected to Time's board of directors in 1950 and became chairman in April 1960. Born in Naples, Heiskell was educated in Europe, attended the Harvard Business School, and was a reporter for the New York Herald Tribune prior to joning Time Inc. He serves on the boards of several organizations in the arts and educational fields including the Visiting Committee of the Joint Center for Urban Studies of M.I.T. and Harvard University and the board of the Actors Studio Theater.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

OCT 31 1965

Boston: The More It Changes...

by Alan Rich

Last winter I found myself in Boston over a weekend and managed, not without difficulty, to wangle a pair of tickets for a Saturday night concert by the Boston Symphony. After the first movement of the opening work the lights went on to allow latecomers to be seated, and I took advantage of the stir to whisper something about the hall to my companion. "Shusssh" said the man in back of us.

Then I remembered. You don't talk at Symphony Hall, not even when the lights are up. You don't even go to hear Mr. Leinsdorf, or Brahms, or the Boston Symphony Orchestra. In Boston, you "go to Symphony." Once there, you are swept up in a timeless ritual and you act accordingly. You no more talk during a performance, or even shift in your seat, than you show up at opening night of the Metropolitan Opera with unmatching socks.

This fall the Boston Symphony is celebrating its 85th birthday—85 years of being a Way of Life for all fortunate enough to attend its concerts. It is not the oldest orchestra in the country, nor has it always been the best (although it has held that rank more often than not). As a phenomenon of both social and cultural significance, however, it is unique. No other city in the world regards its resident orchestra with quite the hushed reverence. In no other city is the orchestra the absolute center of the cultural life.

Here in New York, this attitude is difficult to understand. The Philharmonic has its glamour, and occasionally it becomes of passing importance. The Boston comes down for its annual series, which is invariably sold out. Its Philharmonic and Carnegie Hall concerts are always worthwhile, but they are not surrounded with the atmosphere that permeates Symphony Hall and are not accorded any sort of special awe on the part of the audience. We don't have the time, or the patience, to become *that* sentimental.

The special Boston mystery was largely the creation of the late Serge Koussevitzky, who conducted the orchestra for a quarter of a century beginning in 1924. Nobody in our time has ever borne himself with the sublimity that Koussevitzky radiated from the moment he entered the hall. He was an Olympian, some one whose feet touched the ground only because his one great failure in life was not getting the laws of gravity repealed.

During my years as a second-balcony usher at Symphony Hall I always made it a point to rush backstage in time to watch Koussevitzky emerge after his inal bow. It was one of the great sights of the century o see the great man leave the stage. His valet Victor, standing by the door holding an enormous black cape in a microscopically precise position, dropped it onto the *maitre's* shoulders at the exact moment and the great man, oblivious to its presence and without breaking pace, seemingly floated up the stairs to the Green Room.

In view of this spectacle, it is somewhat beside the point, perhaps, to observe that Koussevitzky's musical gifts were somewhat less than Olympian. He read the German classics as if he hoped to find on the next page of each some brooding Slavic anti-hero. He played a lot of new American music, far more than any other conductor of his time, but many composers had to acquiesce to having their scores cut or otherwise distorted. As a colorist he was untouchable, however, and it showed in performances of such works as *Daphnis et Chloe* and *La Mer,* in standards that have yet to be challenged.

Serge Koussevitzky

"... Under Erich Leinsdorf, there is an entirely new instrument on the stage of Symphony Hall ... And yet, the legend that was formulated in the Koussevitzky days persists ..."

This didn't matter, not even in the great intellectual center that Boston still believed itself to be in the Koussevitzky era. What mattered is that he moved among Bostonians like a legendary personage, and that he imparted this quality to the orchestra. And its playing, although often misapplied, was indeed legendary.

With Koussevitzky's passing, there died the last of the great legends. Toscanini? For all the effort of record companies and radio networks to build a Toscanini legend, his magnetism remained rooted in the musical strength of his performances. Stokowski? Too human, too approachable. You can't make movies for Walt Disney or marry a Vanderbilt and expect to be mistaken for a god.

What really proves the validity of the Koussevitzky legend is the way it has persisted. Today, 16 years after his retirement, the orchestra is still the center of a cult, mystical and arcane.

It has remained that way, even though its basic musical philosophy has undergone drastic changes. Charles Munch, even though he came from somewhat the same background as Koussevitzky and radiated the same air of refinement, was a far humbler personage in most respects, and his musical talents were also more modest. He gave better performances of a wider range of repertory than Koussevitzky had; his classics were, if not dazzling, at least undistorted. But the incandescence that emanated from the Koussevitzky *podium,* the hypnosis that could make an audience believe that Mozart really *was* a Russian, was also gone.

Even so, there are plenty of people who mourn the passing of Munch, because his retirement was the end of the Boston Symphony as the embodiment of all in music that is comprehended by elegance. Under Erich Leinsdorf, there is an entirely new instrument on the stage of Symphony Hall.

The change was, perhaps, inevitable. The audience, too, had changed; Grandmother Saltoncabot, whose black bombazine used to rustle down the aisles on Friday afternoon (and *up* the aisles as well, whenever those *dreadful moderns* were played) had passed on, her Beacon Hill aerie converted into efficiency apartments. People now came to concerts with scores, aware (thanks to records and the radio) of the breadth of the symphonic repertory and the essentials of classical style.

Leinsdorf is an intelligent, painstaking musician who plays it clean, reduces the orchestra when Mozart demands it, and digs around in Schumann and Mahler instead of in the minor Russian and French composers so loved by Koussevitzky and Munch. Under him the programs are substantial and balanced, with an appeal to the intellect as well as the emotions. He has brought the orchestra, in other words, into the 20th century.

And yet, the legend that was formulated in the Koussevitzky days persists. With all its new look, the Boston Symphony remains an object of love and reverence to its audiences. Even though Mr. Leinsdorf walks with his feet on the ground, says "hello" to people and even shakes hands, once he is on the podium the Olympian clouds gather around him, and nobody stirs in his seat until he has been dismissed. It will always be that way in Boston.

RECORDINGS

197

BEETHOVEN: PIANO CONCERTO # 5.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

OCT 2 1 1964 Burrelle's

★★★★ Beethoven: **Emperor Concerto—Rubinstein, Boston Symphony, Leinsdorf** [*RCA Victor*]. Artur Rubinstein remains one of the incredible pianists of our century. At an age (72) when most performers' physical powers and dexterity ebb, his are as superb as ever. His way with the *Emperor* is as masterful as any in the catalog—noble, propulsive, poetic, and deeply felt. Leinsdorf's accompaniment is not only in rapport with Rubinstein's approach, but also sculptures the orchestral phrases in a way that illuminates the piano detail rather than overwhelming it (as some conductors are wont to do).

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

OCT 4 1964 Burrelle's

New Recordings

By THOMAS B. SHERMAN

ARTUR RUBINSTEIN continues to be one of the most engaged—and most engaging—pianists of our times even though he is more than 75 years old. His recorded performance of Beethoven's "Emperor" Concerto is not wholly satisfactory, in my opinion, but for reasons that cannot be attributed to lack of vitality. On the contrary he is as fresh as a new boy wonder who has just made a smashing debut. No uncertainty of fingering or phrasing is ever audible at any stage of the proceedings and the only murky passages in the whole work must be charged to the accompanying Boston Symphony Orchestra or to the sound engineers.

Yet the performance lacks a monumental boldness that is due, in my belief, to the very qualities of the soloist in playing the lyrical sections. They are tonally beautiful and they flow with the ease of a well placed and well controlled human voice. But the onset of the first theme, following the cadenza-like flourish of the piano, is not at all aggressive and much the same is true of the entrance into the third movement. Moreover a listener may easily get the impression that the interpretation has been planned for the sole purpose of showing off Rubinstein's talent for lyricism.

So it all comes down to a solo performance by a pianist with an expensive orchestra employed for background purposes. Erich Leinsdorf conducts the Boston Orchestra. (RCA-Victor, Dynagroove-Stereophonic, one record)

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

SEP 2 6 1964 Burrelle's

BEETHOVEN: Emperor Concerto—Artur Rubinstein, Boston Symphony/Leinsdorf—RCA Victor LM 2733

Artur Rubinstein's performances of a Beethoven work is always a welcome addition to the catalog of classical literature, and this superb execution of the Concert No. 5 (Emperor) is especially welcome. The pianist, with the Boston Symphony Orchestra conducted by Erich Leinsdorf, matches the mastery of the composer with his own brilliant interpretation. Past recordings of this work by a variety of artists may easily be set aside in favor of this one.

ALBANY N.Y.
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday September 27, 1964

Record Turntable

Rubinstein and Leinsdorf Make a Stereo Era Classic

By FRANK B. STEPHENSON

One of the great recordings of the stereo era is the newest versions of the Beethoven Fifth Piano Concerto as performed by the Arthur Rubinstein with the Boston Symphony Orchestra under Erich Leinsdorf. Musically virtuous and tonally opulent, the piano part is played with a brilliance and clarity hard to imagine, and Leinsdorf makes the most of his magnificent orchestrra.

Furthermore, RCA's constantly improving Dynagroove techniques capture the proceedings with uncommon realism. Rubinstein has committed this work to discs before (and in stereo, too), but this is the version to own. **Beethoven: Concerto No. 5—Emperor (Arthur Rubenstein, piano; Boston Symphony-Erich Leinsdorf) RCA Victor Stereo LSC 2733, Mono LM 2733.**

Several other Beethoven concerti have been given new phonographic treatments as well.

Citizen Patriot
MICH.
38,922

64 Burrelle's

Among the Classics

Eminent Pianists Record Beethoven

Two of the most eminent of currently practicing piano virtuosos are on records with their newest feelings about Beethoven concertos — Artur Rubinstein concerning the 5th ("Emperor") and Rudolf Serkin concerning the 3rd.

The music is big enough and also so multi-faceted these feelings can and do change, and with listeners as well as performers. With Rubinstein, as he plays the "Emperor" with the Boston Symphony under Erich Leinsdorf, you would say his feelings are now more positive and more mellow.

He now has it "made," in his view. And so there is no rushing, no straining, but a great deal of architecture with a judicious weighing and choosing among permissible shades of tempos and dynamics. His is the "Emperor" for the relaxed listener (RCA Victor-2733).

Seattle
Post-Intelligencer
D. 196,459 SUN. 243,338

OCT 5 1964 Burrelle's

ANOTHER PIANISTIC GIANT—Artur Rubinstein—is represented in two compelling albums from RCA Victor—a new recording of Chopin's waltzes (LSC-2726) and a fine collaboration with the Boston Symphony, conducted by Erich Leinsdorf, of Beethoven's "Emperor" Concerto (LSC-2733).

In the latter, Rubinstein, with noble assistance, scales the heights of this masterpiece, and, although one might think that Rubinstein would have nothing new to say in the beloved Chopin waltzes that he has been interpreting so splendidly and singularly for so long, it would merely proe that one does not really know the genius of Rubinstein.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1964 Burrelle's

BEETHOVEN: *Piano Concerto No. 5 in E flat* ("Emperor"); Artur Rubinstein (piano); Boston Symphony conducted by Erich Leinsdorf. RCA Victor LM-2733, $4.98, or Stereo LSC-2733, $5.98.

ⓈTO the parade of great (and lesser) pianists whose performances of the *Emperor* are listed in the Schwann Catalog the return of Artur Rubinstein—only a month after the deletion of his collaboration with Krips—will be welcome indeed. The familiar nickname of the Concerto makes real sense in this instance, for it is played with sovereign majesty, ease, and command. Very few artists retain as much spontaneity and excitement in their ripest years as Mr. Rubinstein still has. But with these qualities he combines a wonderful assurance and repose of soul. The opening phrases of the piano roll out with proud splendor. In the slow movement Rubinstein does not give us the rapt vision of some inner world that certain interpreters of this music have disclosed; his is a more direct and less introspective approach, although profoundly sensitive. But in the Finale, which bursts so dramatically from its introductory hesitant measures, he fairly dances along with that rhythmic impetus that never fails him. Mr. Leinsdorf and the Boston Symphony are in top form and RCA Victor's sound is admirable. —R.S.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

SEP 2 0 1964 Burrelle's

A NEW 'EMPEROR'

Artur Rubinstein teams up with Erich Leinsdorf and the Boston Symphony in a performance of the Beethoven Concerto No. 5 (Emperor) that is just about all that this combination ought to be.

Rubinstein has recorded this concerto at least once before in a very good album of all the five concertos, and one might wonder why he should go at this Olympian work again. Probably for the reason that tempts all mountain climbers — because there is always something different to be seen about it.

It is, of course, a superb performance, with soloist and orchestra apparently vying to bring out all that Beethoven wanted from it. The work is a concerto in the finest sense — a meshing of piano and orchestra into cascades of sound that makes for a logical, coherent unity. Rubinstein, now in his seventies, never sounded more youthful or enthusiastic.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 143,437 SUN. 192,499

SEP 2 7 1964 Burrelle's

Rubinstein and the Boston Symphony under Leinsdorf in LSC-2733 play the Beethoven Piano Concerto No. 5 (Emperor) in a splendid new version. Rubinstein's sympathy for Beethoven's style in this work is as acute as it was for Chopin's widely varying style. Most remarkable is the tenderness of the slow movement and the out-and out joy of the glittering finale, no less than the substantial seriousness of the opening.

The cleanness of Rubinstein's articulation and the balance of his hands form an object lesson in piano playing. Leinsdorf's accompaniment is firm and judicious. One may observe the lovely sound of the Boston string at the start of the slow movement. Piano and orchestra are in ideal relation in this dynagroove recording.

Buffalo Evening News
D. 283,236 SUN. 296,860

SEP 1 2 1964 Burrelle's

* * *

RCA VICTOR and Artur Rubinstein have a wonderful thing going for them in a new release of **Beethoven's "Emperor" Concerto.**

The pianist says: "I love my recordings when I make them because I make them with utter enthusiasm and with all my heart." But here's the bone-crusher (for record collectors) as he adds: "But I must admit that about three or four months after the record has been issued I can't listen to it anymore because I change. The record doesn't. And that's the terrible tragedy; one wants to make everything over again."

Fortunately, Victor goes along with this. There's another advantage. We get to hear this artist in Dynagroove sound, which is one of the best things that ever happened to sound production.

Erich Leinsdorf conducts the Boston Symphony Orchestra in a performance of "The Emperor" that will satisfy this listener a good deal longer than it will Rubinstein. Note the unmuddied bass and exquisite treble response. Stereo, mono.

RECORDINGS

BEETHOVEN: PIANO CONCERTO # 5.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

OCT 2 1 1964 Burrelle's

★★★★ Beethoven: Emperor Concerto—Rubinstein, Boston Symphony, Leinsdorf [*RCA Victor*]. Artur Rubinstein remains one of the incredible pianists of our century. At an age (72) when most performers' physical powers and dexterity ebb, his are as superb as ever. His way with the *Emperor* is as masterful as any in the catalog—noble, propulsive, poetic, and deeply felt. Leinsdorf's accompaniment is not only in rapport with Rubinstein's approach, but also sculptures the orchestral phrases in a way that illuminates the piano detail rather than overwhelming it (as some conductors are wont to do).

Jackson Citizen Patriot
JACKSON, MICH.
D. 37,400 S. 38,032

OCT 4 1964 Burrelle's

Among the Classics

Eminent Pianists Record Beethoven

Two of the most eminent of currently practicing piano virtuosos are on records with their newest feelings about Beethoven concertos — Artur Rubinstein concerning the 5th ("Emperor") and Rudolf Serkin concerning the 3rd.

The music is big enough and also so multi-faceted these feelings can and do change, and with listeners as well as performers. With Rubinstein, as he plays the "Emperor" with the Boston Symphony under Erich Leinsdorf, you would say his feelings are now more positive and more mellow.

He now has it "made," in his view. And so there is no rushing, no straining, but a great deal of architecture with a judicious weighing and choosing among permissible shades of tempos and dynamics. His is the "Emperor" for the relaxed listener (RCA Victor-2733).

Seattle
Post-Intelligencer
D. 196,459 SUN. 243,338

OCT 5 1964 Burrelle's

ANOTHER PIANISTIC GIANT—Artur Rubinstein—is represented in two compelling albums from RCA Victor—a new recording of Chopin's waltzes (LSC-2726) and a fine collaboration with the Boston Symphony, conducted by Erich Leinsdorf, of Beethoven's "Emperor" Concerto (LSC-2733).

In the latter, Rubinstein, with noble assistance, scales the heights of this masterpiece, and, although one might think that Rubinstein would have nothing new to say in the beloved Chopin waltzes that he has been interpreting so splendidly and singularly for so long, it would merely proe that one does not really know the genius of Rubinstein.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

OCT 4 1964 Burrelle's

New Recordings

By THOMAS B. SHERMAN

ARTUR RUBINSTEIN continues to be one of the most engaged—and most engaging—pianists of our times even though he is more than 75 years old. His recorded performance of Beethoven's "Emperor" Concerto is not wholly satisfactory, in my opinion, but for reasons that cannot be attributed to lack of vitality. On the contrary he is as fresh as a new boy wonder who has just made a smashing debut. No uncertainty of fingering or phrasing is ever audible at any stage of the proceedings and the only murky passages in the whole work must be charged to the accompanying Boston Symphony Orchestra or to the sound engineers.

Yet the performance lacks a monumental boldness that is due, in my belief, to the very qualities of the soloist in playing the lyrical sections. They are tonally beautiful and they flow with the ease of a well placed and well controlled human voice. But the onset of the first theme, following the cadenza-like flourish of the piano, is not at all aggressive and much the same is true of the entrance into the third movement. Moreover a listener may easily get the impression that the interpretation has been planned for the sole purpose of showing off Rubinstein's talent for lyricism.

So it all comes down to a solo performance by a pianist with an expensive orchestra employed for background purposes. Erich Leinsdorf conducts the Boston Orchestra. (RCA-Victor, Dynagroove-Stereophonic, one record)

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1964 Burrelle's

BEETHOVEN: *Piano Concerto No. 5 in E flat* ("Emperor"); Artur Rubinstein (piano); Boston Symphony conducted by Erich Leinsdorf. RCA Victor LM-2733, $4.98, or Stereo LSC-2733, $5.98.

ⓈTO the parade of great (and lesser) pianists whose performances of the *Emperor* are listed in the Schwann Catalog the return of Artur Rubinstein—only a month after the deletion of his collaboration with Krips—will be welcome indeed. The familiar nickname of the Concerto makes real sense in this instance, for it is played with sovereign majesty, ease, and command. Very few artists retain as much spontaneity and excitement in their ripest years as Mr. Rubinstein still has. But with these qualities he combines a wonderful assurance and repose of soul. The opening phrases of the piano roll out with proud splendor. In the slow movement Rubinstein does not give us the rapt vision of some inner world that certain interpreters of this music have disclosed; his is a more direct and less introspective approach, although profoundly sensitive. But in the Finale, which bursts so dramatically from its introductory hesitant measures, he fairly dances along with that rhythmic impetus that never fails him. Mr. Leinsdorf and the Boston Symphony are in top form and RCA Victor's sound is admirable. —R.S.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

SEP 2 0 1964 Burrelle's

A NEW 'EMPEROR'

Artur Rubinstein teams up with Erich Leinsdorf and the Boston Symphony in a performance of the Beethoven Concerto No. 5 (Emperor) that is just about all that this combination ought to be.

Rubinstein has recorded this concerto at least once before in a very good album of all the five concertos, and one might wonder why he should go at this Olympian work again. Probably for the reason that tempts all mountain climbers — because there is always something different to be seen about it.

It is, of course, a superb performance, with soloist and orchestra apparently vying to bring out all that Beethoven wanted from it. The work is a concerto in the finest sense — a meshing of piano and orchestra into cascades of sound that makes for a logical, coherent unity. Rubinstein, now in his seventies, never sounded more youthful or enthusiastic.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

SEP 2 6 1964 Burrelle's

BEETHOVEN: Emperor Concerto—Artur Rubinstein, Boston Symphony/Leinsdorf—RCA Victor LM 2733

Artur Rubinstein's performances of a Beethoven work is always a welcome addition to the catalog of classical literature, and this superb execution of the Concert No. 5 (Emperor) is especially welcome. The pianist, with the Boston Symphony Orchestra conducted by Erich Leinsdorf, matches the mastery of the composer with his own brilliant interpretation. Past recordings of this work by a variety of artists may easily be set aside in favor of this one.

ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, September 27, 1964
047

Record Turntable

Rubinstein and Leinsdorf Make a Stereo Era Classic

By FRANK B. STEPHENSON

One of the great recordings of the stereo era is the newest versions of the Beethoven Fifth Piano Concerto as performed by the Arthur Rubinstein with the Boston Symphony Orchestra under Erich Leinsdorf. Musically virtuous and tonally opulent, the piano part is played with a brilliance and clarity hard to imagine, and Leinsdorf makes the most of his magnificent orchestrra.

Furthermore, RCA's constantly improving Dynagroove techniques capture the proceedings with uncommon realism. Rubinstein has committed this work to discs before (and in stereo, too), but this is the version to own. **Beethoven: Concerto No. 5—Emperor (Arthur Rubenstein, piano; Boston Symphony-Erich Leinsdorf) RCA Victor Stereo LSC 2733, Mono LM 2733.**

Several other Beethoven concerti have been given new phonographic treatments as well.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 143,437 SUN. 192,499

SEP 2 7 1964 Burrelle's

Rubinstein and the Boston Symphony under Leinsdorf in LSC-2733 play the Beethoven Piano Concerto No. 5 (Emperor) in a splendid new version. Rubinstein's sympathy for Beethoven's style in this work is as acute as it was for Chopin's widely varying style. Most remarkable is the tenderness of the slow movement and the out-and out joy of the glittering finale, no less than the substantial seriousness of the opening.

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Buffalo Evening News
D. 283,236 SUN. 296,860

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198

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

OCT 1964

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
- • RCA VICTOR LM 2733. LP. $4.98.
- • • RCA VICTOR LSC 2733. SD. $5.98.

Artur Rubinstein's stereo version of this work (with Josef Krips conducting) was one of the first in the two-channel medium. One is startled to think that it should be regarded as ready for replacement, but it was released way back in 1957, and Rubinstein at seventy-five is obviously a more mature and experienced artist than Rubinstein at sixty-eight. We've got to give these kids a chance to mature.

As a matter of fact this is a more mature performance, at least if you associate maturity with a spaciousness and breadth of phrase that put the expressive manipulation of the line ahead of any ostentatious show of virtuosity. Beethoven's final piano concerto is a transitional work. You can see it as the last of the great classical concertos or the first of the great romantic concertos—a choice of perspective that either has you looking backward to the harpsichord or forward to the grand piano literature as treated by Liszt, Brahms, and Tchaikovsky. In Rubinstein's hands, this is a grand piano concerto, and it gets a recording with nine-foot quality fully represented in the listening room.

It is the most completely satisfying Beethoven performance I know from this remarkable artist, combining the characteristic Rubinstein bravura with a deeper awareness of the Beethoven style than I recall hearing from him at any time in the past. For those brought up in the Schnabel tradition it will probably continue to be criticized as "too romantic," but Schnabel himself remarked that this literature was "so total and universal" that no one performance was adequate to exhaust the content of any of these scores. Rubinstein sees this music in the special light of a wise old virtuoso with lots of heart, and that's the way he plays it. The result is a performance with the technical fireworks of his earlier version, but with far greater depth and more lasting appeal.

Leinsdorf cannot be the star of this show, but he provides an accompaniment that mirrors the soloist in manner and rivals him in effect. Naturally seven years of progress in recording technique does make a difference in the sound. The current stereo engineering conveys a far more convincing likeness of both the pianist and the orchestra than was possible in the earlier album. R.C.M.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 200,516 S. 160,166

AUG 28 1964

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Leinsdorf makes a major contribution to the catalogue with his Boston Symphony recording of the Mahler Symphony No. 5 and excerpts from Alban Berg's opera "Wozzeck" (Dynagroove). Phyllis Curtin, a superior soprano, is heard in the Berg. An eight-page booklet of notes about Mahler, the man and musician, by Neville Cardus, Manchester Guardian critic, comes with the album.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 333,636 S. 377,788

SEP 13 1964

Classical Records

ALTHOUGH I have, in the past, had some reservations about the pianism of Artur Rubinstein, there can be none concerning his two most recent R. C. A. Victor releases—a de luxe boxed disc containing all 14 Chopin Waltzes, and a new recording of Beethoven's "Emperor" Concerto with Erich Leinsdorf and the Boston Symphony orchestra.

These albums seem to me to be much more than just additions to the long list of Rubinstein recordings. He has done the waltzes and the "Emperor" before for R. C. A., but it must not be supposed that the new issues offer updated sound alone.

First of all, though he is 75, Rubinstein's matchless technique shows no signs of deterioration. Indeed, his playing of the opening theme of the finale of the Beethoven is the clearest I have ever heard—and there is no lack of vigor. But Rubinstein has always played with sparkling clarity and vitality.

The significance of these records, for me, is in their eloquent simplicity. Aided by Leinsdorf, whose no-nonsense approach to Beethoven suits me fine, Rubinstein has turned out an "Emperor" of intense power expressed without affectation.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964

CLASSICAL SPOTLIGHT

A BILLBOARD PICK

BEETHOVEN: "EMPEROR" CONCERTO

Artur Rubinstein; Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2733 (M); LSC 2733 (S)

Rubinstein, Leinsdorf and Beethoven—an unbeatable combination at the record counter. The "Emperor" has been frequently recorded by the greats of classical music. However, the combination of R & L and the Boston Symphony Orchestra should be enough to sell many more "Emperor" albums.

NEW REPUBLIC
WASHINGTON, D. C.
W 72 607

OCT 31 1964

RECORDS

Youth and Age

Bernard Shaw's statement about the refined and subtilized art of Verdi's last works – that it was something age gave in exchange for Verdi's early spontaneity and fertility and power – seemed so reasonable and acute that it took me a long time to realize that Verdi operates with the same spontaneity and fertility and power in the refined and subtilized vocal and orchestral writing of the *Requiem, Otello* and the *Te Deum* as in the cruder writing of the early works. What made Shaw's contention seem so reasonable was the fact that I knew it to be correct about performers. I had observed how the need of using an aging voice with care had brought a new continence and coherence in Lotte Lehman's phrasing of songs. Flagstad had deployed her beautiful voice in flawlessly shaped phrases right from the start; and so her subtler inflection of phrase in later years could be taken to represent a maturing of her musicianship; but it too served the needs of an aging voice that had to be used with care and skill. And great as Schnabel's post-war recorded performances of Beethoven's concertos were, they revealed losses of some of the spontaneity, grace, continuity of tension and outline of the pre-war performances – age in this instance having brought a lessening of the powers of the musician as well as the pianist. All this has been brought to mind by Artur Rubinstein's performance of Beethoven's Piano Concerto No. 5 (*Emperor*) with the Boston Symphony under Leinsdorf, on RCA Victor LM- and LSC-2733. Rubinstein's case is like Verdi's: recently he has, in his seventies, amazed us not only with the tempering of his flamboyant style that has given his performances a new continence, repose, refinement and plastic coherence, but with the continuing technical powers that have produced the fine gradations of his beautiful tone, the clarity and accuracy of his rapid passage-work. All these, which we have heard in his recent performances of Chopin, we hear in the performance of the Beethoven concerto; and whereas his playing in Beethoven's Concerto No. 3 with Toscanini twenty years ago was made unsatisfying by its unsuitable Chopinesque elegance and melodic inflections, his playing this time – now powerful, now delicate and sensitive – adds up to a highly effective statement of the music. The orchestral context that Leinsdorf provides with the Boston Symphony is good.

Victor LM- and LSC-2732 have given me my first hearing of the young violinist Erick Friedman, a pupil and protégé of Heifetz, in a performance of Prokofiev's fine Concerto No. 1 with the Boston Symphony under Leinsdorf. It is presumably Leinsdorf who sets the tempos for the second and third movements that are slower and less effective than those in other recorded performances, including the one conducted by Prokofiev himself for Oistrakh on Period 739; and in the orchestral context provided for him Friedman plays superbly. On the reverse side the young pianist Lorin Hollander operates in Prokofiev's Concerto No. 5 with the spectacular brilliance this uninteresting work calls for.

The News American
BALTIMORE, MD.
D. 219,257 SUN. 312,266

SEP 27 1964

Artur Rubinstein has made another recording of Beethoven's "Piano Concerto No. 5 in E Flat Major, Op. 73", this time with the Boston Symphony Orchestra conducted by Erich Leinsdorf (RCA LSC 2733, $5.98).

THE PERFORMANCE fails to convey the majesty of the score, and there are many other interpretations superior to this, including those by Cliburn, Curzon and Serkin to mention only a few. Despite the claims of superior reproduction on the record jacket, the sound quality is thin and brittle for the soloist, constricted and dull for the orchestra.

PHILADELPHIA, PA.
CATHOLIC STANDARD AND TIMES
W. 98 864

DEC 11 1964

A shade less effective than Rubinstein's Chopin is his Beethoven, represented this month in a new recording of the **Concerto No. 5 in E flat, Op. 73 ("Emperor")** with Erich Leinsdorf and the Boston Symphony (RCA Victor LSC/LM 2733). Better than his 1957 version with Krips and the Symphony of the Air, the present disc still seems deficient in the craggy grandeur that Schnabel, for one, finds in the work. Beside Schnabel's thin-sounding but matchless interpretation, Rubinstein sounds somewhat detached. The disc stands up well, however, against the best of its stereo competition — Backhaus, Fleisher, Kempff and Serkin — and will probably be accepted by all but the diehard Schnabelians for the beautiful, mellow reading that it is. Stereo sound and orchestral work: excellent.

THE SUN
BALTIMORE, MD.
MORNING
D. 188,356 SUN. 325,654

JAN 3 1965

Of a more noble and majestic character is the reading of Beethoven's Concerto No. 5 in G major, "The Emperor," by the venerable Artur Rubinstein, accompanied by Erich Leinsdorf and the Boston Symphony Orchestra on an RCA Red Seal Dynagroove recording (LSC 2733).

This is a view of Beethoven's most monumental keyboard concerto which emphasizes its sense of grandeur and proportion, and at the same time is able to capture its quality of intimacy.

The opening four bars hint at the characteristics of Rubenstein's approach throughout the concerto: expansive, quiet and songful, yet firm of meter and crystalline in the balance of each of the notes in the repeated chords.

Throughout the performance, Leinsdorf is a sensitive accompanist, the tone color of the orchestra one of strength but of a subtly controlled transparency of line, the phrasing rhythmically precise and vigorous, yet always immediate in its acquiescence to the slightest improvisatory element in Rubinstein's declamation. The recorded sound is brilliant and clear.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

NOV 29 1964

"Emperor"

Mr. Rubinstein had recorded Beethoven's **Concerto No. 5 in E flat "Emperor"** for Victor in stereo several years ago, and now comes a new version, this time with Erich Leinsdorf and the Boston Symphony (LM 2733; stereo LSC 2733).

Again, there is nothing very new about this performance as far as the piano part is concerned. Mr. Leinsdorf gives beautiful backing and the recording of the Boston Symphony makes the most of a rich yet silky string sound that is not always so apparent in the flesh. Mr. Krips led the now defunct Symphony of the Air in the previous recording and hearing it makes one lament its demise, for the orchestra did have personality and superior solo players.

The best recording of the "Emperor" for this reviewer is still the Schnabel one made in 1947 with the Philharmonia Orchestra of London under Alceo Galliera. The sound on the Angel disk (COLH 5), which is part of its Great Recordings of the Century series, is understandably primitive but the amount of delicacy heard—the bravura and fire come through well — is surprising. And the way Schnabel shaded his playing provided just the right degree of sensuous beauty to the rock-like music.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

OCT 1964

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WASHINGTON, D. C.
D. 200,516 S. 160,166

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964

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WASHINGTON, D.C.
W 72,607

OCT 31 1964

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D. 219,257 SUN. 312,266

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PHILADELPHIA, PA.
CATHOLIC STANDARD
AND TIMES
W. 98,864

DEC 11 1964

A shade less effective than Rubinstein's Chopin is his Beethoven, represented this month in a new recording of the Concerto No. 5 in E flat, Op. 73 ("Emperor") with Erich Leinsdorf and the Boston Symphony (RCA Victor LSC/LM 2733). Better than his 1957 version with Krips and the Symphony of the Air, the present disc still seems deficient in the craggy grandeur that Schnabel, for one, finds in the work. Beside Schnabel's thin-sounding but matchless interpretation, Rubinstein sounds somewhat detached. The disc stands up well, however, against the best of its stereo competition — Backhaus, Fleisher, Kempff and Serkin — and will probably be accepted by all but the diehard Schnabelians for the beautiful, mellow reading that it is. Stereo sound and orchestral work: excellent.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

JAN 3 1965

Of a more noble and majestic character is the reading of Beethoven's Concerto No. 4 in G major, "The Emperor," by the venerable Artur Rubinstein, accompanied by Erich Leinsdorf and the Boston Symphony Orchestra on an RCA Red Seal Dynagroove recording (LSC 2733).

This is a view of Beethoven's most monumental keyboard concerto which emphasizes its sense of grandeur and proportion, and at the same time is able to capture its quality of intimacy.

The opening four bars hint at the characteristics of Rubenstein's approach throughout the concerto: expansive, quiet and songful, yet firm of meter and crystalline in the balance of each of the notes in the repeated chords.

Throughout the performance, Leinsdorf is a sensitive accompanist, the tone color of the orchestra one of strength but of a subtly controlled transparency of line, the phrasing rhythmically precise and vigorous, yet always immediate in its acquiescence to the slightest improvisatory element in Rubinstein's declamation. The recorded sound is brilliant and clear.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

NOV 29 1964

"Emperor"

Mr. Rubinstein had recorded Beethoven's Concerto No. 5 in E flat "Emperor" for Victor in stereo several years ago, and now comes a new version, this time with Erich Leinsdorf and the Boston Symphony (LM 2733; stereo LSC 2733).

Again, there is nothing very new about this performance as far as the piano part is concerned. Mr. Leinsdorf gives beautiful backing and the recording of the Boston Symphony makes the most of a rich yet silky string sound that is not always so apparent in the flesh. Mr. Krips led the now defunct Symphony of the Air in the previous recording and hearing it makes one lament its demise, for the orchestra did have personality and superior solo players.

The best recording of the "Emperor" for this reviewer is still the Schnabel one made in 1947 with the Philharmonia Orchestra of London under Alceo Galliera. The sound on the Angel disk (COLH 5), which is part of its Great Recordings of the Century series, is understandably primitive but the amount of delicacy heard—the bravura and fire come through well — is surprising. And the way Schnabel shaded his playing provided just the right degree of sensuous beauty to the rock-like music.

1964 Burrelle's

§ ■ BEETI
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N: *Piano Concerto No.*
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D. H.

SATURDAY REVIEW
NEW YORK, N Y
W 339 455

SEP 26 1964 Burrelle's

Beethoven: Concerto in E flat (Op. 73). Artur Rubinstein, piano, with the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM 2733, $4.98; stereo LSC 2733, $5.98.

This is Rubinstein's second *Emperor* in stereo and altogether a more successful venture than the preceding, which followed not long after his marathon series of concerti in Carnegie Hall. The qualities which distinguish it from its predecessor are not merely such physical factors as a better orchestra (the Symphony of the Air, so-called, participated in the other) and more advantageous acoustic surroundings—the combination producing a much better total of sound—but, even more, a conductor better atuned to a total concept of the values in this work. As in those instances of the past involving multiple versions of this work by such pianists as Schnabel or Serkin, preference is likely to go to one in which the soloist had the support and sustenance of a conductor as qualified in Beethoven as himself. Leinsdorf matches this qualification with a breadth and emphasis that keep the equation not merely in balance, but equally distributed in weight and musical purpose. Rubinstein's own performance may be a shade more energetic and well-considered than it was on RCA LM 2124—now discontinued—but the consequential fact is that Rubinstein and Leinsdorf have put together the two sides of Beethoven's profile into a matching totality.

Herald American
SYRACUSE, N. Y.
SUN. 207,14

SEP 27 1964 Burrelle's

Record Turntable

Rubinstein and Leinsdorf Make a Stereo Era Classic

By FRANK B. STEPHENSON

One of the great recordings of the stereo era is the newest versions of the Beethoven Fifth Piano Concerto as performed by the Arthur Rubinstein with the Boston Symphony Orchestra under Erich Leinsdorf. Musically virtuous and tonally opulent, the piano part is played with a brilliance and clarity hard to imagine, and Leinsdorf makes the most of his magnificent orchestrra.

Furthermore, RCA's constantly improving Dynagroove techniques capture the proceedings with uncommon realism. Rubinstein has committed this work to discs before (and in stereo, too), but this is the version to own. **Beethoven: Concerto No. 5—Emperor (Arthur Rubenstein, piano; Boston Symphony-Erich Leinsdorf) RCA Victor Stereo**

THE CINCINNATI ENQUIRER
D. 188,873 SUN. 277,813

SEP 6 1964 Burrelle's

New Beethoven Recordings Include Excellent 'Emperor'

BY HENRY S. HUMPHREYS
Enquirer Music Critic

BEETHOVEN: Concerto No. 5 ("Emperor") Piano and Orchestra; Artur Rubinstein and the Boston Symphony Orchestra under Erich Leinsdorf: RCA-Victor Dynagroove (Stereo): Even though there is a magnificent performance of this concerto in the same artist's **Complete Beethoven Piano Concertos (RCA-Victor)** album of not too ancient vintage **(Krips-Symphony-of-the-Air)** this latest recording is—because of the really amazing RCA-Victor Dynagroove process—so "alive" that what was formerly only approximate "rapport" becomes almost a personal experience . . . I don't know exactly how to describe it! It's almost as if you were playing the piano yourself THROUGH Rubinstein's hands (and feet) and warmly-ebullient soul. I know this sounds almost press-agent-flowery; but I want to impress the readers of this column with the fact that this is more than just another good recording of a masterwork interpreted by a splendid artist and a revitalized Boston Symphony under Maestro Leinsdorf; it is a milestone in recorded music literature which points to a vast new Elysium where one noble music opus after another will be available for incessant listening delight.

Part of the greatness of Rubenstein is his flexibility of temperament. He can be granitic-classical in a Chopin ballade or he can be roses-and-nightingales romantic in a Beethoven slow movement. And it never jars you!

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 255,318 S. 352,396

SEP 13 1964 Burrelle's

Records and T

MAX PRICE

4 Outstan

AS THE fall concert season approaches, record companies are beginning to unveil new albums that emphasize the talents of outstanding soloists. The current group of classical releases contains no less than four such discs — and all of high quality.

Most impressive — and probably destined to be the most sought-after album of the batch — is a superb recording of Beethoven's majestic Concerto No. 5 for Piano and Orchestra ("Emperor"). It is the product of a wonderful collaboration: Pianist Artur Rubinstein and Conductor Erich Leinsdorf and the Boston Symphony Orchestra.

When you combine the talents of a great pianist and a distinguished conductor, the results are usually close to perfection. It is certainly true in this case. Rubinstein, whose artistry seems to improve with age, plays in the grand manner — sweeping style, sparkling technique, and subtle interpretation.

LEINSDORF extracts a vigorous, beautifully-proportioned performance from the orchestra. He gives Rubinstein impeccable support throughout.

This RCA Victor recording is easily one of the best of those using the new Dynagroove process. The disc (LSC-2733) has excellent concert hall immediacy, bringing out this work of the soloist and individual sections of the ensemble with unusual clarity. This recording is highly recommended for one's basic collection.

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

AUG 22 1964 Burrelle's

A truly grand "Emperor" is at hand in this new Rubinstein recording which brings him together for the second time with Leinsdorf and the Boston. Unlike their first collaboration (Tchaikovsky's First Piano Concerto) which was a curiously uneven performance, this new "Emperor" is a winner all the way with well-deserved laurels going to Leinsdorf, the Boston and Rubinstein. What makes this "Emperor" grand is the leisurely pace with which the music unfolds. There is majesty in the way Rubinstein plays the opening cadenzas. He allows them to peal forth with a full sense of the heroic dynamism. Leinsdorf seems to take his cue from Rubinstein as he proceeds to reveal the mighty structure of the exposition. He projects the full symphonic impact of this exposition and makes us wonder whether we are to hear a symphony or a concerto. This is good. Leinsdorf's framework for Rubinstein, unlike Krips' in the earlier Rubinstein recording, provides much greater tension between soloist and orchestra. This brings out a sense of struggle and accomplishment missing from the earlier recording which is slicker by comparison. An outstanding album which shows how much Rubinstein's conception has deepened since his earlier recording.

Leinsdorf's Mahler

Superb orchestral playing marks Leinsdorf's first recording of Mahler's gigantic Fifth Symphony. The second movement and the finale contain some of the finest playing the Boston has ever put on records. Leinsdorf's Boston Symphony revels in the many folk tunes from the Austrian Tyrol Mahler wove into his ebullient finale. If it were to be judged on the ground of outstanding orchestral playing, this new Leinsdorf Mahler 5th would come off first, hands down. However, Columbia's Bernstein-New York Philharmonic issue, which appeared a full five months prior to the new RCA issue has so much to recommend it that RCA will have to promote the new Leinsdorf to the hilt if it is to give the Bernstein stiff competition at the market place. Going for Leinsdorf is the fact that his recording of the Mahler First Symphony made the best seller charts. It was one of the earliest Dynagroove records, and it had a multi-million dollar trade and consumer promotion going for it. Dynagroove is again in evidence in this new Mahler Fifth, brilliant-sounding all the way through. What then does the Bernstein have going for it? A five-month lead time plus a performance which reveals the surrealistic, the bizarre, what Bruno Walter called "the demoniac" side of Mahler. Leinsdorf's sounds too healthy, too sunshiny. For instance, the opening Funeral March is full of despair in the Bernstein. In the Leinsdorf, the emphasis is on beautiful sound—but the despair, the heaviness of death is missing. In the Scherzo, Bernstein gives us a very Jewish-sounding waltz with a rubato that's made for this music. His double basses have more bite, they uncover more anguish amidst the light-headed joy. In the Adagietto, a beautiful song for the strings and the most accessible part of the symphony, Bernstein has a wistful tenderness. Leinsdorf's is beautifully played. The Boston string tone is pure gold but in expressivity he must take a back seat to Bernstein.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

DEC 1964

⑤ BEETHOVEN: *Piano Concerto No. 5, in E-flat, Op. 73 ("Emperor").* Artur Rubinstein (pian); Boston Symphony Orchestra. Erich Le sdorf cond. RCA VICTOR LSC 2733 $5.9 LM 2733* $4.98.

Performance: la Rubinstein
Recording: Sl tly dry

Artur Rubinst s second stereo recording of the Beetho "Emperor" Concerto brings to two dozen t number of currently available versions. S for improved balance between piano an orchestra, his reading here with conducto Erich Leinsdorf adds little to what he a mplished some years ago with Josef K . There is splendid brio in the finale   refined lyrical sensitivity in the slow mo ments, but the monumental first movement ther lacks a genuine identification with th classically hewn heroics that Beethoven wro into the score. For all the music's anticipation of Liszt, mere Liszt-like glitter will not get by here. For that reason, I find the re ings by Fleisher, Backhaus, and Kempff stand up best under repeated listening, (with Serkin-Bernstein recommended for those who want their "Emperor" somewhat more dramatic.)

RCA's recorded sound is full and solid in the orchestral department, but the piano sonics seem a trifle dry and close-miked.

D. H.

SATURDAY REVIEW
NEW YORK, N.Y
W. 339,455

SEP 26 1964

Beethoven: Concerto in E flat (Op. 73). Artur Rubinstein, piano, with the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM 2733, $4.98; stereo LSC 2733, $5.98.

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Herald American
SYRACUSE, N. Y.
SUN. 207,149

SEP 2 7 1964

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THE CINCINNATI ENQUIRER
D. 188,873 SUN. 277,813

SEP 6 1964

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NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

AUG 2 2 1964

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80

Brahms' Symphony No. 1.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEW YORK POST
Sunday, October 4, 1964

RECORD REVIEW NC

Brahms Symphony No 1/Boston Symphony/Erich Leinsdorf (RCA/LSC-2711). It is perhaps indicative of the musical maturity of the work that it stays fresh with every hearing, as though Brahms had just composed it. You know every note yet you still thrill to its sound. I think Leinsdorf feels this way, too. For here indeed we have a fresh and glittering performance, polished and alive. There have been many recordings of the Brahms symphony. This ranks with the finest. Musically: Superb. Technically: Excellent. Stereo, Well balanced.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SEP 26 1964

CLASSICAL SPECIAL MERIT

BRAHMS: CONCERTO NO. 1

Van Cliburn; Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2724 (M); LSC 2724 (S)

Two top names here, Van Cliburn and Erich Leinsdorf. This is the initial record foray by Van Cliburn into the realm of Brahms Concertos. "No. 1" is among the most popular. The popularity of all involved should help this addition to the catalog register well at the cash register.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

SEP 1964

THE PLAYING'S THE THING

Erich Leinsdorf has trained the Boston Symphony within an inch of its life. In their recording of Brahms' First Symphony (RCA Victor LSC-2711) the technical accomplishments left me gasping. One only has to listen in the last movement to the flawless tutti chords, the seamless joins in alternating string passages, the invariable simultaneously produced pizzicato chords—in short, a total ensemble of the highest caliber. Also, the orchestra achieves a balance in this recording that allows every instrument to be heard in perfect proportion without sacrificing the weight and majesty of Brahms' score. Tonally, too, the sound is unfailingly smooth and beautiful to the ear.

It is also the drillmaster atmosphere that gives this performance its fatal flaw. The bar lines might have been drawn in in heavy black crayon, for Leinsdorf seems to regard each of them as sacred. This is a mistake in music so subtle and fluid in its rhythmic construction, and results in a distortion of the composer's scheme and a very artificial interpretation by a well-oiled machine. The more's the pity, for this is the best-played Brahms First on the market. P. D.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

DEC 13 1964

The Leinsdorf - Boston Symphony Orchestra performance of the Brahms No. 1 issued a few months back was disappointing in its dispassionate, strict approach.

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6.400

SEP 1964

BRAHMS: Symphony No. 1. Leinsdorf, Boston Symphony Orch. RCA Victor FTC 2181, $8.95.

"The way a big orchestra should sound" is the first thing to say about the latest Brahms First Symphony to be issued on four-track tape (there are six currently available). For sound, it shares honors with the recent London issue of Ansermet. The wide dynamic range impresses, as does the well deltailed miking of solo instruments, such as winds. Even if the final clarity-perfection is lacking, the aura of great orchestra in great hall (Symphony Hall, we imagine) surrounds every note. And while the "ultimate" interpretation of this symphony has yet to appear, Leinsdorf molds it knowingly, moves it with considerable force.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

SPT 1964

Ⓢ BRAHMS: *Symphony No. 1, in C Minor, Op. 68.* Boston Symphony, Erich Leinsdorf cond. RCA Victor FTC 2181 $8.95.

Performance: **Expansive**
Recording: **Good but grainy**

Erich Leinsdorf takes a spacious view of the Brahms First Symphony and delivers a performance of uncommon breadth and stability. The excellent (although somewhat grainy) recording further emphasizes these virtues. Yet, behind the billows of glorious sound produced by the Boston Symphony, there seems to me to be just so much windiness and emotional emptiness. A commanding personality is somehow lacking, one that would shape the music and give it a unique, personal stamp such as Klemperer has done on discs, Walter in his way on tape (Columbia MQ 337), or William Steinberg too in the latter medium (Command 11011). Such is the caliber of the competition in this work today. Ansermet did not quite meet it in the recent twin-pack coupling with the Second Symphony (London LCK 80134), and neither does Leinsdorf—both for the same reason: the absence of a sense of personal poetry or the inspired concentration of power this music so greatly needs to come to life. *C. B.*

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

OCT 1964

BRAHMS: Symphony No. 1. The Boston Symphony Orchestra, Erich Leinsdorf, conductor. RCA Victor LSC 2711 (Stereo).

Erich Leinsdorf and the Boston Symphony Orchestra in this recording of Brahms' First Symphony are adding to the almost proverbial tonal splendor which is the characteristic of this world-renowned ensemble. Mr. Leinsdorf takes very deliberate tempi which give the orchestra an opportunity to shine. But he succeeds at the same time in showing this glorious score as an almost overwhelming entity. The almost protean forcefulness of the introduction to the first movement sounds the keynote to his entire interpretation. One may disagree in detail with certain retards (for example in the first theme of the first movement), but these exceptions are soon silenced by the great sweep of dramatic strength of Mr. Leinsdorf's reading.

All in all, this recording, produced by Richard Mohr, is one to be treasured by all Brahmsians.—*Zorin*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

NOV 1964

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2181. 42 min. $8.95.

Those who have the admirable four-track tapes of Bruno Walter or William Steinberg will presumably retain their present loyalty in the face of this new rival, for Leinsdorf is here cast as the Furtwängler of Huntington Avenue, providing an unorthodox performance which Victor has recorded in its big boom technique—an approach that makes Symphony Hall as much a participant as the Boston Symphony.

This remarkable contrast is that heard when the present release is played against the older, two-track stereo tape by the Boston orchestra under Charles Munch. The Munch version is also lacking in orthodoxy, but it has many a beauty which the Leinsdorf fails to match. More than this, it has a far more vivid orchestral sound (due in part to closer microphone placement) and far more effective stereophony. (The opening of the fourth movement is an ideal example of these qualities.)

If we infer ends from means, the new set aims at a sort of "king-sized mono" sound, the effect produced by small stereo tape decks with built-in speakers or console-type home machines with the speakers placed only three or four feet apart. In this instance the heavy reverberation could produce the effect of rich orchestral sound, while the limitations of the equipment would conceal the lack of well-defined directionality. (The speakers in my living room are approximately fifteen feet apart. For tests of this sort I keep a second pair with about half that separation.)

Interpretatively, Leinsdorf offers a performance that is consistently broad and expansive in the first three movements without building to any really notable heights, as if a viewpoint were being imposed from a state of emotional detachment. The finale is faster, tighter, and rhythmically more vigorous than you would expect from the preliminaries. If Leinsdorf had found this mood earlier in the proceedings, much would have been improved. R.C.M.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

AUG 1964

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA Victor LM 2711. LP. $4.98.
• • RCA VICTOR LSC 2711. SD. $5.98.

Listening to this performance, one is obliged to draw one of two conclusions: either Erich Leinsdorf doesn't particularly care for this noble symphony, or he is deliberately eschewing the traditional manner in favor of a new approach. Whichever the case, one finds oneself recalling the tale of the critic who once reported: "Mr. Jones played Brahms; Brahms lost."

The conductor seems determined here to remove every vestige of warmth and romanticism from the score. The first movement is frenetic, yet allows the listener no big climaxes on which to settle. The slow movement is strait-laced, with some erratic woodwind phrasing in the middle and very little sensitivity throughout. The third movement and the introduction to the fourth are slow-paced and square-toed. Only in the *Allegro non troppo* of the finale does the music assume its proper heroic stature. The orchestral execution, however, is of a high order, as is the quality of the sound. P.A.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

AUG 1964

RECORDING OF SPECIAL ME

Ⓢ Ⓜ BRAHMS: *Symphony No. 1* [illegible] *Minor, Op. 68.* Boston Symphony [illegible] Erich Leinsdorf cond. RCA Vi[illegible] 2711 $5.98, LM 2711* $4.98.

Performance: Virile
Recording: Sensational

Mark this disc down in your [illegible] book as the most impressively [illegible] Brahms First yet! Erich Leinsd[illegible] does full justice to the music. [illegible] clearly toward an interpretive synt[illegible] the best in the central European and [illegible] Toscanini-American traditions, and [illegible] a touch of breathlessness in the fina[illegible] Mr. Leinsdorf succeeds admirably. [illegible] players back him up about 200 per cen[illegible] every bar, and in terms of kinetic [illegible] exquisite detail, and clarity of tex[illegible] recorded sound beggars adequate d[illegible] —it must be heard. For combined [illegible] tation, performance, and sound, this Bra[illegible]

First wins hands down over all its current competition. *D. H.*

20 BRAHMS' SYMPHONY No. 1.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

047

NEW YORK POST
Sunday, October 4, 1964

RECORD REVIEW

Brahms Symphony No. 1/Boston Symphony/Erich Leinsdorf (RCA/LSC-2711). It is perhaps ndicative of the musical maturity of the work that it stays resh with every hearing, as hough Brahms had just composed it. You know every note et you still thrill to its sound. think Leinsdorf feels this way, oo. For here indeed we have a resh and glittering performance, polished and alive. There ave been many recordings of he Brahms symphony. This anks with the finest. Musically: Superb. Technically: Excellent. tereo. Well balanced.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SEP 2 6 1964

CLASSICAL SPECIAL MERIT

BRAHMS: CONCERTO NO. 1

Van Cliburn; Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2724 (M); LSC 2724 (S)

Two top names here, Van Cliburn and Eric Leinsdorf. This is the initial record foray by Van Cliburn into the realm of Brahm Concertos. "No. 1" is among the most popular. The popularity of all involved should help this addition to the catalog register well at the cash register.

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

SEP 1964

THE PLAYING'S THE THING

Erich Leinsdorf has trained the Boston Symphony within an inch of its life. In their recording of Brahms' First Symphony (RCA Victor LSC-2711) the technical accomplishments left me gasping. One only has to listen in the last movement to the flawless tutti chords, the seamless joins in alternating string passages, the invariable simultaneously produced pizzicato chords—in short, a total ensemble of the highest caliber. Also, the orchestra achieves a balance in this recording that allows every instrument to be heard in perfect proportion without sacrificing the weight and majesty of Brahms' score. Tonally, too, the sound is unfailingly smooth and beautiful to the ear.

It is also the drillmaster atmosphere that gives this performance its fatal flaw. The bar lines might have been drawn in in heavy black crayon, for Leinsdorf seems to regard each of them as sacred. This is a mistake in music so subtle and fluid in its rhythmic construction, and results in a distortion of the composer's scheme and a very artificial interpretation by a well-oiled machine. The more's the pity, for this is the best-played Brahms First on the market. P. D.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

DEC 1 3 1964

The Leinsdorf - Boston Symphony Orchestra performance of the Brahms No. 1 issued a few months back was disappointing in its dispassionate, strict approach.

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6.400

SEP 1964

BRAHMS: Symphony No. 1. Leinsdorf, Boston Symphony Orch. RCA Victor FTC 2181, $8.95.

"The way a big orchestra should sound" is the first thing to say about the latest Brahms First Symphony to be issued on four-track tape (there are six currently available). For sound, it shares honors with the recent London issue of Ansermet. The wide dynamic range impresses, as does the well deltailed miking of solo instruments, such as winds. Even if the final clarity-perfection is lacking, the aura of great orchestra in great hall (Symphony Hall, we imagine) surrounds every note. And while the "ultimate" interpretation of this symphony has yet to appear, Leinsdorf molds it knowingly, moves it with considerable force.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

SPT 1964

Ⓢ BRAHMS: *Symphony No. 1, in C Minor, Op. 68.* Boston Symphony, Erich Leinsdorf cond. RCA VICTOR FTC 2181 $8.95.

Performance: Expansive
Recording: Good but grainy

Erich Leinsdorf takes a spacious view of the Brahms First Symphony and delivers a performance of uncommon breadth and stability. The excellent (although somewhat grainy) recording further emphasizes these virtues. Yet, behind the billows of glorious sound produced by the Boston Symphony, there seems to me to be just so much windiness and emotional emptiness. A commanding personality is somehow lacking, one that would shape the music and give it a unique, personal stamp such as Klemperer has done on discs, Walter in his way on tape (Columbia MQ 337), or William Steinberg too in the latter medium (Command 11011). Such is the caliber of the competition in this work today. Ansermet did not quite meet it in the recent twin-pac coupling with the Second Symphony (London LCK 80134), and neither does Leinsdorf—both for the same reason: the absence of a sense of personal poetry or the inspired concentration of power this music so greatly needs to come to life. *C. B.*

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

OCT 1964

BRAHMS: Symphony No. 1. The Boston Symphony Orchestra, Erich Leinsdorf, conductor. RCA Victor LSC 2711 (Stereo).

Erich Leinsdorf and the Boston Symphony Orchestra in this recording of Brahms' First Symphony are adding to the almost proverbial tonal splendor which is the characteristic of this world-renowned ensemble. Mr. Leinsdorf takes very deliberate tempi which give the orchestra an opportunity to shine. But he succeeds at the same time in showing this glorious score as an almost overwhelming entity. The almost protean forcefulness of the introduction to the first movement sounds the keynote to his entire interpretation. One may disagree in detail with certain retards (for example in the first theme of the first movement), but these exceptions are soon silenced by the great sweep of dramatic strength of Mr. Leinsdorf's reading.

All in all, this recording, produced by Richard Mohr, is one to be treasured by all Brahmsians.—*Zorin*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

NOV 1964

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2181. 42 min. $8.95.

Those who have the admirable four-track tapes of Bruno Walter or William Steinberg will presumably retain their present loyalty in the face of this new rival, for Leinsdorf is here cast as the Furtwängler of Huntington Avenue, providing an unorthodox performance which Victor has recorded in its big boom technique—an approach that makes Symphony Hall as much a participant as the Boston Symphony.

This remarkable contrast is that heard when the present release is played against the older, two-track stereo tape by the Boston orchestra under Charles Munch. The Munch version is also lacking in orthodoxy, but it has many a beauty which the Leinsdorf fails to match. More than this, it has a far more vivid orchestral sound (due in part to closer microphone placement) and far more effective stereophony. (The opening of the fourth movement is an ideal example of these qualities.)

If we infer ends from means, the new set aims at a sort of "king-sized mono" sound, the effect produced by small stereo tape decks with built-in speakers or console-type home machines with the speakers placed only three or four feet apart. In this instance the heavy reverberation could produce the effect of rich orchestral sound, while the limitations of the equipment would conceal the lack of well-defined directionality. (The speakers in my living room are approximately fifteen feet apart. For tests of this sort I keep a second pair with about half that separation.)

Interpretatively, Leinsdorf offers a performance that is consistently broad and expansive in the first three movements without building to any really notable heights, as if a viewpoint were being imposed from a state of emotional detachment. The finale is faster, tighter, and rhythmically more vigorous than you would expect from the preliminaries. If Leinsdorf had found this mood earlier in the proceedings, much would have been improved. R.C.M.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

AUG 1964

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA Victor LM 2711. LP. $4.98.
• • RCA VICTOR LSC 2711. SD. $5.98.

Listening to this performance, one is obliged to draw one of two conclusions: either Erich Leinsdorf doesn't particularly care for this noble symphony, or he is deliberately eschewing the traditional manner in favor of a new approach. Whichever the case, one finds oneself recalling the tale of the critic who once reported: "Mr. Jones played Brahms; Brahms lost."

The conductor seems determined here to remove every vestige of warmth and romanticism from the score. The first movement is frenetic, yet allows the listener no big climaxes on which to settle. The slow movement is strait-laced, with some erratic woodwind phrasing in the middle and very little sensitivity throughout. The third movement and the introduction to the fourth are slow-paced and square-toed. Only in the *Allegro non troppo* of the finale does the music assume its proper heroic stature. The orchestral execution, however, is of a high order, as is the quality of the sound. P.A.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

AUG 1964

RECORDING OF SPECIAL MER

Ⓢ Ⓜ BRAHMS: *Symphony No. 1, Minor, Op. 68.* Boston Symphony Orche Erich Leinsdorf cond. RCA VICTOR LSC 2711 $5.98, LM 2711* $4.98.

Performance: Virile
Recording: Sensational

Mark this disc down in your little blac book as the most impressively record Brahms First yet. Erich Leinsdorf's read does full justice to the music. The aim clearly toward an interpretive synthesis the best in the central European and in t Toscanini-American traditions, and save f a touch of breathlessness in the final pages Mr. Leinsdorf succeeds admirably. The BSO players back him up about 200 per cent in every bar, and in terms of kinetic power, exquisite detail, and clarity of texture the recorded sound beggars adequate description —it must be heard. For combined interpretation, performance, and sound, this Brahms First wins hands down over all its current competition. *D. H.*

BRAHMS' SYMPHONY No. 2

201

Herald

1,847

CAPSULE CLASSICS

Symphony No. 2, Erich Leinsdorf
on Symphony (RCA Victor stereo)
is meticulous about this lovely
work that nobody liked when it was
d, but his reading is paced too lei-
his approach is too serious. The or-
sound is rich, but there needs to be
ncy, especially in the first and last

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 146,906 SUN. 195,451

JUL 18 1965

THE PASTORAL Brahms Symphony No. 2 appears on LSC-2809 from the Boston Symphony under Leinsdorf in a Dynagroove recording. As one has come to expect from Leinsdorf, the emphasis is on clean articulation of the parts and on clarity of voices, a service that Brahms benefits from. Probably no other present day recording offers so much orchestral detail to hear.

To these virtues are added the performance in purely musical terms, not as an emotional bath, with Brahms allowed to speak through his own music without the imposition by the conductor of extra-emotional values. Fi-

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1965

BRAHMS: *Symphony No. 2, in D, Op.* 73

Boston Symphony Orchestra, Erich Leinsdorf, cond.
- RCA Victor LM 2809. LP. $4.79.
- • RCA Victor LSC 2809. SD. $5.79.

Leinsdorf's approach to the Brahms No. 2 is essentially the same as that heard in his Brahms No. 1, a moderately paced expansive performance with a big singing line freely manipulated and allowed to build towards a series of well-scaled climactic passages. This is a fine way to play Brahms, but a dangerous one unless you have a flair for monumental architecture. In the First it never quite coalesced. This time it does. The Scherzo could use some additional ginger, and there are a few places where the rhythm to drop out from under the mu- Leinsdorf's goals seem largely to been achieved.

main difficulty is the recorded . If I take the Steinberg version years ago as a paradigm, my copy of the Leinsdorf sounds like ering of the 1950s, grumbly and defined in the bottom registers lacking in brilliance on top. Let's hope that what I drew is a bad pressing from a good master tape. I cannot believe that this is the present sound of the Boston Symphony Orchestra or the result the same Dynagroove process that has recently given us so many excellent discs.

R.C.M.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1965

BRAHMS: *Symphony No. 2 in D, Op. 73;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2809, $4.98, or Stereo LSC-2809, $5.98.

Bernstein,
N. Y. Phil. . . . . . Columbia ML-5774/ⓢMS-6374

ⓢFOR those who like their Brahms a little on the slow side, meticulously prepared, with a full, rich, orchestral sound, this performance will give ample pleasure. The bass lines, particularly in the first movement, are "round" and have been given just that extra bit of prominence that always makes the music sound more—well, more Brahmsian. An ideal performance of this Symphony, to my mind, would have quicker tempi in all four movements, and more of a swing; or perhaps the right word is "*Schwung*" [play of imagination, buoyancy of mind, warmth, ardor, etc.—Ed.]. At the *L'istesso tempo* in the second movement, the swing would seem to be difficult to avoid, and yet Leinsdorf manages to make it sound stiff. For me, Toscanini's mono-only recording of the Symphony (RCA Victor LM-1731) has exactly the right tempi; and Weingartner's vintage edition (deleted) has *Schwung* to spare. The last movement must have momentum, a sort of headlong tilt, to be effective. Those last few pages can, and should be, spine-tingling. Leinsdorf's finale does not have this quality. To sum up: this recording is more than adequate, but maybe a little more stately and careful than one might wish.

—P.R.S.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,000

OCT 1965

ⓢ Ⓜ **BRAHMS**: *Symphony No. 2, in D Major, Op. 73.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2809 $5.79, LM 2809* $4.79.

Performance: **Dull**
Recording: **Handsome**
Stereo Quality: **Good**

I had some good things to say some months ago about Leinsdorf's solidly massive reading of the Brahms First Symphony (LSC/LM 2711) in combination with RCA Victor's most impressive sound; but somehow the combination just doesn't jell with the Second. The sound is fine, but the performance as it emerges from my loudspeakers has little lyrical impulse or nuance in the first two movements, not much delicacy in the dainty *Allegretto* and no real excitement in the finale. By no stretch of the imagination can this version compete seriously with the thrilling William Steinberg recorded performance on the Command label. If you prefer a gentler approach, the recording by Monteux with the Vienna Philharmonic on RCA's inexpensive Victrola series can also be recommended.

D. H.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

MAY 15 1965

Brahms: Symphony No. 2, with the Boston Symphony Orchestra under Erich Leinsdorf (Victor LM or LSC-2809). Those who heard Leinsdorf's warmly persuasive reading of the Brahms symphony at the Bushnell this season will be pleased by the Boston orchestra's newest release, which has been recreated in the same spirit.

This is the closest thing to the Concertgebouw-Van Beinum performance on Epic (mono), which has remained my favorite for its unhurried grace. Victor's stereo sound is excellent.

* * *

STATESVILLE, N. C.
RECORD & LANDMARK
D. 13,500

AUG 14 1965

By DELOS SMITH

CONCERT—Erich Leinsdorf's touch with a Brahms symphony is an endearing one. He goes with the pitch, as they says in baseball; the direction the composer indicated is the direction he takes, but not head-down and with all caution lost. Rather he is alert for the indications for veering, and so by the time he is through with a Brahms symphony he has hit into all fields.

Leinsdorf, conducting his Boston Symphony, has just recorded Brahms' second in his current recording at-bats with this symphonic master. The second is bright, even cheerful (related to the others); it has the melodies and suggestions which keep the listener's heart singing along. Leinsdorf exploits its assets without ever making them obvious. He goes with the Brahmsian pitch.

The jacket annotation is devoted to a condescending review of the lunk-headed critical reactions to Brahms' second when it was first played back in the 1870's. What asses those critics were! Or rather, what asses they were if one has faith in the fashionable 1965 musical judgments. It is possible to listen to this symphony or any of Brahms' four and suspect his aesthetic values have been worn quite thin by time.

The Boston critics of 1882, we're told, applied such labels as "turgid," "artificial" and "wearisome" to Brahms' second. One of these critic-wretches now held up for scorn said the composer had nothing to say. Their ghosts can be patient; it is possible the time will come when the circle will be closed and these opinions will be quoted as prophetic, and the 1965 critics will be the aesthetic dolts. Few callings are more perilous than that of music criticism (RCA Victor-2809.)

ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

MAY 2 1965

ANOTHER VERSION of the Brahms Second Symphony would have to be superlative in order to replace several others already available. The performance by the Boston Symphony Orchestra under Erich Leinsdorf is hardly that. It must be recommended mainly for the quality of its sound. Leinsdorf brings a powerful analytical faculty to bear on the design, and the orchestra's quality is quite evident. Nevertheless it is not quite the "Spring Symphony." The texture is a little too thick, the movement a little too pompous. As other conductors have demonstrated this particular Brahms symphony can be southern in its feeling without doing an injustice to its firm structure. (RCA-Victor, stereophonic, one record)

T.B.S.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

MAY 23 1965

To get back on the pure, rich music of the Brahms Second Symphony is true delight. On RCA LSC-2809, Erich Leinsdorf and the Boston Symphony Orchestra play it with incomparable beauty of tone and perfection of detail. It was first played in Boston in 1879. The account of its reception, as related in John N. Burke's fine jacket notes, is hard to believe. Georg Henschel was the conductor at the first Boston Symphony performance of this great work on Feb. 24, 1882. The unfriendly reception by the Boston critics made no impression and the piece is still a prime favorite in 1965. Small wonder when you hear the excellence of this interpretation.

BRAHMS' SYMPHONY No. 2

The Miami Herald
MIAMI, FLA.
D. 353,158 SUN. 421,847

OCT 10 1965

CAPSULE CLASSICS

Brahms' Symphony No. 2, Erich Leinsdorf and the Boston Symphony (RCA Victor stereo) — Leinsdorf is meticulous about this lovely melodious work that nobody liked when it was first created, but his reading is paced too leisurely and his approach is too serious. The orchestral sound is rich, but there needs to be more bouyancy, especially in the first and last movements.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 146,906 SUN. 195,451

JUL 18 1965

THE PASTORAL Brahms Symphony No. 2 appears on LSC-2809 from the Boston Symphony under Leinsdorf in a Dynagroove recording. As one has come to expect from Leinsdorf, the emphasis is on clean articulation of the parts and on clarity of voices, a service that Brahms benefits from. Probably no other present day recording offers so much orchestral detail to hear.

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

SEPT 1965

BRAHMS: *Symphony No. 2, in D, Op. 73*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
- RCA VICTOR LM 2809. LP. $4.79.
- • RCA VICTOR LSC 2809. SD. $5.79.

Leinsdorf's approach to the Brahms No. 2 is essentially the same as that heard in his Brahms No. 1, a moderately paced expansive performance with a big singing line freely manipulated and allowed to build towards a series of well-scaled climactic passages. This is a fine way to play Brahms, but a dangerous one unless you have a flair for monumental architecture. In the First it never quite coalesced. This time it does. The Scherzo could use some additional ginger, and there are a few places where the rhythm appears to drop out from under the music, but Leinsdorf's goals seem largely to have been achieved.

The main difficulty is the recorded sound. If I take the Steinberg version of four years ago as a paradigm, my review copy of the Leinsdorf sounds like engineering of the 1950s, grumbly and poorly defined in the bottom registers and lacking in brilliance on top. Let's hope that what I drew is a bad pressing from a good master tape. I cannot believe that this is the present sound of the Boston Symphony Orchestra or the result of the same Dynagroove process that has recently given us so many excellent discs.

R.C.M.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

AUG 1965

BRAHMS: 5454 *Symphony No. 2 in D, Op. 73;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2809, $4.98, or Stereo LSC-2809, $5.98.

Bernstein,
N. Y. Phil. . . . . Columbia ML-5774/ⓢMS-6374

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

OCT 1965

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Performance: Dull
Recording: Handsome
Stereo Quality: Good

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D. H.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

MAY 15 1965

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RECORD & LANDMARK
D. 13,500

AUG 14 1965

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ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

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T.B.S.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

MAY 23 1965

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BRAHMS' PIANO CONCERTO NO 1

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 124,374 SUN. 271,475

OCT 4 1964

More Piano

One can no more imagine why a musical Leipzig audience in 1859 rejected Brahm's "Piano Concerto No. 1" than he can imagine booing Van Cliburn.

Thirty years later public taste had caught up with Brahms and the cheers for the work can have been no more forvent than your reviewer's for a Cliburn recording with the Boston Symphony under Leinsdorf.

The Cliburn playing is far advanced from his first recordings of five or six years ago. The Brahms music comes

For about 30 years now schools across the land have

SAN FRANCISCO
News Call Bulletin
D. 189,412 SAT. 159,229

OCT 3 1964

MATTER OF fact, this silken ensemble puts even so commanding a group as the **Boston Symphony** in second place. At least after listening to **Erich Leinsdorf's** well-considered but less tone-conscious accompaniment to **Van Cliburn** on a new Victor of the **Brahms First Piano Concerto.**

It's not terribly fashionable to find a Cliburn performance faultless — unless it's Rachmaninoff — but we must admit his big-striding Brahms has made steps in the right direction.

His recording of the other Brahms concerto issued a couple years ago was heavily executed. No such criticism is applicable here, and the music rolls out in a beautifully adjusted flow. A straightforward and sensitive account.

Victor's engineers, however, have fallen back into their Dark Age brashness of sound. They have done much better, and in Boston, too.—**Arthur Bloomfield**

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 200,516 S. 160,166

SEP 2 5 1964

Pianist Van Cliburn's Victor recording of the Brahms Concerto in D minor with Erich Leinsdorf and the Boston Symphony is more compelling than his concert hall performance a while back. The dramatic impact is sustained and Mr. Leinsdorf's phrasing and the Boston's tonal beauty make it a top performance.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1964

BRAHMS: *Piano Concerto in D minor.* Van Cliburn, Pianist. Boston Symphony Orchestra, Erich Leinsdorf, Cond. RCA Victor, LSC-2724 (S).

"Brahms' *First Piano Concerto* is one of those rare pieces of music which cannot be understood without explanatory notes," says author James A. Michener, who titles the record jacket: "No novelist would dare invent the circumstances in which this work was conceived."

This all sounds pretty important, but it is not. The Concerto *is* "one of those rare pieces" and stands triumphantly without "explanatory notes" from anyone.

There seems to be a greater musical maturity in pianist Van Cliburn. This is a first-class performance, filled with brilliance and excitement. It is a most magnificent ensemble, with pianist and conductor working toward one expansive idea and succeeding in its execution. The broad lines and grand manner ake this a powerful performance and ıe to be treasured by all Brahmsians.
-Zorin

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 360,845 SUN. 542,218

SEP 2 0 1964

Classical Recor

Van Clibu

VAN Cliburn plays the Brahms first piano concerto, with the Boston symphony orchestra under Erich Leinsdorf, for a Victor album (LM-2724).

Cliburn is an advocate of the grand manner in pianism, and his reading is broad and impressive. The orchestra provides a firm, disciplined foundation for the soloist's ringing display, and the sound is splendid. One of these years, Cliburn will have completed the repertory of "big" piano compositions, and it will be interesting to hear how he makes out with the subtler pieces.

CHARLESTON, S. C.
NEWS AND COURIER
D. 60,000 S. 74,000

NOV 2 2 1964

RECORD REVIEWS

High praise is in order for pianist Van Cliburn and the Boston Symphony Orchestra conducted by Erich Leinsdorf for the new RCA Victor album, LSC 2724 (stereo). On this disc they perform the Brahms "Concerto No. 1 in D Minor', and it is an admirable recording. Reproduction is excellent and Mr. Cliburn and the Boston Symphony are in top form.

The concerto is an exciting composition, and it is hard to realize that when the public first heard it, in Jan. 1859, they 'rejected the uncontrolled passion of the first movement, while the unusual musicality of the final two movements left them bewildered.' However, when Brahms was 62 in the same city of Leipsig, the audience cheered the concerto and acclaimed it one of his loveliest works.

Today the music of Brahms is a favorite on most concert programs, and when it is performed by Cliburn, Leinsdorf and the Bonston Symphony it gains even greater stature, as this album reveals.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

040

OGDENSBURG ADVANCE NEWS
Sunday, November 8, 1964

HIGH CLASSICAL—"Brahms Concerto No. 1 in D. Minor" with Van Cliburn and Erich Leinsdorf and the Boston Symphony (RCA Victor); "Beethoven's Wellington's Victory" Antal Dorati conducting the London Symphony (plus 18th century cannon and flintlock muskets which stud the score) (Mercury); "Prokofieff's Violin Concerto No. 1 and Piano Concerto No. 5" with violinist Erick Freidman and pianist Lorm Hollander and Erich Leinsdorf and the Boston Symphony (RCA Victor).

NC

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1964

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Van Cliburn, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
- ● RCA VICTOR LM 2724. LP. $4.98.
- ● ● RCA VICTOR LSC 2724. SD. $5.98.

Van Cliburn has only recently added the Brahms D minor Concerto to his repertoire. Indeed, it's rumored that the soloist had not yet fully memorized the work when the sessions for this record were held. In purely pianistic terms, Cliburn's credentials for this knotty opus are impressive. His enormous hands can span a twelfth and reduce technical challenges to child's play (he is one of the few pianists who elect to play the more difficult double-octave alternatives in the development of the first movement), and he can comfortably produce oceans of sonority from the keyboard, easily holding his own against the thickly scored orchestration. Leinsdorf's support is highly sympathetic, with surprising emotional involvement for a leader who is customarily aloof and objective, and the orchestral execution is beautiful.

But that, unfortunately, is about the most that can be said for this recording. Cliburn's interpretative instincts here are groping rather than searching. He seems to miss the point of section after section. Who would ever suspect that the second subject of the first movement was full of canonical implications? The rapt ardor of the slow movement (which Curzon realizes with such crystalline intensity) is loud, bland, insensitive. (Cliburn starts all of his crescendos far too soon). The all-important *ostinato* needed to impart direction and animation to the finale is buried under a mush of sentimentality. In short, this record does the copiously gifted pianist a disservice. I am sorry to see him recording important compositions before he has fully digested them.

Aside from a too close-up and clattery placement of the piano, the engineering is excellent. It tends toward richness rather than brilliance (cf. London's sound for both its Curzon/Szell and Katchen/Monteux editions). The orchestral strings benefit from RCA's procedure (the violas and cellos reveal numerous details) more than the brass (trumpets are a bit reticent and unstimulating where they should blaze forth galvanically). The Curzon/Szell and Fleisher/Szell editions remain supreme. H.G.

SEVENTEEN
NEW YORK, N.Y.
MONTHLY 1,088,000

RCA VICTOR
VAN CLIBURN

DEC 1964

● **Brahms began his Piano Concerto No. 1** as a symphony, heard its debut hissed! Imbued with feeling, the noble work is nobly played by Van Cliburn. Leinsdorf and the Boston Symphony. RCA Victor*

THE MORNING TELEGRAPH
NEW YORK, N. Y.
D. 71,639 SUN. 81,539

JAN 5 1965

by **Delos Smith**

Erich Leinsdorf's extraordinary affinity for whichever soloist plays with his Boston Symphony is wondrously exemplified in his collaboration with Van Cliburn in Brahms' 1st piano concerto (RCA Victor-2724).

It's particularly pleasing because it gave Cliburn's natural development as an interpretative musician of depth and scope (as distinguished from brilliant virtuosity) ample room to show. Clearly neither conductor nor soloist imposed anything on the other. They managed to merge musically.

Brahams' 1st concerto is no show piece and becomes tedious to the listener if it is treated as one. Rather it offers complex emotions for the pianist to convey and expressive riddles for him to solve. The Cliburn of only a few years ago was not up to a score with these interpretative challenges. In this recording he meets them with honor—to himself and Brahms.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 339,636 S. 377,788

NOV 2 9 1964

Classical Records

VAN CLIBURN'S recording of the Brahms Second Piano Concerto a few years ago (with Fritz Reiner and the Chicago Symphony) was greeted rather coolly by the nation's disc critics. But the recent R. C. A. Victor release of the First Concerto (with Erich Leinsdorf and the Boston Symphony) (LSC 274/LM 2724) would be hard to improve upon.

Beyond question, Cliburn is now one of the world's foremost pianists and is as effective in other styles as he was in Tchaikovsky and Rachmaninov when he won his headline-making Moscow prize in 1958.

The collaboration with Leinsdorf is, to these ears, even more effective than Cliburn's association with Reiner. In the D-minor Concerto, the approach of pianist and conductor is leisurely, with more emphasis on the melancholy spirit of the work than on its virtuosity. One of the year's top recordings!

The Detroit News
D. 707,418 SUN. 942,193

SEPT 1 2 1965

BRAHMS: Piano Concerto **No. 1 Van Cliburn,** piano; **Erich Leinsdorf** conducting **the Boston** Symphony **Orchestra. Victor** LM 2724 **monaural.**

Thrust finally overwhelms poetry in Cliburn's recording and Leinsdorf, like his soloist, also misses many nuances in his handling of Brahms.

* * *

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1965

200 BRAHMS' PIANO CONCERTO NO 1.

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 124.974 SUN. 271 475

OCT 4 1964

More Piano

One can no more imagine why a musical Leipzig audience in 1859 rejected Brahm's "Piano Concerto No. 1" than he can imagine booing Van Cliburn.

Thirty years later public taste had caught up with Brahms and the cheers for the work can have been no more forvent than your reviewer's for a Cliburn recording with the Boston Symphony under Leinsdorf.

The Cliburn playing is far advanced from his first recordings of five or six years ago. The Brahms music comes

For about 30 years now schools across the land have

SAN FRANCISCO
News Call Bulletin
D. 189,412 SAT. 159,229

OCT 3 1964

MATTER OF fact, this silken ensemble puts even so commanding a group as the **Boston Symphony** in second place. At least after listening to **Erich Leinsdorf's** well-considered but less tone-conscious accompaniment to **Van Cliburn** on a new Victor of the **Brahms First Piano Concerto.**

It's not terribly fashionable to find a Cliburn performance faultless — unless it's Rachmaninoff — but we must admit his big-striding Brahms has made steps in the right direction.

His recording of the other Brahms concerto issued a couple years ago was heavily executed. No such criticism is applicable here, and the music rolls out in a beautifully adjusted flow. A straightforward and sensitive account.

Victor's engineers, however, have fallen back into their Dark Age brashness of sound. They have done much better, and in Boston, too.—**Arthur Bloomfield**

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 200,516 S. 160,166

SEP 2 5 1964

Pianist Van Cliburn's Victor recording of the Brahms Concerto in D minor with Erich Leinsdorf and the Boston Symphony is more compelling than his concert hall performance a while back. The dramatic impact is sustained and Mr. Leinsdorf's phrasing and the Boston's tonal beauty make it a top performance.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

DEC 1964

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

047

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GREAT BARRINGTON, MASS.
MONTHLY 114,100

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SEVENTEEN
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MONTHLY 1,088,000

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203

NEW YORK
MONTHLY 16

FEB 1965

Ⓢ BRAHMS: *Piano Concerto No. 1, in D M... Op. 15.* Van Cliburn (piano); Boston ...hony Orchestra, Erich Leinsdorf cond. ... VICTOR LSC 2724 $5.98, LM 2724

...e: Massive
Reco...: Impressive

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Despite this drawback, I would place this recorded performance with those of Fleisher-Szell and Curzon-Szell as one of the top three stereo choices. *D. H.*

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, August 9, 1964

BRAHMS: SYMPHONY NO. 1; Boston Symphony Orchestra, Erich Leinsdorf conducting (RCA Victor, m or s). An authoritative performance, somewhat on the inhibited side. The orchestral playing is at its usual excellent level as is RCA's sound, but the dictates of the conductor's interpretation steal some of the glow and thunder inherent in the work. Earlier this year the Ansermet version came out in a 4 record album of Brahms complete orchestral works (London, m or s) and satiisfied the lyrical, poetic side of Brahms to a extraordinary degree with exquisite clarity of details but the epic dimension of the symphony not realized. The warmth and ebullience of the Bruno Walter performances (Columbia) ;the very fine Steinberg release two years back (Command); the broad, massive Klemperer approach (Angel) and the superb old Toscanini performance all make strong and compelling competition to this newest offering. Of course it is these differences in interpretative approach that gives record listening a large part of its fascination.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1965

BRAHMS: *Piano Concerto No. 1 in D minor;* Van Cliburn (piano); Boston Symphony conducted by Erich Leinsdorf. RCA Victor LM-2724, $4.98, or Stereo LSC-2724, $5.98.

ⓈWHEN Van Cliburn first emerged into fame, the most unusual and reassuring quality of his playing, even in such works as the Rachmaninoff Third Concerto, was its lyrical freshness. Here was a young pianist who obviously did not rely upon a coldly logical mind and steely fingers to carve a career for himself. It was the sensitivity, yes, the vulnerability of his playing that gave it a particular magic. And the same youthful spontaneity constitutes the strength, and weakness, of this recording.

The tremendous first movement, the most impassioned and heroic ever conceived by Brahms, is simply incompatible with Cliburn's temperament. Luckily, he does not attempt to simulate titanic energy, which would result in mere brutality. But his playing, for all its emotional warmth, lacks the edge, the weight, the superhuman power that this music demands. In the trills, for example, Cliburn does not evoke the furious cutting drive, the "bite" that could dominate the orchestra, and in the torrential passages that follow he almost never evokes the sense of headlong abandon (carefully controlled by the pianist, of course) that makes this music wholly convincing.

The slow movement, with its quality of a requiem, is another story. Here the emotional directness of the conception is completely winning. If Cliburn does not find in this music all of the rapt, visionary quality that more mature artists have found in it he nevertheless goes to the roots of its inspiration and brings to it a sincere feeling worth a thousand bravura flourishes. And in the finale, too, it is always the musical spirit which dominates; one never has the sense of emptiness or mere display. But here again one would welcome a grander scope, so that there would be greater contrast between the exquisite lyric detail, as in the fugato passages, and the explosive power of such moments as the cadenza just before the summing-up.

Cliburn's interpretation, whatever faults some listeners may find with it, has the abiding virtues of insight and originality. I am not quite sure whether the somewhat pompous and inflated quality of the orchestral performance under Leinsdorf may be partially the effect of the engineering. The orchestral sound, for all its amazing fullness and clarity, seems to be somehow blowsy, overblown. It would be wrong to speak of distortion, for obviously the complete range and quality have been encompassed. But I should prefer something closer to the proportions of what we hear in the concert hall. —R.S.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 23,700

JUN 15 1965

BEETHOVEN: *Piano concerto no. 5, E flat, op. 73* (Emperor). Rubinstein, p.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2733, $5.98; (M) LM 2733, $4.98
The best of these three recordings is, ironically, the low-priced Vanguard one. Rubinstein's performance is certainly quite good, but there is an annoying amount of distortion in louder passages throughout the entire record. A boomy bass and shrill treble are additional drawbacks. Katchen's performance, also a good one, suffers not from distortion of the sound, but rather from over-recording of the piano, which has a harsh, percussive sound. Miss Katz's reading is a dynamic, forceful one, and, while the sound could be a bit clearer in places, it is generally good and certainly preferable to that in either of the other versions.

BRAHMS: *Piano concerto no. 1, D minor, op. 15.* Cliburn, p.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2724, $5.98; (M) LM 2724, $4.98
This patchy, episodic performance shows that, although Cliburn is equal to the technical demands of the piece, he falls short of the musical ones. Even the fine support by Leinsdorf and the Boston is unable to save the situation. Both sound and stereo quality are good.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

OCT 25 1964

VAN CLIBURN has long since made evident that his success as an artist is no accident even though his career may have been accelerated by the publicity attending his prize-winning effort in Moscow. His recording of the Brahms Concerto No. 1 in D Minor demonstrates his manual facility and the sensitivity of his musical nature. He understands the somberness of Brahms and the lyrical spirit that tries to break through—and not always successfully—the tough outer crust of this concerto.

The slow movement is sustained on a long line of unbroken lyricism. The acoustical reproduction assures a clear communication of Cliburn's skill and emotional response. He is accompanied by the Boston Symphony Orchestra under Erich Leinsdorf and, though I have focused on Cliburn as the central figure in this performance, it is not because the orchestra's role is not equally important. An orchestra loses some of its individualiity on the best of recordings, but any one can tell from this one that the Boston Orchestra is one of the best. (RCA-Victor, Stereophonic, one record)

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

FEB 1965

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Perf[illegible]: **Massive**
Reco[illegible]: **Impressive**

By mak[illegible] this disc, young Mr. Cliburn has placed [illegible] in the running with such formidab[illegible] recorded collaborations as Fleisher-[illegible], Curzon-Szell, and Serkin-Ormandy—[illegible] to mention Rubinstein-Reiner on a m[illegible] disc. He stands up to his peers remark[illegible] well, thanks in large measure to conduc[illegible] Erich Leinsdorf's powerful support an[illegible] impressive recording job by the RCA V[illegible] engineering staff.

The [illegible]burn-Leinsdorf reading leans toward t[illegible] massive treatment given the work by Curzo[illegible] and Szell on London, as opposed to the m[illegible] volatile interpretation that came out of t[illegible] earlier Fleisher-Szell meeting for Epic in C[illegible]veland. Yet, although the Curzon-Szell rea[illegible]ng verges at times on the turgid and hea[illegible]-handed, Cliburn and Leinsdorf skirt suc[illegible] pitfalls most successfully. Cliburn is the y[illegible]ng romantic in the best sense of the wor[illegible] throughout this performance, but I do wi[illegible] that he had used a piano somewhat ric[illegible]er in tone to match the overwhelming sonority of Leinsdorf's Boston Symphony. The microphone perspective is of the "middle-of-the-orchestra" type used for the Bostonians' impressive Brahms First Symphony disc some months ago, and it is just right for this fierce and massive concerto. It is too bad that Cliburn's piano was not miked to match, for it cannot be said that his fingers are lacking either in strength or in fleetness.

Despite this drawback, I would place this recorded performance with those of Fleisher-Szell and Curzon-Szell as one of the top three stereo choices. *D. H.*

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

57

ALBANY TIMES UNION
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BRAHMS: *Piano Concerto No. 1 in D minor;* Van Cliburn (piano); Boston Symphony conducted by Erich Leinsdorf. RCA Victor LM-2724, $4.98, or Stereo LSC-2724, $5.98.

ⓈWHEN Van Cliburn first emerged into fame, the most unusual and reassuring quality of his playing, even in such works as the Rachmaninoff Third Concerto, was its lyrical freshness. Here was a young pianist who obviously did not rely upon a coldly logical mind and steely fingers to carve a career for himself. It was the sensitivity, yes, the vulnerability of his playing that gave it a particular magic. And the same youthful spontaneity constitutes the strength, and weakness, of this recording.

The tremendous first movement, the most impassioned and heroic ever conceived by Brahms, is simply incompatible with Cliburn's temperament. Luckily, he does not attempt to simulate titanic energy, which would result in mere brutality. But his playing, for all its emotional warmth, lacks the edge, the weight, the superhuman power that this music demands. In the trills, for example, Cliburn does not evoke the furious cutting drive, the "bite" that could dominate the orchestra, and in the torrential passages that follow he almost never evokes the sense of headlong abandon (carefully controlled by the pianist, of course) that makes this music wholly convincing.

The slow movement, with its quality of a requiem, is another story. Here the emotional directness of the conception is completely winning. If Cliburn does not find in this music all of the rapt, visionary quality that more mature artists have found in it he nevertheless goes to the roots of its inspiration and brings to it a sincere feeling worth a thousand bravura flourishes. And in the finale, too, it is always the musical spirit which dominates; one never has the sense of emptiness or mere display. But here again one would welcome a grander scope, so that there would be greater contrast between the exquisite lyric detail, as in the fugato passages, and the explosive power of such moments as the cadenza just before the summing-up.

Cliburn's interpretation, whatever faults some listeners may find with it, has the abiding virtues of insight and originality. I am not quite sure whether the somewhat pompous and inflated quality of the orchestral performance under Leinsdorf may be partially the effect of the engineering. The orchestral sound, for all its amazing fullness and clarity, seems to be somehow blowsy, overblown. It would be wrong to speak of distortion, for obviously the complete range and quality have been encompassed. But I should prefer something closer to the proportions of what we hear in the concert hall. —R.S.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 23,700

JUN 1 5 1965

BEETHOVEN: *Piano concerto no. 5, E flat, op. 73* (Emperor). Rubinstein, p.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2733, $5.98; (M) LM 2733, $4.98
The best of these three recordings is, ironically, the low-priced Vanguard one. Rubinstein's performance is certainly quite good, but there is an annoying amount of distortion in louder passages throughout the entire record. A boomy bass and shrill treble are additional drawbacks. Katchen's performance, also a good one, suffers not from distortion of the sound, but rather from over-recording of the piano, which has a harsh, percussive sound. Miss Katz's reading is a dynamic, forceful one, and, while the sound could be a bit clearer in places, it is generally good and certainly preferable to that in either of the other versions.

BRAHMS: *Piano concerto no. 1, D minor, op. 15.* Cliburn, p.; Boston Sym. O.; Leinsdorf, cond. RCA Victor (S) LSC 2724, $5.98; (M) LM 2724, $4.98
This patchy, episodic performance shows that, although Cliburn is equal to the technical demands of the piece, he falls short of the musical ones. Even the fine support by Leinsdorf and the Boston is unable to save the situation. Both sound and stereo quality are good.

ST. LOUIS POST-DISPATCH
D. 344,575 SUN. 569,578

OCT 2 5 1964

VAN CLIBURN has long since made evident that his success as an artist is no accident even though his career may have been accelerated by the publicity attending his prize-winning effort in Moscow. His recording of the Brahms Concerto No. 1 in D Minor demonstrates his manual facility and the sensitivity of his musical nature. He understands the somberness of Brahms and the lyrical spirit that tries to break through—and not always successfully—the tough outer crust of this concerto.

The slow movement is sustained on a long line of unbroken lyricism. The acoustical reproduction assures a clear communication of Cliburn's skill and emotional response. He is accompanied by the Boston Symphony Orchestra under Erich Leinsdorf and, though I have focused on Cliburn as the central figure in this performance, it is not because the orchestra's role is not equally important. An orchestra loses some of its individuality on the best of recordings, but any one can tell from this one that the Boston Orchestra is one of the best. (RCA-Victor, Stereophonic, one record)

20th BERG: WOZZECK. MAHLER: Sym. #5

Deseret News
SALT LAKE CITY, UTAH
D. 90,026

APR 21 1965

In the classical field, the best recording by an orchestra was by **Erich Leinsdorf** and the **Boston Symphony Orchestra** for **Mahler's Fifth Symphony** and excerpts from **Berg's** opera **"Wozzeck."** The pianist, **Vladimir Horowitz** was cited as the best instrumental soloist for his performance of works by Debussy, Beethoven and Chopin.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

SEP 12 1964

On Record

By GEORGE W. STOWE
Times Music Critic

One of the highlights at Tanglewood this Summer was Erich Leinsdorf's performance of the Mahler Fifth Symphony on the occasion of the Koussevitsky Memorial Program. Now RCA Victor has preserved this powerful and eloquent reading with the Boston Symphony Orchestra in a two-pocket album (Victor LM or LSC-7031) that also includes excerpts from Alban Berg's "Wozzeck" with soprano Phyllis Curtin of the Metropolitan.

To a greater extent than Leonard Bernstein in his Columbia recording, Leinsdorf stresses the rhythmic momentum, the searing intensity of the music. There is less emphasis here on pathos or tenderness but I am convinced that such an unsentimental approach is to the advantage of this large-scaled work.

Mr. Milstein

Mr. Leinsdorf

Mr. Bernstein

The Boston Symphony brings an unmatched precision to this monumental score and has been beautifully recorded in this instance. Miss Curtin is an expressive interpreter in the "Wozzeck" excerpts.

The Sunday Star
WASHINGTON, D. C.
SUN. 330,766

OCT 4 1964

RECORD REVIEWS

Mahler's 5th Played By Boston Symphony

By HERMAN SCHADEN
Star Critic

Gustav Mahler, misunderstood and often abused in his own time, once prophesied: "My time will yet come."

More than 50 years after his death, Mahler has made good, judging by the spate of records in his name. The latest is the second recent recording of his Symphony No. 5 in C sharp minor, this time by the Boston Symphony with Erich Leinsdorf conducting (RCA Victor LSC-7031).

A two-record set, the fourth side is occupied by excerpts from Alben Berg's opera, Wozzeck, with soprano Phyllis Curtin.

Of the Mahler Fifths recorded to date, surely none so transparently exhibits the intricate Mahler orchestration and counterpoint in such depth. This is partly due to Leinsdorf and partly to the magnificent Dynagroove engineering that gives an over-all lustrous effect.

As might be suspected, Leinsdorf's product is much less personal and impassioned than Leonard Bernstein's recent Columbia release. Bernstein, it will be remembered, has an affinity for Mahler handed down through Bruno Walter.

Alongside Bernstein's, Leinsdorf's Mahler may sound a little ascetic. But no one can discount the wonderful sound of his orchestra and the fine control he exercises over it. As for the Wozzeck, it is an interesting experience in the most remarkable of avant garde operas.

One thing sure, Mahler is making more friends every day, thanks to records like these. For as one annotator said, the Fifth "is one of the Seven Wonders of the symphonic world."

SAN FRANCISCO
News Call Bulletin
D. 189,412 SAT. 159,229

SEP 26 1964

Classical Records

Erich Unbuttons His Straitjacket

Erich Leinsdorf, we readily admit, sometimes puts music in a straitjacket. The hand on the controls of the **Boston Symphony** is simply too [illegible] too weightily applied.

But this problematical jacket it seems [illegible] has not been unduly buttoned-up in his interpretation of Mahler. And Victor has now [illegible] release of the Symphony No [illegible] issue of the fifth.

Some of the electrical storms of this work verge on the banal, but it's also crammed with Mahlerian humanity. The waltzing horn in the third movement is very special, and it does no harm to have a man like **James Stagliano** operating it.

A sizable filler in the four sided album is a collection of excerpts from **"Wozzeck,"** notably the scenes featuring Marie alone, with **Phyllis Curtin** an idiomatic protagonist.

It's revealing to hear Berg's music so elegantly played, and Leinsdorf shows warm feelings for it, although a performance in the theater might display certain instances of greater spontaneity.

—Let's L
For Li

By BERTRAM
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Like the opera
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emotions. This
why "Wozzeck"
thrives.
Stereo (RCA Vict
IM 7031)

BERKELEY, CALIF.
GAZETTE
D. 14,300

SEP 26 1964

Mahler: Symphony No. 5. Berg: Wozzeck (excerpts) The Boston symphony orchestra, Erich Leinsdorf, conductor; Phyllis Curtin, soprano. Victor LSC 7031.

Were Mahler a more popular composer this would undoubtedly be the recording of the year, but it may be anyway. Where other interpreters have captured its outlines but left its substance mostly in the shadows, Leinsdorf floods with light the ironic pathos and drama of this long symphony.

The solo trumpet of Roger Voisin is sharply contrasted in its lyric pleading against the rest of the brass heavy first movement funeral march, while the second movement brings into sharp focus the yearning for the old as contrasted with a chilling and heart-breaking awareness of the dissolution the Europe of the 1890's was soon to know.

So impassioned is Leinsdorf's reading that the following adagio after the scherzo comes as a songful relief.

The "Wozzeck" excerpts, no mere afterthought, are beautifully executed with terse precision by both Miss Curtin and the orchestra. The recorded sound is crisp and brilliant.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

SEP 23 1964

★★★★ **Mahler: Symphony No. 5—Leinsdorf, Boston Symphony** [*RCA Victor*]. One of the first recordings Erich Leinsdorf made last year after taking over the Boston conductorship was a highly praised Mahler 1st. Good as that was, it did not quite prepare this reviewer for the astonishing performance he has now given the longer, more complex 5th. It blazes from the LP grooves overwhelmingly—its melodies soaring, its marches and waltzes swirling, its climaxes shattering in dramatic intensity. And not since the days of Toscanini and Rodzinski has an orchestra played with such a combination of steel-edged excitement and precision as the Boston Symphony does here under Leinsdorf. The only letdown comes in Leinsdorf's disappointingly austere Adagietto. RCA has filled out the album's last side with excerpts from Alban Berg's *Wozzeck,* superbly sung by Phyllis Curtin. This is a bold "fill"—for *Wozzeck's* atonality has long repelled many listeners. Leinsdorf has shrewdly chosen sections which seem to be just a development or two beyond Mahler, and may thereby have opened a door for vaster appreciation of a 20th-century masterpiece.

—ROY HEMMING

NEW ENGLAND NEWSCLIP
Box 2078, Boston 02106 - 742-4200

NEW HAVEN, CONN.
Register
Eve. Circ. 98,547

SEP 6 1964

RECORDS:

Boston Symphony Plays Mahler, Berg

The Boston Symphony under Erich Leinsdorf plays music by Mahler and Alban Berg in a recent two-record album with the RCA Victor (Red Seal) label. The former's "Giant Symphony", No. 5 in C sharp minor, takes up three sides. The remainging side is given over to Excerpts from Berg's opera, "Wozzeck", with soprano Phyllis Curtin as the soloist.

Since neither Mahler nor Berg is a generally popular composer, for widely different reasons, the "coupling" here is truly a most felicitous though undoubtedly a fortuitous circumstance. The reference here is to the performances rather than the music per se. In short, the magnificence of the Boston Symphony's playing could conceivably produce a number of "converts" to the music of both composers.

The Mahler performance is unquestionably one of the finest "on record!" The virtuosity of both orchestra and conductor is thrillingly evident in every page of this long, comprehensive score with its huge instrumentation.

Undeniably, there is the composer's characteristic verbosity in this work but one is almost inclined to overlook this fact in the present performance. Leinsdorf's obvious respect for the work with its challenges in the profusion of dynamics and colorings, to say nothing of contrapuntal clarity, results in an inspired reading. The sonorous splendors and dramatic impact inherent in this sprawling musical canvas find realization here in the best "Boston style."

There is "more of the same" in the Berg performance in which Miss Curtin handles both the citative and song aspects in musicianly fashion. While the music is in atonal vein for the most part, this is counterbalanced by a romantic flavor and an appealing lyricism. In fact, at this late date when "Wozzeck" is secure in the repertory as a modern masterpiece, even the most conservative music devotee need have no qualms in making this brief acquaintance.

G.E.A.

205

— Look [illegible]

For Listeni

By BERTRAM TAYLOR

Amid the [illegible]se of snow plows and the scra[illegible]g of shovels, this reviewer [illegible]ned to three records. A recording of Mahler's long, long fifth symphony, with excerpts from "Wozzeck" on the other side, was followed by an opera never heard on this side of the Atlantic and by a program of brass music which is sure to delight all those young people who play in school bands.

Mahler's Fifth Symphony Played by the Boston Symphony Orchestra, Conducted by Erich Leinsdorf. Also Excerpts from Berg's Wozzeck with Phyllis Curtin and the Sacred Heart Boyschool of Rosendale Conducted by John Oliver.

The last hundred years has seen a steadily growing appreciation of Mahler among musicians and music lovers. The immense vitality of that insatiable composer always reaching for the unattainable is recognized and Bruno Walter had a great deal to do with this.

This fifth symphony is fairly well known by now. It is no longer regarded as "disjointed in form and unsettled in manner." Or, if so regarded, all this is unimportant in view of its deep and passionate musicianship.

While Mahler uses a somewhat smaller orchestra in this symphony than in some of the others, he achieves those large tonal effects that reflect Wagner's influence on him. Through it all you hear the voice of a man concerned with the eternal verities.

In an admirable reading of the score Leinsdorf gives utterance to this voice that penetrates the volume of sound. The brasses alone are enough to create all the sound and fury but they do not still the voice.

It is not only in the use of the full resources of one of our finest orchestras that Leinsdorf recommends himself to the listener. He gives each chorus a place in the tonal texture. Especially lovely is the adagettio here played tenderly and as though it were a song.

The long symphony occupies three sides of the two-record album, the fourth is occupied by excerpts from "Wozzeck" with Phyllis Curtin in the role of Maria. Hers is no easy task for the role is half-spoken and half-s[illegible]

[illegible] experience such as that of Miss Curtin is no preparation for this poignant role and the concert stage even less so. But Miss Curtin expresses the character of Maria in the terms in which it was [illegible]

[illegible] the opera itself, she appeals [illegible]ly to the listeners' emotion. This is one reason why "Wozzeck" lives and thrives.

Stereo RCA Victor Dynagroove LM 7031

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

SEP 1964 Burrelle's

MAHLER/SYMPHONY NO. 5

As if to point up the current interest in the music of Mahler, two recordings of his gigantic Fifth Symphony have appeared in almost simultaneous releases. Last spring Leonard Bernstein and the New York Philharmonic presented their interpretation on a pair of Columbia disks (M2S 698), and now, hard on its heels, comes the Boston Symphony's version conducted by Erich Leinsdorf (RCA LSC-7031).

If neither performance has the inevitability of the old Bruno Walter recording, both have one major advantage: modern recording techniques which allow Mahler's score to ring with perfect clarity even in its densest and most complex passages. Columbia's sound, though well-defined and spacious, takes second place to RCA's cleaner, brighter reproduction. The Boston Symphony plays with its accustomed brilliance and authority one has come to expect under Leinsdorf's tenure. The achievement of the BSO reaches a level of excellence that probably cannot be matched by any other instrumental body in the world. This is not to belittle the Philharmonic, which here is never less than outstanding. But in the spectrum of orchestral technique the Boston Symphony has no rivals.

Matters of interpretation, however, lead me back to Bernstein's recording every time. Even if he does not always achieve a complete identification with Mahler's music in all instances, Bernstein's reading has an honesty and a searching probity that raises it head and shoulders above Leinsdorf's glib, shallow approach. Mahler was never a composer to do things by halves. When he said *wild* (wildly), *roh* (roughly), *seelenvoll* (soulfully), *keck* (saucily), or even *schüchtern* (shyly), he meant it. These are part and parcel of Mahler's vocabulary along with his extremely subtle scoring and elaborate tonal architecture. Bernstein bends over backward to bring out every nuance in the score. Leinsdorf, in trying to refine away all of these characteristics, does not.

The adagietto movement provides the most obvious case for comparisons. Bernstein adopts the very slow tempo that Mahler calls for, and he works for the quiet intensity that is written into every note. Unfortunately, he cannot sustain the line which droops badly by his constant overexaggeration of pauses between phrases. Still the basic mood is established and the music makes its point. Leinsdorf, on the other hand, seems terrified of an excess of emotionalism and evidently sees this movement as an embarrassing barrier between the scherzo and the finale. Much time and rehearsal must have been needed to secure such a non-interpretive performance, for it is very difficult, even for third-rate conductors, to drain completely the bittersweet adagietto of all its lyricism. Leinsdorf has managed to do just this.

Bernstein projects the changing moods and tempos of the outer movements quite naturally, and is not afraid of the scherzo's earthier, even vulgar aspects. Here again Leinsdorf fails the music, neatly rounding off all the edges. One can only assume that he regards this movement as an act of *lèse-majesté* against the "aristocrat of orchestras." Elsewhere there is a diamond-like brittleness and a rigidity that is almost always totally out of place.

Despite the Boston Symphony's extraordinary technical accomplishments, the Columbia recording is surely to be preferred as a truer representation of Mahler. As a bonus, the fourth side is devoted to Jennie Tourel's haunting performance of the heartbreaking "Kindertotenlieder." RCA offers three excerpts from Berg's "Wozzeck," again pieced out like a jig-saw puzzle by Leinsdorf. Phyllis Curtin sings Marie's two scenes very prettily, in far too lady-like a fashion. She is, however, one of the few singers who knows what is meant by "Sprechstimme."

P. D.

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

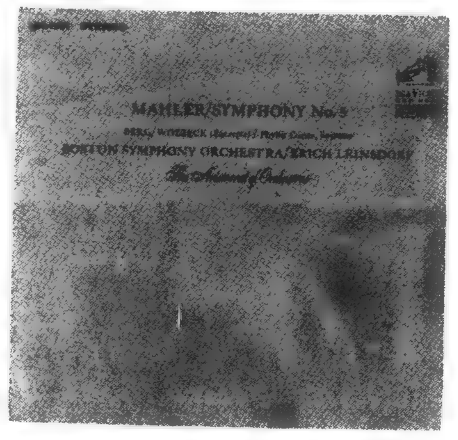
AUG 2 2 1964 Burrelle's

IMPORTANT in its way as the new "Carmen" is, the 21-gun operatic salute is reserved this month for Erich Leinsdorf and the Boston Symphony. As the fourth-side filler for Mahler's Symphony No. 5, Leinsdorf offers excerpts from Acts One and Three of Berg's "Wozzeck," with Phyllis Curtin as an extraordinary Marie.

Leinsdorf and the BSO ought to be put to work at the full score, for the only existing version, by Mitropoulos, is sadly outdated in sound. There is a complete "Wozzeck" coming from Robert Craft, we hear, but Leinsdorf, like von Karajan, is an opera man, with the dramatic shrewdness to make this music come off in searing style. The Mahler, though less remarkable, is superbly played, too, making the album one to note (RCA Victor LM -7031).

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964 Burrelle's



CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 5 (2-12")

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 7031 (M); LSC 7031 (S)

Leinsdorf's first recording of Mahler's Symphony No. 5 is in every respect an outstanding one. Classical music collectors are well acquainted with Leinsdorf's highly successful recording of Mahler's First Symphony which established the Boston as a fine interpreter of the Austrian composer. Also featured in the package is Berg's Wozzeck, beautifully sung by soprano Curtin. The excerpts plus the Mahler work will prove a topnotch commercial entry.

THE DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA.
D. 176,366 SUN. 281,561

AUG 1 6 1964 Burrelle's

Diskords With Acord

A New 'Carmen' For the Summer

By John Acord III

It is a rare thing for any major company to fire any really big shots this late in the summer. They usually save the best for the early fall releases.

RCA has come out with two very major recordings: A magnificent "Carmen" and a fabulous sounding Mahler "Fifth."

The "Carmen" stars the golden voice of Leontyne Price under the superb direction of Herbert von Karajan.

The Mahler is conducted by Erich Leinsdorf, who along with Leonard Bernstein is probably the greatest living Mahler interpreter, on records.

The RCA Carmen has more to offer vocally than the recent London version. And the orchestral playing by the Vienna Philharmonic is in a class by itself.

Mme. Price's interpretation of Carmen is more than just a surface one. She manages to probe beneath the superficial character of the fickle cigaret girl to give an emotional impact on the recording that is rarely felt or heard on the live opera stage.

The Don Jose is the brilliant tenor, Franco Corelli, who is in especially fine voice on this recording. The Escamillo is an old favorite, Robert Merrill, who brings zest and interest to his sparkling performance of the torero.

The Micaela is the fresh-sounding voice of Mirella Freni, who was heard on RCA's fantastic recording of Verdi's "Falstaff."

The opera is finely-paced by von Karajan and the stereo touches of the off-stage trumpets and chorus provide some of the finest operatic sound on modern recordings.

The Mahler is a big work that calls for a large orchestra and, under less competent hands than Leinsdorf and the Boston Symphony, can sometimes be a rather boorish work. The work is in five movements. Rarely has Mahler provided a more "musicianly" approach to his symphonic writings than in this symphony. It is not a program work, like most of his symphonies, but a full scale symphonic marvel that is full of high-spirits and good humor.

The extra side is filled with the interesting modern work of Alban Berg's "Wozzeck." The singing of Phyllis Curtin, in these excerpts, has rarely been equalled. The moving passages for boys' choir is done by the Sacred Heart Boychoir of Roslindale, Mass. Both the "Carmen" and the Mahler are major additions to the catalog and belong in every collection.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

NOV 1964 Burrelle's

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MAHLER: *Symphony No. 5.* BERG: *Wozzeck (excerpts).* Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7031 two 12-inch discs $11.96, LM 7031* $9.96.

Performance: **Clean and controlled**
Recording: **First-rate**

The fashionable rush to Gustav Mahler is almost over. The last decade or so has seen the composer's symphonic output move from its special place just outside the standard repertoire to its present place quite solidly within it. And Mahler's Symphony No. 5, considered both from the point of view of its structural coherence and its relative brevity for this composer, is perhaps the ideal work by which either the Mahler non-initiated or the Mahler-recalcitrant may approach this extraordinary composer.

At the same time that the Fifth Symphony is the ideal point of departure for those who still haven't caught up with the trend, Erich Leinsdorf's new performance of it is a revelation of sorts for those who think of Mahler's pieces as loose-jointed, rambling, undisciplined, slightly blabber-mouthed. For the piece itself is cleanly shaped, cannily controlled—perhaps the only large work of Mahler's that creates the illusion of having been conceived according to what we think of as classical principles. And Leinsdorf has given the piece a performance so precise, so balanced, so slyly and cleanly delineated that the unlikely word "elegant" comes to mind. Mahler, in any case, begins to sound like a relatively cool customer.

There are, of course, those who simply will not buy a reading such as this: those who cherish the Mahler-Bruckner mystique, those who make a religion of German Romanticism and the Grand Manner. The slow movement is rather subdued, its sentiments rather directly put in this reading. And Leinsdorf builds his big climaxes according to strictly musical procedure, not as if he and his musicians were having a nervous breakdown. Everything is a little *less* rather than a little *more.*

Whether this constitutes the very best approach to Mahler's music or not, it is one of unquestionable validity. And if it served no other purpose than to show us the objective materials of the music with unaccustomed freshness and realism, Leinsdorf's reading would be worth the serious attention even of those whose dish of tea it is not.

As choice an item as the Mahler is, RCA's bonus of the *Wozzeck* excerpts would be worth the price of the set on its own account. Phyllis Curtin's performance of Maria's music is as musicianly a one as we are likely to encounter anywhere—a tour de force of simple precision—but it is also a full-blooded, original conception of the dramatic aspects of the role. This Maria is no pathetic cipher all but cowed by the mere problem of getting her notes right, but a complex, sensual, and deeply troubled young woman. Miss Curtin's performance here makes one long to hear and see her in the opera.

One perceives from both the Mahler and the Berg that the Boston Symphony Orchestra is playing with a new brilliance and discipline under its new conductor. The recording is very good, and is quite the best Dynagroove sound I have heard, especially in terms of tonal and dynamic subtlety. *W. F.*

205

BUREAU
1965

—Let's Look A
For Listeni

By BERTRAM TAYLOR

Amid the noise of snow plows and the scraping of shovels, this reviewer listened to three records. A recording of Mahler's long, long fifth symphony, with excerpts from "Wozzeck" on the other side, was followed by an opera never heard on this side of the Atlantic and by a program of brass music which is sure to delight all those young people who play in school bands.

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Operatic experience such as that of Miss Curtin is no preparation for this poignant role and the concert stage even less so. But Miss Curtin expresses the character of Maria in the terms in which it was written.

Like the opera itself, she appeals directly to the listeners' emotions. This is one reason why "Wozzeck" lives and thrives.

Stereo (RCA Victor Dynagroove LM 7031)

MUSICAL AMERICA
NEW YORK, N. Y.
MONTHLY 15,900

SEP 1964

MAHLER/SYMPHONY NO. 5

As if to point up the current interest in the music of Mahler, two recordings of his gigantic Fifth Symphony have appeared in almost simultaneous releases. Last spring Leonard Bernstein and the New York Philharmonic presented their interpretation on a pair of Columbia disks (M2S 698), and now, hard on its heels, comes the Boston Symphony's version conducted by Erich Leinsdorf (RCA LSC-7031).

If neither performance has the inevitability of the old Bruno Walter recording, both have one major advantage: modern recording techniques which allow Mahler's score to ring with perfect clarity even in its densest and most complex passages. Columbia's sound, though well-defined and spacious, takes second place to RCA's cleaner, brighter reproduction. The Boston Symphony plays with its accustomed brilliance and authority one has come to expect under Leinsdorf's tenure. The achievement of the BSO reaches a level of excellence that probably cannot be matched by any other instrumental body in the world. This is not to belittle the Philharmonic, which here is nothing less than outstanding. But in the spectrum of orchestral technique the Boston Symphony has no rivals.

Matters of interpretation, however, lead me back to Bernstein's recording every time. Even if he does not always achieve a complete identification with Mahler's music in all instances, Bernstein's reading has an honesty and a searching probity that raises it head and shoulders above Leinsdorf's glib, shallow approach. Mahler was never a composer to do things by halves. When he said *wild* (wildly), *roh* (roughly), *seelenvoll* (soulfully), *keck* (saucily), or even *schüchtern* (shyly), he meant it. These are part and parcel of Mahler's vocabulary along with his extremely subtle scoring and elaborate tonal architecture. Bernstein bends over backward to bring out every nuance in the score. Leinsdorf, in trying to refine away all of these characteristics, does not.

The adagietto movement provides the most obvious case for comparisons. Bernstein adopts the very slow tempo that Mahler calls for, and he works for the quiet intensity that is written into every note. Unfortunately, he cannot sustain the line which droops badly by his constant overexaggeration of pauses between phrases. Still the basic mood is established and the music makes its point. Leinsdorf, on the other hand, seems terrified of an excess of emotionalism and evidently sees this movement as an embarrassing barrier between the scherzo and the finale. Much time and rehearsal must have been needed to secure such a non-interpretive performance, for it is very difficult, even for third-rate conductors, to drain completely the bitter-sweet adagietto of all its lyricism. Leinsdorf has managed to do just this.

Bernstein projects the changing moods and tempos of the outer movements quite naturally, and is not afraid of the scherzo's earthier, even vulgar aspects. Here again Leinsdorf fails the music, neatly rounding off all the edges. One can only assume that he regards this movement as an act of *lèse-majesté* against the "aristocrat of orchestras." Elsewhere there is a diamond-like brittleness and a rigidity that is almost always totally out of place.

Despite the Boston Symphony's extraordinary technical accomplishments, the Columbia recording is surely to be preferred as a truer representation of Mahler. As a bonus, the fourth side is devoted to Jennie Tourel's haunting performance of the heartbreaking "Kindertotenlieder." RCA offers three excerpts from Berg's "Wozzeck," again pieced out like a jig-saw puzzle by Leinsdorf. Phyllis Curtin sings Marie's two scenes very prettily, in far too lady-like a fashion. She is, however, one of the few singers who knows what is meant by "Sprechstimme."

P. D.

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

AUG 2 2 1964

IMPORTANT in its way as the new "Carmen" is, the 21-gun operatic salute is reserved this month for Erich Leinsdorf and the Boston Symphony. As the fourth-side filler for Mahler's Symphony No. 5, Leinsdorf offers excerpts from Acts One and Three of Berg's "Wozzeck," with Phyllis Curtin as an extraordinary Marie.

Leinsdorf and the BSO ought to be put to work at the full score, for the only existing version, by Mitropoulos, is sadly outdated in sound. There is a complete "Wozzeck" coming from Robert Craft, we hear, but Leinsdorf, like von Karajan, is an opera man, with the dramatic shrewdness to make this music come off in searing style. The Mahler, though less remarkable, is superbly played, too, making the album one to note (RCA Victor LM -7031).

BILLBOARD
NEW YORK, N. Y.
W. 50,000

SPT 5 1964

CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 5 (2-12")

Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 7031 (M); LSC 7031 (S)

Leinsdorf's first recording of Mahler's Symphony No. 5 is in every respect an outstanding one. Classical music collectors are well acquainted with Leinsdorf's highly successful recording of Mahler's First Symphony which established the Boston as a fine interpreter of the Austrian composer. Also featured in the package is Berg's Wozzeck, beautifully sung by soprano Curtin. The excerpts plus the Mahler work will prove a topnotch commercial entry.

THE DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA.
D. 176,366 SUN. 281,561

AUG 1 6 1964

Diskords With Acord

A New 'Carmen' For the Summer

By John Acord III

It is a rare thing for any major company to fire any really big shots this late in the summer. They usually save the best for the early fall releases.

RCA has come out with two very major recordings: A magnificent "Carmen" and a fabulous sounding Mahler "Fifth."

The "Carmen" stars the golden voice of Leontyne Price under the superb direction of Herbert von Karajan.

The Mahler is conducted by Erich Leinsdorf, who along with Leonard Bernstein is probably the greatest living Mahler interpreter, on records.

The RCA Carmen has more to offer vocally than the recent London version. And the orchestral playing by the Vienna Philharmonic is in a class by itself.

Mme. Price's interpretation of Carmen is more than just a surface one. She manages to probe beneath the superficial character of the fickle cigaret girl to give an emotional impact on the recording that is rarely felt or heard on the live opera stage.

The Don Jose is the brilliant tenor, Franco Corelli, who is in especially fine voice on this recording. The Escamillo is an old favorite, Robert Merrill, who brings zest and interest to his sparkling performance of the torero.

The Micaela is the fresh-sounding voice of Mirella Freni, who was heard on RCA's fantastic recording of Verdi's "Falstaff."

The opera is finely-paced by von Karajan and the stereo touches of the off-stage trumpets and chorus provide some of the finest operatic sound on modern recordings.

The Mahler is a big work that calls for a large orchestra and, under less competent hands than Leinsdorf and the Boston Symphony, can sometimes be a rather boorish work. The work is in five movements. Rarely has Mahler provided a more "musicianly" approach to his symphonic writings than in this symphony. It is not a program work, like most of his symphonies, but a full scale symphonic marvel that is full of high-spirits and good humor.

The extra side is filled with the interesting modern work of Alban Berg's "Wozzeck." The singing of Phyllis Curtin, in these excerpts, has rarely been equalled. The moving passages for boys' choir is done by the Sacred Heart Boychoir of Roslindale, Mass. Both the "Carmen" and the Mahler are major additions to the catalog and belong in every collection.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

NOV 1964

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MAHLER: *Symphony No. 5*. BERG: *Wozzeck (excerpts)*. Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7031 two 12-inch discs $11.96, LM 7031* $9.96.

Performance: Clean and controlled
Recording: First-rate

The fashionable rush to Gustav Mahler is almost over. The last decade or so has seen the composer's symphonic output move from its special place just outside the standard repertoire to its present place quite solidly within it. And Mahler's Symphony No. 5, considered both from the point of view of its structural coherence and its relative brevity for this composer, is perhaps the ideal work by which either the Mahler-non-initiated or the Mahler-recalcitrant may approach this extraordinary composer.

At the same time that the Fifth Symphony is the ideal point of departure for those who still haven't caught up with the trend, Erich Leinsdorf's new performance of it is a revelation of sorts for those who think of Mahler's pieces as loose-jointed, rambling, undisciplined, slightly blabber-mouthed. For the piece itself is cleanly shaped, cannily controlled—perhaps the only large work of Mahler's that creates the illusion of having been conceived according to what we think of as classical principles. And Leinsdorf has given the piece a performance so precise, so balanced, so styly and cleanly delineated that the unlikely word "elegant" comes to mind. Mahler, in any case, begins to sound like a relatively cool customer.

There are, of course, those who simply will not buy a reading such as this: those who cherish the Mahler-Bruckner mystique, those who make a religion of German Romanticism and the Grand Manner. The slow movement is rather subdued, its sentiments rather directly put in this reading. And Leinsdorf builds his big climaxes according to strictly musical procedure, not as if he and his musicians were having a nervous breakdown. Everything is a little *less* rather than a little *more*.

Whether this constitutes the very best approach to Mahler's music or not, it is one of unquestionable validity. And if it served no other purpose than to show us the objective materials of the music with unaccustomed freshness and realism, Leinsdorf's reading would be worth the serious attention even of those whose dish of tea it is not.

As choice an item as the Mahler is, RCA's bonus of the *Wozzeck* excerpts would be worth the price of the set on its own account. Phyllis Curtin's performance of Maria's music is as musicianly a one as we are likely to encounter anywhere—a tour de force of simple precision—but it is also a full-blooded, original conception of the dramatic aspects of the role. This Maria is no pathetic cipher all but cowed by the mere problem of getting her notes right, but a complex, sensual, and deeply troubled young woman. Miss Curtin's performance here makes one long to hear and see her in the opera.

One perceives from both the Mahler and the Berg that the Boston Symphony Orchestra is playing with a new brilliance and discipline under its new conductor. The recording is very good, and is quite the best Dynagroove sound I have heard, especially in terms of tonal and dynamic subtlety. *W. F.*

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711
SEP 1 1964

New Records

Mahler Fifth Symphony From Leinsdorf & BSO

By MICHAEL STEINBERG

Leinsdorf's new recording with the Boston Symphony of the Mahler Fifth has above all the merit of clarity. That is important. The music is complicated, and before we can understand it, we must be able to hear it. On the whole Leinsdorf lets one do so.

Much of the individuality of Mahler's music is in its dynamics, in the way in which lines sudenly swell to the surface or disappear again, and in effect of this on the contrapuntal texture. And the music is always riddled with explosions that with dramatic suddenness call one's attention to a melodic detail, a rhythmic articulation, a change of harmony.

The weakness of the old romantic Mahler interpretations lay in their slighting of such things. Leinsdorf in this respect is among the moderns, and his reading is in many ways clarifying and valuable.

When he is less than careful about a dynamic marking, it is because he has misunderstood a rhetorical gesture; for example, the humor of the fortissimo low E for three clarinets 8 bars after cue 13 in the Scherzo (and incidentally, the underplaying of that little blast messes up the sense of the harmony by unbalancing the chord).

It is interesting to listen carefully to the opening fanfares for trumpet solo. In Bernstein's recording (Columbia) one can hear the electrifying force behind the gesture as the triplet upbeat gets its crescendo and the following downbeat is attacked with sforzando and accent. In the Boston recording this is smoothed out to almost nothing. The trumpeter has no feeling for the style at all, and Leinsdorf was unable, unwilling, or unconcerned to impart such a feeling: the worst moment is the triplet in bar 11, which is flippantly converted into a near quarter-plus-two-eighths.

MAHLER: Symphony No. 5
BERG: Concert Excerpts from "Wozzeck"

Boston Symphony Orchestra conducted by Erich Leinsdorf, with (in the Berg) Phyllis Curtin, soprano, and the Sacred Heart Boychoir of Roslindale, John Oliver, conductor. RCA-Victor LM-7031 (mono), LSC-7031 (stereo).

That in turn raises the question if the Boston Symphony is perhaps not essentially miscast in Mahler's music. The lightweight brass tone and the type of vibrato that prevails are a handicap not only from a stylistic point of view but also because horn and trombone parts are simply not loud enough.

The finale is the most impressive part of the new recording. It needs vigor and clarity, and it gets both. By comparison, Bernstein's Philharmonic sounds like an orchestra warming up before a concert. But then with Leinsdorf the Scherzo and the Adagietto do not work very well. He seems embarrassed by the humor of the one, the passion of the other.

You listen to Leinsdorf, and it leaves you wondering what in the world Mahler thought he was doing. Is he trying to be funny, is it a lapse of taste, or what? With Bernstein, even though the performance is a bit overdone, everything lights up; all the oddities fall into place, and you understand why the music had to be written just that way.

Leinsdorf is too stiff for the Scherzo's sequence of dances, and in the Adagietto he seems scared of the extremely slow tempo that Mahler asks for and that both Bernstein and Scherchen (Westminster) interpret so well.

In a way, Leinsdorf's performance as well as Bernstein's is half triumph and half defeat. Bernstein has real feeling for the nature of the piece, but he exaggerates everything, and the Philharmonic cannot play the score cleanly for him. Leinsdorf gives polyphony instead of a muddle, but except when the mood is most direct as in the finale, he does not seem to unbend to the mercurial changes of Mahler's music. I think I can see how Leinsdorf as a first-rate orchestral technician would regard Mahler's symphonies as a fascinating challenge. He does on the whole a splendid housekeeping job with the Fifth—but if he also loves it, he does not say so.

The filler side is given to the three concert excerpts from Berg's "Wozzeck," commendably intelligent programming. Phyllis Curtin sings extremely well in the lullaby and the Bible scene, and the few lines for the children in the last scene are done by the Sacred Heart Boychoir of Roslindale.

One textual oddity: the opera ends with the see-sawing of two chords that eventually just disappear without retard. The score of the concert excerpts gives a retard, but Leinsdorf "corrects" it back to the in tempo version from the opera. Be that as it may, in a world of few certainties, I am sure that with or without retard Berg could not have meant the last note to come off with a hiccup.

PHILADELPHIA DAILY
NEWS
D. 317,612 SUN. 232,397

SEP 1 2 1964 Burrelle's

ALBUM OF the week—RCA Victor has a magnificent album with Erich Leinsdorf conducting the Boston Symphony in Mahler's awesome Symphony No. 5 in C Sharp Minor.

This powerful, melodic and furious work takes up three sides of a two-record set. The fourth is devoted to excerpts from Berg's dramatic weird opera, "Wozzeck," with soprano **Phyllis Curtin** extremely effective in the incantation-like recitative passages of the scene in which Marie reads the Bible to her son. This recording is a fine addition to any record library.

THE INDIANAPOLIS NEWS
D. 169,001

SEP 3 1964 Burrelle's

* * *

Erich Leinsdorf and the Boston Symphony Orchestra search for the drama, which is frenetic now and then, for the extraordinary lyricism and for the occasional quiet poetry in Mahler's Fifth Symphony, an imposing task to undertake, and a task they complete with credit to the skill and musicianship of everyone involved.

The Symphony is tremendously long—three sides of two long-playing discs—and is uneven because of its whirlpool of emotions. None the less, it is rewarding to hear, even if listening is a chore. Mahler's romanticism is unique.

The second side of the second record is given over to excerpts from Berg's strange opera, "Wozzeck," with Phyllis Curtin as the soprano.

The opera is no longer the "enfant terrible" it seemed to be only a few years ago. In fact, it is moving and, if not beautiful in the usual sense, is powerful.

Miss Curtin is superb, as are the Bostonians and Leinsdorf. **(RCA VICTOR 7031)**

San Francisco Chronicle
THE VOICE OF THE WEST
D. 315,522 SUN. 350,121

SEP 1 3 1964 Burrelle's

a series of three Sunday afternoon folk music concerts today, 2 p.m., at Villa Gardens, Asti. Other featured artists will include Sam Hinton, Jesse Fuller, Slim Crichlow, and Barry Olivier.

New LPs--The Mahler Fifth

By Dean Wallace

MAHLER: Symphony No. 5 in C-sharp minor; BERG: Excerpts from "Wozzeck" (Boston Symphony Orchestra, Erich Leinsdorf conducting; with Phyllis Curtin, soprano). Victor: LM-7031.

To say that Gustav Mahler was only a part-time composer, as his detractors never tire of pointing out, is to miss the essential fact of his creativity. Whatever he happened to be doing, whether it be conducting, composing music, or writing poetry, he threw every bit of blazing energy into the act that one man could muster. He was, during his lifetime, universally recognized as the world's most eminent conductor. During his summers, he composed with a zealot's dedication and at the same time wrote more letters than a homesick schoolgirl.

As the only possible parallel, one must imagine a Toscanini or a Bruno Walter who also composed two operas, innumerable large-scale song settings, and eleven or twelve symphonies (depending on how you score "Klagende Lied" and "Das Lied von der Erde"), any one of whose movements might have served as a complete symphony for Sibelius or Prokofiev.

One thinks, then, of Mahler in epic terms, and the work which fits the scheme most perfectly in his Symphony No. 5, which, though not his longest, is as near to a symphonic epic as anything ever written.

The opening trumpet call is a summoning of vast forces which meet, plan, and reshape the world, starting with nature and concluding with man's immortal soul. Hearing this symphony through is an experience tantamount to reading the Book of Revelation or eating the passion flower—once you do it, you are never quite the same.

The only way to play the Mahler Fifth is to play it strong, and this is exactly what Leinsdorf and the Bostonians do. Everything about the work is accentuated—its breadth, lustrous tone colors and turbulent drama. It is a far more satisfying performance than the recent effort by Bernstein and the New York Philharmonic, and can probably be reckoned the equal of the Bruno Walter version on Columbia if one's ear does not balk at RCA's built-in echoes.

TIME
NEW YORK, N.Y.
W. 2 904,634

JAN 15 Burrelle's

MAHLER: SYMPHONY NO. 5 (2 LPs; RCA Victor). Erich Leinsdorf leads the Boston Symphony on this long musical odyssey, and with the first galvanic trumpet call promises excitement that he delivers in full. Leonard Bernstein, on Columbia, conducted a flashing and poetic *Fifth* last year, but Leinsdorf demonstrates that drama can also be heightened by tension and cool control. On Side 4 he conducts excerpts from Alban Berg's *Wozzek* hauntingly sung by Soprano Phyllis Curtin.

The New York Times
NEW YORK, N.Y.
D. 603,574 SUN. 1,283,785

DEC 2 7 1964 Burrelle's

MAHLER: Symphony No. 5; **BERG:** Excerpts from "Wozzeck"; Boston Symphony Orchestra, Erich Leinsdorf, conductor; Phyllis Curtin, soprano (two disks, RCA Victor LM 7031; stereo LSC 7031). This is not the most attractive of the Mahler 10 nor is it the easiest to give a sense of unity. Mr. Leinsdorf has all his elements in place and the orchestra d[illegible] some brilliant playing, but the whole seems a little drawn out. The recorded sound is excellent. Miss Curtin brings her liquid, pure style of singing to Marie's heart-tearing episodes, but the match is not ideal. The earthiness of Berg's strumpet is missing. And the Bible reading fails to suggest the soul-searching the scene implies. It will be a long time before a soprano sings Marie as well as Eileen Farrell did; or any conductor lead "Wozzeck" the way the monumental Dimitri Mitropoulos did. Their Columbia album of the complete opera (SL 118, 2 disks) is still available. For the Mahler Fifth, the Walter version with the New York Philharmonic is preferred (Columbia SL 171, 2 disks).
—H. K.

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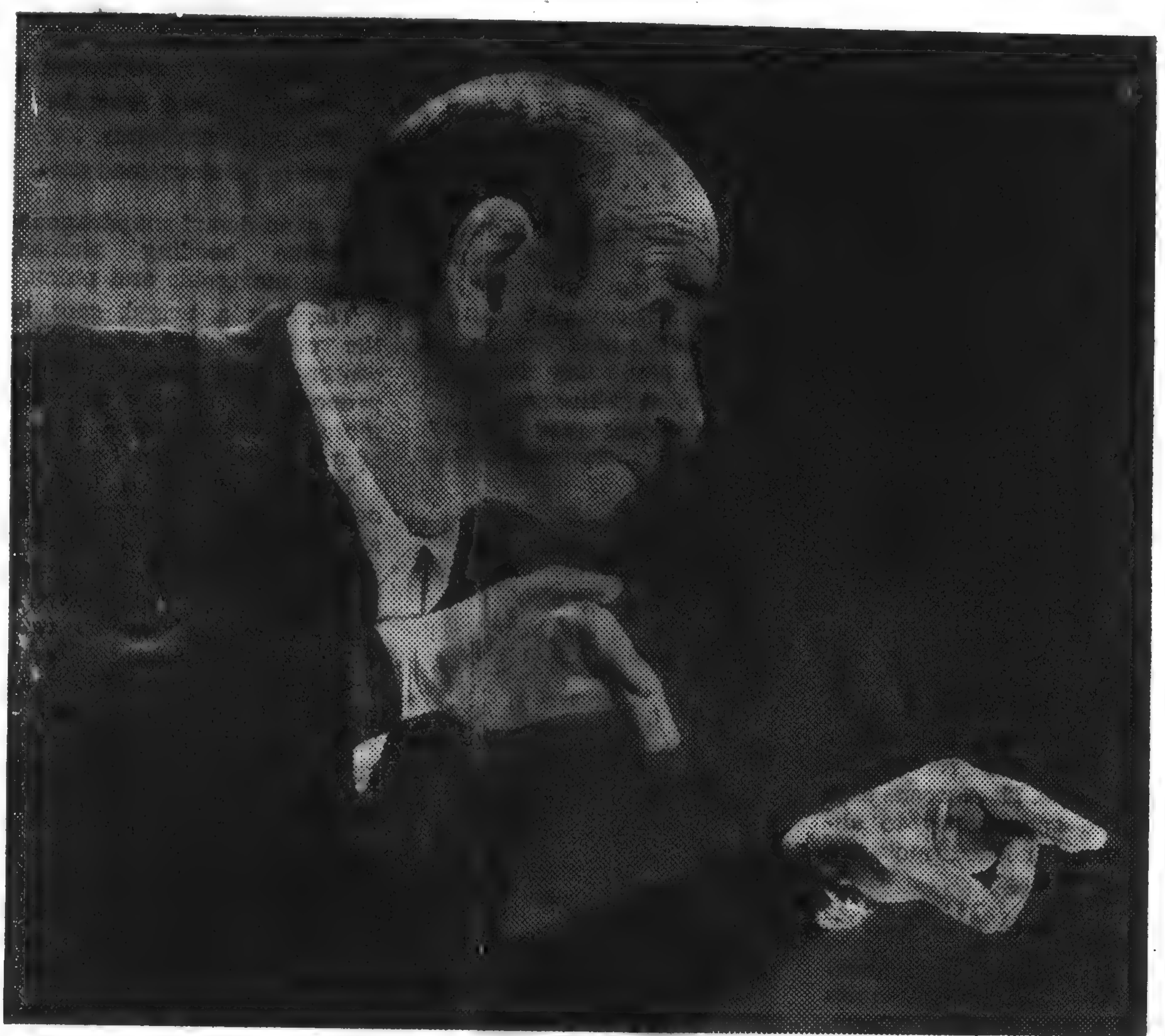
The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 3 1965

Last Year's Ten Top Tapes

MAHLER: Symphony No. 5 in C Sharp Minor; BERG: Wozzeck; excerpts (RCA Victor FTC 7007) — This is perhaps the most successful Leinsdorf-Boston Symphony Orchestra recording yet released. The conductor succeeds brilliantly in keeping together the loose ends of the sprawling Mahler symphony and the orchestral playing is awesome in its hairtrigger responsiveness. The sound, too, is extraordinarily clear and well focused. The selections from "Wozzeck" (with Phyllis Curtin singing some of the music of Marie) which fill out the reel are performed in similarly distinguished fashion, but it is for the Mahler that this release is noteworthy.

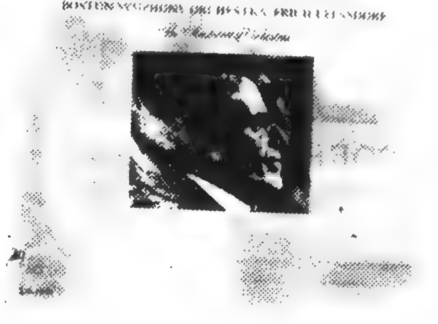


Milton Feinberg Pix

Erich Leinsdorf
"The conductor succeeds brilliantly" in Mahler's Fifth

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

AUG 29 1964



MAHLER: Symphony No. 5, Boston Symphony/ Leinsdorf—RCA Victor LM 7031

Here's an attractively boxed two-disk set from Victor that includes Mahler's fifth symphony in C-sharp minor in its entirety plus excerpts from Berg's Wozzeck. The program is performed by the Boston Symphony Orchestra with Erich Leinsdorf at the helm. The Wozzeck excerpts feature Phyllis Curtin as soprano soloist with the Sacred Heart Boychoir of Roslindale, Mass. Both works are brilliantly executed and merit the attention of the classical devotee.

San Francisco Examiner
MONARCH OF THE DAILIES
D. 292,542 SUN. 438,846

NOV 15 1964

RECORDS

Leinsdorf, Bernstein Interpret Mahler

MAHLER'S SYMPHONY NO. 5 in C **sharp minor; and excerpts of Alban Berg's "WOZZECK" (with soprano Phyllis Curtin); Erich Leinsdorf conducting the Boston Symphony. RCA Victor two discs, LSC 7031.**

MAHLER'S "RESURRECTION" SYMPHONY, No. 2 in C minor, with singers Jennie Tourel and Lee Venora, the Collegiate Chorale and New York Philharmonic, conducted by Leonard Bernstein. Columbia two discs, M2S 695.

There's no need at this late date again to describe Mahler and his usual pros and cons.

Some people make a virtual religion of his vast thoughts, far-crying spiritualities, lovely folkish and pastoral melodies, brilliant tonal masses, sardonic ironies and terrific climaxes.

Others find humbug in his sentimentality, folkishness, self-pity, fanfare theatricality, pompous marches and all the rest.

One thing is certain: A Mahler performance is an event!

As between the apocalyptic "Resurrection" and the No. 5, the "Resurrection" is much the better work, though the No. 5 also is typical Mahler. Bernstein (a follower of Bruno Walter), who was Mahler's own disciple) has a far warmer, more rapturous Mahler feeling than does Leinsdorf.

Bernstein for once makes the New York orchestra sound like just as good a group as the Boston (which most people think it isn't). Leinsdorf's approach to the Fifth is rather too objective, except in songful passages when it is rather maudlin. Mme. Tourel in her portentous "Resurrection" role is not at her best.

The "Wozzeck" excerpts, in which Miss Curtin sings with beauty and feeling, go well in an album with Mahler, because Berg's marvelous expressionist emotionalism grew out of Mahler's romantic emotionalism.

BEETHOVEN'S "ARCHDUKE" TRIO, played by the Alma Trio. Decca DL 710099.

It's a pleasure to hear on vinylite the kind of fine, vivid, dynamic performance that Bay area music-lovers so many, many times have heard from Messrs. Baller, Toth and Rejto in concerts.

ALEXANDER FRIED

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1965

MAHLER: *Symphony No. 5, in C sharp minor*
†Berg: *Wozzeck* (excerpts)

Phyllis Curtin, soprano (in the Berg); Sacred Heart Boychoir (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 7007 (double-play). 84 min. $14.95.

Since Columbia has not seen fit to provide a reel edition of Bruno Walter's Mahler First, and the 1959 Boult/Everest taping now seems to be out of print, Mahlerians dissatisfied with the high-tensioned Leinsdorf RCA Victor taping of June 1963 have had to wait until now for a really satisfactory version of the so-called *Titan* Symphony. Solti's reading is more relaxed and plastically contoured, far more compassionate than Leinsdorf's, yet it never lacking in muscular strength either. Sonically, it is superior by an en wider margin; vivid and lucid s the Dynagroove technology, wh be heard here is far more ically radiant. And, like the lease, the tape processing itself bly quiet-surfaced and preëcho-

t is better served by his en- the hitherto, untaped Fifth . The robust recording makes f the now familiar spectroscopic f Dynagroove and impressively the dramatic effectiveness of niquely Mahlerian scoring. Here conductor seems both more per- involved in the music making tempted to italicize details. And any vigorous passages still come ter than the introspective ones (the tically songful *Adagietto* falls what short of its maximum poign-), there is a genuine gusto and or in the exhilarating finale.

Leinsdorf's and Miss Curtin's *Wozzeck* excerpts also are ably, if less excitingly done, but to my mind these are tantalizing snippets from an opera that should be heard in its entirety or not at all.

NewEnglandNewsclipAgency,Inc.
Box 2075, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 19 1965

Records in Review

ERICH LEINSDORF'S THIRD YEAR

By WILLIAM A. STORRER

Erich Leinsdorf, maestro of the Boston Symphony Orchestra, is now looking forward to his fourth year as leader of the "aristocrat of orchestras," Discs take time to prepare, so a record critic can look back on his accomplishments only at a greater distance than that of the concert audience. But the record critic has one important advantage over the live audience, he can compare one performance with another, directly.

Hearing live music in its natural context, such as the Boston Symphony in Symphony Hall, is an experience with which all music lovers should be more familiar. Too many of us, including critics, listen only to discs, or spend more time listening to discs than to live musicians. Or we listen to broadcasts, rather than go to the concert. However well a disc may preserve a conductor's thoughts on a particular work, it cannot create the personality of the conductor in front of an audience.

That Erich Leinsdorf has a "cold" musical personality is no secret. Some consider this due to his "intellectual" approach to the music; yet this is denied on two fronts. First, Leinsdorf is basically out of the Toscanini tradition, which is hardly intellectual, and only his inability to achieve flexibility in tempi prevents his serious consideration as an inheritor of that tradition (George Szell is probably its chief proponent). Secondly, there are many "intellectual" conductors who have very warm musical personalities; Klemperer, Steinberg and Barbirolli to name but three.

And it is important to note that Boston has lost more first desk, and more first rate, musicians to other orchestras in three years than has any other major orchestra in a decade.

On disc, the Leinsdorf accomplishment has, at times, been appalling. A "for instance" is the recording with Arthur Rubinstein of Beethoven's Emperor Concerto, No. 5, for piano and orchestra (RCA LSC 2733). There is an unmistakably off-pitch clarinet in the first movement that alone should have prevented the disc from being released. One can only ask, how much does the conductor know about music if, in the playbacks, he does not detect bad intonation? The Boston Symphony should be able to do better than this without a conductor.

Let us consider the other 11 works on eight discs.

Possibly the most successful release was that of the Mahler Fifth Symphony. It is a powerful reading, driven from start to finish with demoniac fury. On a first hearing, as one hears it in the concert hall, it can be electrifying. After several hearings, it becomes routine as the tempi become totally predictable. Every other version of this symphony currently on disc has a greater flexibility in internal rhythms, and though the Scherchen, for one, denies tradition, it wears well. The Walter and Bernstein versions both gain in interest with each added hearing. Toscanini probably would have adopted this basic approach, but with much greater internal flexibility (LSC 7031).

This matter of tempo inflexibility could be an asset. One only needs note the current attitude of Stravinsky the conductor, to modern music. True to type, the Leinsdorf rendition of the Firebird Suite is quite stunning (LSC 2725) and the Berg excerpts filling out the Mahler set beg the question of "Why not more?" Le coq d'Or, which backs the Firebird, is brilliantly played, but I feel that it is only a showpiece on the disc and fails in the other elements of Rimsky-Korsakov's brilliant score.

Three Brahms works have appeared, the First Symphony (LSC 2711), the Second Symphony (LSC 2809) and the First Piano Concerto (LSC 2724.) Both symphonies suffer from sloppy observation of dynamic markings in the score. Van Cliburn had obviously not mastered the concerto when he recorded it.

In the Prokofiev concerto disc, the Violin No. 1 and Piano No. 5, the performances are no better than the soloists, who had in both cases just learned the works. Erick Friedman, violinist, comes off best. His technique is, at times, awesome, and this concerto presents soloist and orchestra some difficult passages where technique alone is the key to success (LSC 2732).

The last disc is the Menotti premiere: The Death of the Bishop of Brindisi, coupled with Schoenberg excerpts (LSC 2785). Though not a great work by any standards, it is an enjoyable one, and one could not expect much more of a performance than is provided.

Looking at this level of accomplishment, one can only hope for improvement.

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207

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 3 1965

Last Year's Ten Top Tapes

MAHLER: Symphony No. 5 in C Sharp Minor; BERG: Wozzeck; excerpts (RCA Victor FTC 7007) — This is perhaps the most successful Leinsdorf-Boston Symphony Orchestra recording yet released. The conductor succeeds brilliantly in keeping together the loose ends of the sprawling Mahler symphony and the orchestral playing is awesome in its hairtrigger responsiveness. The sound, too, is extraordinarily clear and well focused. The selections from "Wozzeck" (with Phyllis Curtin singing some of the music of Marie) which fill out the reel are performed in similarly distinguished fashion, but it is for the Mahler that this release is noteworthy.

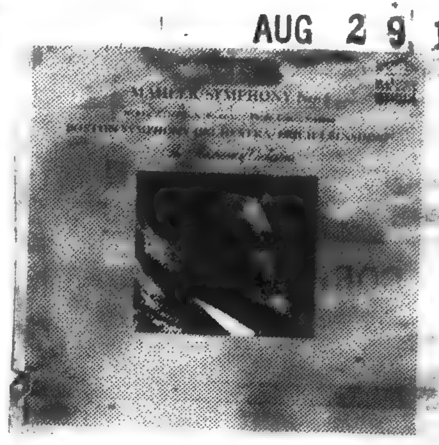
Milton Feinberg Pix

Erich Leinsdorf

"The conductor succeeds brilliantly" in Mahler's Fifth

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

AUG 29 1964



MAHLER: Symphony No. 5, Boston Symphony/ Leinsdorf—RCA Victor LM 7031

Here's an attractively boxed two-disk set from Victor that includes Mahler's fifth symphony in C-sharp minor in its entirety plus excerpts from Berg's Wozzeck. The program is performed by the Boston Symphony Orchestra with Erich Leinsdorf at the helm. The Wozzeck excerpts feature Phyllis Curtin as soprano soloist with the Sacred Heart Boychoir of Roslindale, Mass. Both works are brilliantly executed and merit the attention of the classical devotee.

San Francisco Examiner
MONARCH OF THE DAILIES
D. 292,542 SUN. 438,846

NOV 15 1964

RECORDS

Leinsdorf, Bernstein Interpret Mahler

MAHLER'S SYMPHONY NO. 5 in C sharp minor; and excerpts of Alban Berg's "WOZZECK" (with soprano Phyllis Curtin); Erich Leinsdorf conducting the Boston Symphony. RCA Victor two discs, LSC 7031.

MAHLER'S "RESURRECTION" SYMPHONY, No. 2 in C minor, with singers Jennie Tourel and Lee Venora, the Collegiate Chorale and New York Philharmonic, conducted by Leonard Bernstein. Columbia two discs, M2S 695.

There's no need at this late date again to describe Mahler and his usual pros and cons.

Some people make a virtual religion of his vast thoughts, far-crying spiritualities, lovely folkish and pastoral melodies, brilliant tonal masses, sardonic ironies and terrific climaxes.

Others find humbug in his sentimentality, folkishness, self-pity, fanfare theatricality, pompous marches and all the rest.

One thing is certain. A Mahler performance is an event!

As between the apocalyptic "Resurrection" and the No. 5, the "Resurrection" is much the better work, though the No. 5 also is typical Mahler. Bernstein (a follower of Bruno Walter), who was Mahler's own disciple) has a far warmer, more rapturous Mahler feeling than does Leinsdorf.

Bernstein for once makes the New York orchestra sound like just as good a group as the Boston (which most people think it isn't). Leinsdorf's approach to the Fifth is rather too objective, except in songful passages when it is rather maudlin. Mme. Tourel in her portentous "Resurrection" role is not at her best.

The "Wozzeck" excerpts, in which Miss Curtin sings with beauty and feeling, go well in an album with Mahler, because Berg's marvelous expressionist emotionalism grew out of Mahler's romantic emotionalism.

BEETHOVEN'S "ARCHDUKE" TRIO, played by the Alma Trio. Decca DL 710099.

It's a pleasure to hear on vinylite the kind of fine, vivid, dynamic performance that Bay area music-lovers so many, many times have heard from Messrs. Baller, Toth and Rejto in concerts.

ALEXANDER FRIED

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JAN 1965

MAHLER: *Symphony No. 5, in C sharp minor*
†Berg: *Wozzeck* (excerpts)

Phyllis Curtin, soprano (in the Berg); Sacred Heart Boychoir (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR FTC 7007 (double-play). 84 min. $14.95.

Since Columbia has not seen fit to provide a reel edition of Bruno Walter's Mahler First, and the 1959 Boult/Everest taping now seems to be out of print, Mahlerians dissatisfied with the high-tensioned Leinsdorf RCA Victor taping of June 1963 have had to wait until now for a really satisfactory version of the so-called *Titan* Symphony. Solti's reading is more relaxed and plastically contoured, far more compassionate than Leinsdorf's, yet it is never lacking in muscular strength either. Sonically, it is superior by an even wider margin; vivid and lucid as was the Dynagroove technology, what may be heard here is far more atmospherically radiant. And, like the earlier release, the tape processing itself is admirably quiet-surfaced and preëcho-free.

Leinsdorf is better served by his engineers in the hitherto untaped Fifth Symphony. The robust recording makes the best of the now familiar spectroscopic qualities of Dynagroove and impressively enhances the dramatic effectiveness of the uniquely Mahlerian scoring. Here the conductor seems both more personally involved in the music making and less tempted to italicize details. And the many vigorous passages still come off better than the introspective ones (the romantically songful *Adagietto* falls somewhat short of its maximum poignance), there is a genuine gusto and humor in the exhilarating finale.

Leinsdorf's and Miss Curtin's *Wozzeck* excerpts also are ably, if less excitingly done, but to my mind these are tantalizing snippets from an opera that should be heard in its entirety or not at all.

New England Newsclip Agency, Inc.
Box 2076, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 18 1965

Records in Review

ERICH LEINSDORF'S THIRD YEAR

By WILLIAM A. STORRER

Erich Leinsdorf, maestro of the Boston Symphony Orchestra, is now looking forward to his fourth year as leader of the "aristocrat of orchestras." Discs take time to prepare, so a record critic can look back on his accomplishments only at a greater distance than that of the concert audience. But the record critic has one important advantage over the live audience, he can compare one performance with another, directly.

Hearing live music in its natural context, such as the Boston Symphony in Symphony Hall, is an experience with which all music lovers should be more familiar. Too many of us, including critics, listen only to discs, or spend more time listening to discs than to live musicians. Or we listen to broadcasts, rather than go to the concert. However well a disc may preserve a conductor's thoughts on a particular work, it cannot create the personality of the conductor in front of an audience.

That Erich Leinsdorf has a "cold" musical personality is no secret. Some consider this due to his "intellectual" approach to the music; yet this is denied on two fronts. First, Leinsdorf is basically out of the Toscanini tradition, which is hardly intellectual, and only his inability to achieve flexibility in tempi prevents his serious consideration as an inheritor of that tradition (George Szell is probably its chief proponent). Secondly, there are many "intellectual" conductors who have very warm musical personalities; Klemperer, Steinberg and Barbirolli to name but three.

And it is important to note that Boston has lost more first desk, and more first rate, musicians to other orchestras in three years than has any other major orchestra in a decade.

On discs the Leinsdorf accomplishment has, at times, been appalling. A "for instance" is the recording with Arthur Rubinstein of Beethoven's Emperor Concerto, No. 5, for piano and orchestra (RCA LSC 2733). There is an unmistakably off-pitch clarinet in the first movement that alone should have prevented the disc from being released. One can only ask, how much does the conductor know about music if, in the playbacks, he does not detect bad intonation? The Boston Symphony should be able to do better than this without a conductor.

Let us consider the other 11 works on eight discs.

Possibly the most successful release was that of the Mahler Fifth Symphony. It is a powerful reading, driven from start to finish with demoniac fury. On a first hearing, as one hears it in the concert hall, it can be electrifying. After several hearings, it becomes routine as the tempi become totally predictable. Every other version of this symphony currently on disc has a greater flexibility in internal rhythms, and though the Scherchen, for one, denies tradition, it wears well. The Walter and Bernstein versions both gain in interest with each added hearing. Toscanini probably would have adopted this basic approach, but with much greater internal flexibility (LSC 7031).

This matter of tempo inflexibility could be an asset. One only needs note the current attitude of Stravinsky the conductor, to modern music. True to type, the Leinsdorf rendition of the Firebird Suite is quite stunning (LSC 2725) and the Berg excerpts filling out the Mahler set beg the question of "Why not more?" Le coq d'Or, which backs the Firebird, is brilliantly played, but I feel that it is only a showpiece on the disc and fails in the other elements of Rimsky-Korsakov's brilliant score.

Three Brahms works have appeared, the First Symphony (LSC 2711), the Second Symphony (LSC 2809) and the First Piano Concerto (LSC 2724.) Both symphonies suffer from sloppy observation of dynamic markings in the score. Van Cliburn had obviously no mastered the concerto when h recorded it.

In the Prokofiev concerto disc, the Violin No. 1 and Piano No. 5, the performances are no better than the soloists, who had in both cases just learned the works. Erick Friedman, violinist, comes off best. His technique is, at times, awesome, and this concerto presents soloist and orchestra some difficult passages where technique alone is the key to success (LSC 2732).

The last disc is the Menotti premiere: The Death of the Bishop of Brindisi, coupled with Schoenberg excerpts (LSC 2785). Though not a great work by any standards, it is an enjoyable one, and one could not expect much more of a performance than is provided.

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208

Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

OCT 1 8 1964

RECORDS ROUNDTABLE

— Reviews By HARVEY W. SOUTHGATE

MAHLER SYMPHONY NO. 5 and excerpts from opera "Wozzeck," by Berg; Boston Symphony Orchestra, Erich Leinsdorf conductor. (Victor Dynagroove. LM-7031.)

The Fifth Symphony of Gustav Mahler, the Austrian-born revolutionist whose music has been described as " a mass of tensions," is typical of the composer's style. Passages of rare beauty alternate with long drawn-out variations in the use of orchestral devices. But as in most of his work, the distinctive outweighs the routine, the originality that so often makes him one of the most exciting of composers, compensates for the long passages in which he seems to be feeling his way.

The late Bruno Walter, who was a life-long champion and an ardent friend of Mahler, has said that the Fifth Symphony sets the composer on a new and greater level. Mahler was to write, in all, nine complete symphonies, plus the symphonic work with songs, "Das Lied von der Erde," and an unfinished 10th symphony.

The Fifth starts out wtih one of his celebrated funeral marches — suggestive of the composer's almost morbidly sentimental nature — and contains many pulse-stirring instrumental figures that show his remarkable technical skill. It is surely a work that no one with an interest in the great symphonies can afford to pass up.

The Boston Symphony under Erich Leinsdorf plays with complete understanding and the tonal sheen expected of it. A composer who seems to baffle many conductors holds no terrors for Leinsdorf, who proves here — as he did in his Rochester years — that he can fathom the complex moods and neuroses of this man of many moods and yearnings.

An extra bonus that will be treasured by many are the excerpts from Alban Berg's controversial opera, "Wozzeck."

The Cleveland Press
D. 340,828

OCT 9 1964

ERICH LEINSDORF CONDUCTS the Boston Symphony in the music of two Stravinsky contemporaries, the late Gustav Mahler and Alban Berg. Mahler's Fifth Symphony fills three LP sides of this album, excerpts from Berg's opera "Wozzeck," is on the fourth.

The Mahler, as done by Boston, is of heroic clarity. Leinsdorf lets the music soar, but his control is firm. And control is necessary, for as one critic has said of this music, "themes breed like pond life." This is quite

Soprano Phyllis Curtin sings the "Wozzeck" excerpts. For those atonal aficianados who swear by Berg, these excerpts will be a must item. But they probably won't care for the comparatively old-fashioned melody of Mahler.

PHILADELPHIA, PA.
CATHOLIC STANDARD
AND TIMES
W 98 864

NOV 2 0 1964

MUSIC ON A PLATTER

Magnificence of Mahler, Wit of Kennedy on New Discs

Mahler: Symphony No. 5 in C-sharp minor (three sides); **Berg: Wozzeck** (excerpts). The Boston Symphony Orch., Erich Leinsdorf, cond., with (in the Berg) Phyllis Curtin, soprano, and the Sacred Heart Boychoir of Roslindale, Mass. Two records. RCA Victor LSC/LM 7031.

Local concert-goers who recently heard Hermann Scherchen wheedle, cajole and drive an at first recalcitrant Philadelphia Orchestra through a memorable performance of the Mahler Fifth Symphony now have an opportunity to hear and study at leisure an equally great—though markedly different — account of the gigantic, complex work.

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With this superb album, the highly-touted collaboration of RCA Victor, Erich Leinsdorf and the Boston Symphony finally achieves the greatness that until now has largely eluded it. With one magnificent gesture, engineers, conductor and orchestra have atoned for the pedantic Mozart and Schumann symphonies, a lackluster Brahms First and some curiously impersonal Prokofiev—disappointments which emerged from earlier recording sessions in Symphony Hall.

I have neither the space nor the vocabulary to do justice to the churning grandeur of Mahler's musical utterance—to its generous sentiment, its playful ironies, its apocalyptic proclamations and cataclysmic despairs. The Fifth is a challenge to the organizational gifts of any conductor, and Leinsdorf meets it head-on with a reading as fresh and clean-cut and coherent as one could imagine—a perfect companion, in its avoidance of slush and schmaltz, for the late Fritz Reiner's recording of the Mahler Fourth issued a few years ago. And the aroused orchestra's response is magnificent in every detail.

An entire review could be devoted to the excerpts from the first and final acts of Alban Berg's grisly, strangely moving "Wozzeck." Again space limitations restrict me to an account of only the high points—the blazing artistry of the lovely and versatile Phyllis Curtin, whose singing of the fiendishly demanding lullaby from Act I and Bible-reading scene from Act III is unfailingly musical, yet brimming with the frozen desperation of the forlorn Marie; the skill with which conductor and orchestra evoke the stillness of that final, dreadful night of Wozzeck's futile life; their eloquent understatement of the bitter, ironic closing scene.

This album may well be the perfect introduction to both Mahler and Berg. For those who are already familiar with either or both, it is guaranteed to provide new illumination and enduring pleasure. Sonically, as in every other way, it is an unmitigated triumph.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1965

MAHLER: *Symphony No. 5 in C sharp minor;* **BERG:** "*Wozzeck*" (Excerpts); Phyllis Curtin (soprano); Sacred Heart Boychoir of Roslindale, Massachusetts, and Boston Symphony Orchestra conducted by Erich Leinsdorf. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-7007, $14.95.

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TAPE RECORDING
SEVERNA PARK, MD.
MONTHLY 17,000

FEB 1965

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◆◆◆	**Musical Interest**
◆◆◆◆	**Performance**
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Erich Leinsdorf leads a powerful, beautifully controlled performance of this huge variegated work. His pacing is precisely right: wonderfully exciting in the tumultuous first movement; breathlessly tender in the lovely Adagietto. Rarely has the fine Boston Symphony string section sounded so superb. In fact, this is definitely one of the best Mahler releases in years.

In the Berg excerpts, Leinsdorf's skill as an operatic conductor, together with excellent singing by Phyllis Curtin, result in a performance that seems frustratingly brief.

CHARLESTON, S. C.
NEWS AND COURIER
D. 60,000 S. 74,000

OCT 4 1964

RECORD REVIEWS

RCA Victor's LSC 7021 (stereo) is an exceptionally fine recording. Mahler's "Symphony No. 5" is played by the Boston Symphony Orchestra conducted by Erich Leinsdorf on this album, and it is very dramatic. This is a two-disc album, and excerpts from Berg's opera "Wozzeck" sung by soprano, Phyllis Curtain are also included.

While the latter work is interesting and effective, it is the Mahler work which deserves the highest praise. Mr. Leinsdorf brings to the recording the same magnificence of sound he captured on the earlier release of Mahler's "First Symphony" on the RCA Victor label. Reproduction is splendid. Highly recommended.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 983,643

MAR 1 4 1965

A NEW FIFTH

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GDENSBURG, N.Y.
ADVANCE-NEWS
SUN. 4,900

SEP 2 7 1964

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See Page 226 for more Reviews on Mahler's 5th.

208

Democrat and Chronicle
ROCHESTER, N. Y.
D. 132,711 SUN. 196,874

OCT 18 1964

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4022

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AND TIMES
W. 98,864

NOV 20 1964

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SEVERNA PARK,MD.
MONTHLY 17,000

FEB 1965

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DVANCE-NEWS
SUN. 4,900

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See Page 226 for more Reviews on Mahler's 5th.

PROKOFIEV: CELLO CONCERTO

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

SEP 1 3 1964 Burrelle's

Master Craftsman

Like Stravinsky, Prokofiev appeared during the twilight of Russian romanticism, and like him embraced the elements of neo-classicism. Brilliant and versatile, Prokofiev was a master craftsman, his music sarcastic to the point of audaciousness, at the same time directly and instantly communicative in its bitter-sweet lyricism.

His Sinfonia Concertante for Cello and Orchestra is one of his least known compositions; ’s majestic performance by Samuel Mayes accompanied by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, is the sole instance of its representation in the LP catalogue (RCA Victor Dynagroove, LSC 2703).

This is dramatic and vigorous music, the cello broad and sweeping in declamation, the orchestration brilliant in its textural changes and in its sense of humor. Mr. Mayes's performance is one of brio and stylistic identification; he must surely be considered one of the foremost cellists before the public today.

Mr. Leinsdorf and the orchestra support him with an

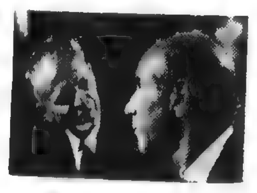
SEVENTEEN
NEW YORK, N.Y.
MONTHLY 1,088,000

SEP 1964 Burrelle's

● Deep forces in **Prokofiev's music spur** the imagination, as in his **Symphony-Concerto for Cello and Orchestra,** played by the Boston Symphony Orchestra and cellist Samuel **Mayes** under **maestro Erich Leinsdorf. An RCA Victor release***

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JUL 1964 Burrelle's


George R. Marek of RCA Victor listening to a Prokofieff playback with Erich Leinsdorf

Meanwhile, back at Symphony Hall. . .

FORTY YEARS AGO this autumn, in the third week of his first Boston season, Serge Koussevitzky traumatized Brahmins with the *Scythian Suite*, one of the works which had so impressed him b… n Moscow that he had personally …ced the young Prokofieff's disastrous … the United States during World … With supreme confidence in his … Koussevitzky then dared to risk …future in America by conducting …mother of the trail-blazing early …hich are now, most of them, …ensconced in the international repertoire. Nor did Koussevitzky …his personal loyalty to Prokofieff …ly as piano soloist and guest con… …he composer was heard at Sym…all in 1926, 1930, 1932, 1937, and … usually neither press nor public …ussevitzky's enthusiasm.

…ter and the Wolf Prokofieff may … have "arrived" (notwithstand… …t that he had intended this work …e the pseudo-sophistication of … concertgoers), and Koussevit…k was done. By then Prokofieff …to the world.

But the Boston Symphony Orchestra, today as ever, owns a special identification with the Prokofieff *corpus*, and Erich Leinsdorf has now undertaken to codify, as it were, this already established correlation of artistic affinities and resources. The present brace of albums will be followed by many others. How many is not specified, but we do know that the immediate future will bring the *Romeo and Juliet* Suites and collaborations with Van Cliburn (First and Second Piano Concerti), Lorin Hollander (Fifth Piano Concerto), and Erick Friedman (First Violin Concerto). Presumably the list will include all of the baker's dozen works given their American premières in Boston and possibly all of the others performed there as well, which would double that number.

These performances are not afire with ardor, but then that is not Leinsdorf's way. And if Mayes is not a Rostropovich his tasteful artistry is not to be gainsaid. These are searching interpretations, orchestrally perfect, and they are glowingly recorded. In sum, a documentation worthy of its high resolve, and of its history.

—J.L.

…**IEFF:** *Symphony-Concerto (Sin…ncertante), Op. 125;* **FAURÉ:** *…p. 24;* **Samuel Mayes** (cello); … Symphony Orchestra conducted …ich Leinsdorf. RCA Victor LM-… $4.98, or Stereo LSC-2703, $5.98.
…**KOFIEFF:** *Symphony No. 5, Op.* … Boston Symphony Orchestra con…ed by Erich Leinsdorf. RCA …tor LM-2707, $4.98, or Stereo LSC-…, $5.98.

Samuel Mayes

PROKOFIEV: CELLO CONCERTO

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

SEP 1 3 1964

Master Craftsman

Like Stravinsky, Prokofiev appeared during the twilight of Russian romanticism, and like him embraced the elements of neo-classicism. Brilliant and versatile, Prokofiev was a master craftsman, his music sarcastic to the point of audaciousness, at the same time directly and instantly communicative in its bitter-sweet lyricism.

His Sinfonia Concertante for Cello and Orchestra is one of his least known compositions; its majestic performance by Samuel Mayes accompanied by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, is the sole instance of its representation in the LP catalogue (RCA Victor Dynagroove, LSC 2703).

This is dramatic and vigorous music, the cello broad and sweeping in declamation, the orchestration brilliant in its textural changes and in its sense of humor. Mr. Mayes's performance is one of brio and stylistic identification; he must surely be considered one of the foremost cellists before the public today.

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SEVENTEEN
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MONTHLY 1,088,000

SEP 1964

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AMERICAN RECORD GUIDE
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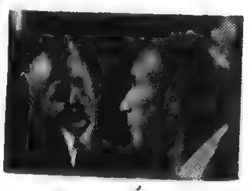
MONTHLY 21,100

JUL 1964



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Victor LM-2707, $4.98, or Stereo LSC-
707, $5.98.

Samuel Mayes

210 PROKOFIEV: SYMPHONY # 5.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

JUN 22 1964

Also from RCA Victor, there is a Leinsdorf-BSO record of that academic bore, the Prokofiev Fifth Symphony (LM-LSC-2707). Leinsdorf's performance is sharply analytic; the different sections are very highly and effectively individualized, and rhythmic contours—upbeats and dots particularly — are very well defined. Some features are unusually emphatic, most of the first movement's development, for example. But the results of this are often attractive like the amusingly exaggerated cadences in the Trio.

The crispness of rhythm and texture makes the finale exceptionally good in performance. The effect of generally excellent playing by the orchestra is slightly spoiled by the way the first trumpet tends to stick out and detach itself from the ensemble. Still, with Szell's (Epic) this is as satisfactory a version as there is of this popular symphony.

The 19th Century produced many a worse work than Goldmark's amiable "Rustic Wedding Symphony." It is a skillfully made work with many a touch of really engaging invention, including even some proto-Mahler. This work, which OI found so very pleasant to encounter again, is excellently recorded by the Utah Symphony, Maurice Abravanel conducting (Vanguard 1104-2142).

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

OCT 1964

PROKOFIEV: Symphony No. 5; Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor LSC-2707 (Stereo).

Prokofiev's Fifth Symphony is one of the centerpieces of his entire creative output. It received its world premiere in Moscow in January, 1945, with the composer conducting. The first American performance followed in November of the same year with Serge Koussevitzky conducting the Boston Symphony Orchestra.

The Fifth Symphony came after a long period of symphonic silence by the composer and is more or less a negation of the compositorial experiments going on at this time in Soviet Russia. In contrast to the principles propagated by the powers there, the Fifth Symphony represents a decided return to romanticism; its long melodic lines (movements 1 and 4), and its innate satirical humor (2nd movement, Scherzo) create an entity which has scarcely been surpassed by any symphonic composer of our time.

Erich Leinsdorf, who conducts this recording with the same orchestra which premiered the symphony in this country, keeps up the lucidity and transparency of the masterly orchestral design. His enormous sense of orchestral balance and clarity of sound distinguish this recording from any which is now before the public.—*Zorin*

HARPER'S MAGAZINE
NEW YORK, N.Y.
MONTHLY 256,564

SEP 1964

Twenty Years on One Work

The Prokofiev cause is getting a considerable boost from Erich Leinsdorf and the Boston Symphony. Leinsdorf has decided to record all of Prokofiev's major orchestral works, and already has come out with two discs—the **Fifth Symphony** (Victor LM 2707, mono; LSC 2707, stereo) and the **Symphony-Concerto for Cello and Orchestra** (LM/LSC 2703). The symphony is well known and needs no description. Leinsdorf conducts it with his usual thoroughness. Less familiar is the Symphony-Concerto, presumably so entitled because Prokofiev wanted to play down the virtuoso-soloistic aspects of the score. Not that the solo cello is a shrinking violet here; it has some prominently exhibitionistic passage-work. The major emphasis, though, is on the cello in relation to the orchestra, the idea being that this is less a cello concerto than a symphony for cello and orchestra.

It was one of Prokofiev's last works. He originally composed it in 1933, was dissatisfied and tinkered with it, off and on, for almost twenty years. Not until 1952, the year before his death, did it emerge in its present form. And it is a most impressive work. In some respects it is allied to the Fifth Symphony. Both are large-scaled, direct, clear, melodic, and powerful. Prokofiev was the only Soviet composer who could write within the confines of the *Diktat* imposed on him by the Party and yet preserve a large measure of personality and integrity. Samuel Mayes, the cellist in this recording, was then the first cellist of the Boston Symphony. (He has since shifted his allegiance to the Philadelphia Orchestra.) An accomplished instrumentalist, he plays with surety, accurate intonation, and musicianship. Leinsdorf's contribution is flawless. A most interesting disc.

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PROKOFIEV: VIOLIN CONCERTO # 1. PIANO CONCERTO #5

211

RECORD GUIDE
RK, N. Y.
21,100

1965

OFIEV: *Violin Concerto No. 1 in D,* *Piano Concerto No. 5 in G, Op.* rick Friedman (violin); Lorin der (piano); Boston Symphony ra conducted by Erich Leinsdorf. ctor LM-2732, $4.98, or Stereo 2, $5.98. (21¾, 23 mins.)

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ARMY TIMES
WASHINGTON, D. C.
W. 106,619

MAY 1 9 1965

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Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 124,974 SUN. 271,475

OCT 2 5 1964

Off the Rec

There are any number of good young pianists concertizing in the United States these days, most of them native products; and not the least of these is Lorin Hollander. The fact that a youngster with his technique (he was a child prodigy) had to work several months to get the Prokofieff "Concerto No. 5" into shape merely emphasizes the tremendous snares the composer wrote into his composition.

These Mr. Hollander makes light of in a performance with the Boston Symphony under Erich Leinsdorf for RCA Victor. The performance is virtuosic in every sense.

The same composer's "Violin Concerto No. 1" is equally difficult. Young Erick Friedman reports he spent a thousand hours on it before he played it with the Boston Symphony. The piece does not, however, smell of sweat — it's a dizzying presentation, well integrated and tuneful.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 602,438 SUN. 983,643

MAR 7 1965

PROKOFIEV CONCERTI

Friedman is the soloist in the Prokofiev Concerto No. 1 recorded by the Boston Symphony Orchestra (LSC 2732). He sprints through the angular work with strength and gaiety flashily backed by Erich Leinsdorf's Bostonians. Friedman's exuberant style sends sparks flying, especially in those extended sections for harmonics.

The record also includes Lorin Hollander's reading of the Prokofiev Piano Concerto No. 5, a work for big hands and a fearless heart. Hollander meets the qualifications in a hard-driving sardonic reading. The toccata sweeps everything before it in its high voltage performance.

THE NASHVILLE TENNESSEAN
D. 131,797 SUN. 212,037

DEC 2 7 1964

Sampling Records

Boston Symphony Records Prokofieff

By LOUIS NICHOLAS

THE BOSTON Symphony Orchestra, under Erich Leinsdorf, has embarked on a project of recording a number of Prokofieff's works in the wake of the Tanglewood presentation of 10 of his works this summer commemorating the 10th anniversary of his death.

The second of these releases (RCA Victor LSC-2732, also Mono) brings a technically striking performance by Lorin Hollander and the orchestra of the Piano Concerto No. 5 which is bristling with finger twisters as well as with sardonic wit and biting repartee.

Erick Friedman gives a lyrical and lovely account of the readily enjoyable Violin Concerto No. 1.

Rocky Mountain News
DENVER, COLO.
D. 191,735 S. 191,018

NOV 7 1964

5454

DURING THE 15 years between **Serge Prokofieff's** first concerto for the violin and his fifth for the piano, the Russian composer's suave way of pairing a single instrument to a full orchestra tightened into a recognizably personal technique, presented here in a new RCA Victor release, PROKOFIEFF.

The album is one of a planned series of recordings by **Erich Leinsdorf** and the Boston Symphony Orchestra which will encompass the major works of the composer.

The album pays tribute to the fascinating composer whose witty vein did not diminish in his work, but remains lyrical and superb.

SATURDAY REVIEW
NEW YORK, N Y
W. 339 455

DEC 2 6 1964

Prokofiev: Concertos Nos. 1 and 2. Isaac Stern, violin; with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML 6635, $4.98; stereo MS 6635, $5.98. Concerto No. 1 Erick Friedman, violin; with the Boston Symphony conducted by Erich Leinsdorf. Concerto No. 5. Lorin Hollander piano; with Leinsdorf and BSO. RCA Victor LM 2732, $4.98; stereo LSC 2732, $5.98.

Whether combining the beginning of a Prokofiev series with the promotion of two of RCA's younger performers multiplies or divides interest is debatable, and to be decided, in the final analysis, by the individual purchaser. What is not debatable is the superiority of Stern and Ormandy's performance of the first concerto to Friedman and Leinsdorf's. Though Stern is decidedly more of a "name" than his young colleague, he yields a substantial share of the prominence given to the violin by RCA Victor. The Columbia result is inherently more suitable to Prokofiev's purpose, which is to make the violin a part of the total texture, than is the RCA. In addition, Stern has a subtler, non-virtuoso conception to purvey, and does it superbly. So far as the piano part of the pairing is concerned, Hollander performs with energy and decision, qualities that become it well. Here, too, it strikes me that the piano has a disproportionate place in the total sound. The orchestra can be heard in the tutti, or when it is used in full against the piano; but passages with orchestral solos or lightly scored ensembles tend to sound remote.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

NOV 2 2 1964

During the past decade Heifetz has expanded his musical activities to include that of teaching. Undoubtedly his most gifted pupil has been Erick Friedman, who is now heard in masterful readings of Prokofiev's Violin Concerto No. 1 with Erich Leinsdorf and the Boston Symphony Orchestra (R.C.A. Victor Red Seal LSC 2732), and a group of short virtuoso works with Brooks Smith, pianist (R.C.A. Victor Red Seal LSC 2671).

In these recordings Heifetz's influences are everywhere evident. The 23-year-old Friedman plays with a variety of the stylistic characteristics of his master; the high spiccato bowing, the intense vibranto, and the evocative glissando are all used with ease and with a sense of identification in which they seem a natural part of his own particular and individual mode of expression.

Yet Friedman has not become a carbon copy; he emerges as a virtuoso of singular utterance.

The concerto is coupled with Prokofiev's fiendishly difficult Concerto No. 5 for Piano and Orchestra in which Lorin Hollander is the prodigious pianist. In support of both young soloists, Erich Leinsdorf directs the Boston Symphony Orchestra in meticulous accompaniments which serve to confirm his place as today's foremost conductor of the music of Prokofiev.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 1 8 1964

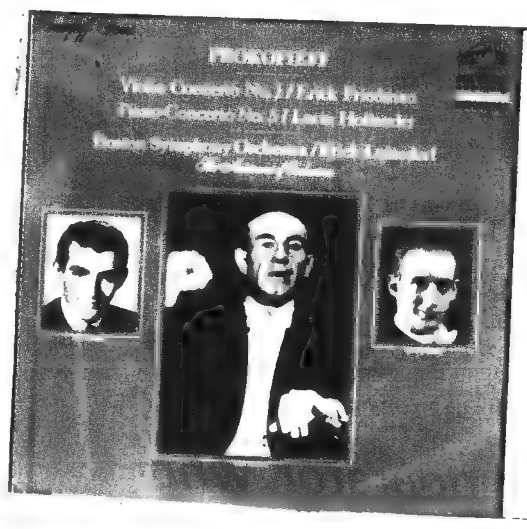
ALBUM OF THE WEEK

★★★★ Prokofieff: Violin Concerto No. 1.; Piano Concerto No. 5—Erick Friedman, Lorin Hollander, Boston Symphony under Erich Leinsdorf [*RCA Victor*]. The third release in the Boston Symphony's "complete Prokofieff" series puts the spotlight on two of the U. S.'s most brilliant young soloists—both in their early 20's. Friedman is absolutely stunning in the violin concerto, which is by turns as sweetly lyrical and as devilishly challenging as anything Prokofieff ever wrote. The 5th piano concerto is less immediately appealing than Prokofieff's other concertos, but it still has moments that fascinate for their sheer rhythmic originality—and Hollander's incredible fingers hold your ears captive anyway. Leinsdorf's accompaniments in both concertos are as perfect as one could ask.

Erick Friedman

BILLBOARD
NEW YORK, N. Y.
W. 50,000

OCT 1 0 1964



CLASSICAL SPOTLIGHT

PROKOFIEFF: VIOLIN CONCERTO NO. 1; PIANO CONCERTO NO. 5

Erick Friedman, Loren Hollander, Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2732 (M); LSC 2732 (S)

This album is one of many planned by Erich Leinsdorf and the Boston Symphony playing the works of Prokofieff. Erick Friedman and Lorin Hollander, show mastery and knowledge in their respective concertos.

PROKOFIEV: VIOLIN CONCERTO #1. PIANO CONCERTO #5

211

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

JUN 1965

OFIEV: *Violin Concerto No. 1 in D, 19; Piano Concerto No. 5 in G, Op.* 5 Erick Friedman (violin); Lorin Hollander (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. Victor LM-2732, $4.98, or Stereo 2732, $5.98. (21¾, 23 mins.)

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SATURDAY REVIEW
NEW YORK, N.Y
W. 339,455

DEC 26 1964

Prokofiev: Concertos Nos. 1 and 2. Isaac Stern, violin; with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia ML 6635, $4.98; stereo MS 6635, $5.98. Concerto No. 1 Erick Friedman, violin; with the Boston Symphony conducted by Erich Leinsdorf. Concerto No. 5. Lorin Hollander, piano; with Leinsdorf and BSO. RCA Victor LM 2732, $4.98; stereo LSC 2732, $5.98.

Whether combining the beginning of a Prokofiev series with the promotion of two of RCA's younger performers multiplies or divides interest is debatable, and to be decided, in the final analysis, by the individual purchaser. What is not debatable is the superiority of Stern and Ormandy's performance of the first concerto to Friedman and Leinsdorf's. Though Stern is decidedly more of a "name" than his young colleague, he yields a substantial share of the prominence given to the violin by RCA Victor. The Columbia result is inherently more suitable to Prokofiev's purpose, which is to make the violin a part of the total texture, than is the RCA. In addition, Stern has a subtler, non-virtuoso conception to purvey, and does it superbly. So far as the piano part of the pairing is concerned, Hollander performs with energy and decision, qualities that become it well. Here, too, it strikes me that the piano has a disproportionate place in the total sound. The orchestra can be heard in the tutti, or when it is used in full against the piano; but passages with orchestral solos or lightly scored ensembles tend to sound remote.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 188,356 SUN. 325,664

NOV 2 2 1964

During the past decade Heifetz has expanded his musical activities to include that of teaching. Undoubtedly his most gifted pupil has been Erick Friedman, who is now heard in masterful readings of Prokofiev's Violin Concerto No. 1 with Erich Leinsdorf and the Boston Symphony Orchestra (R.C.A. Victor Red Seal LSC 2732), and a group of short virtuoso works with Brooks Smith, pianist (R.C.A. Victor Red Seal LSC 2671).

In these recordings Heifetz's influences are everywhere evident. The 23-year-old Friedman plays with a variety of the stylistic characteristics of his master; the high spiccato bowing, the intense vibranto, and the evocative glissando are all used with ease and with a sense of identification in which they seem a natural part of his own particular and individual mode of expression.

Yet Friedman has not become a carbon copy; he emerges as a virtuoso of singular utterance.

The concerto is coupled with Prokofiev's fiendishly difficult Concerto No. 5 for Piano and Orchestra in which Lorin Hollander is the prodigious pianist. In support of both young soloists, Erich Leinsdorf directs the Boston Symphony Orchestra in meticulous accompaniments which serve to confirm his place as today's foremost conductor of the music of Prokofiev.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 1 8 1964

ALBUM OF THE WEEK

★★★★ **Prokofieff: Violin Concerto No. 1.; Piano Concerto No. 5—Erick Friedman, Lorin Hollander, Boston Symphony under Erich Leinsdorf** [*RCA Victor*]. The third release in the Boston Symphony's "complete Prokofieff" series puts the spotlight on two of the U. S.'s most brilliant young soloists—both in their early 20's. Friedman is absolutely stunning in the violin concerto, which is by turns as sweetly lyrical and as devilishly challenging as anything Prokofieff ever wrote. The 5th piano concerto is less immediately appealing than Prokofieff's other concertos, but it still has moments that fascinate for their sheer rhythmic originality—and Hollander's incredible fingers hold your ears captive anyway. Leinsdorf's accompaniments in both concertos are as perfect as one could ask.

Erick Friedman

BILLBOARD
NEW YORK, N. Y.
W. 50,000

OCT 1 0 1964

PROKOFIEFF
Symphony Orchestra / Erich Leinsdorf

CLASSICAL SPOTLIGHT

PROKOFIEFF: VIOLIN CONCERTO NO. 1; PIANO CONCERTO NO. 5

Erick Friedman, Loren Hollander, Boston Symphony Orchestra (Leinsdorf). RCA Victor LM 2732 (M); LSC 2732 (S)

This album is one of many planned by Erich Leinsdorf and the Boston Symphony playing the works of Prokofieff. Erick Friedman and Lorin Hollander, show mastery and knowledge in their respective concertos.

212

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1964

PROKOFIEV: *Concerto for Violin and Orchestra, No. 1, in D, Op. 19; Concerto for Piano and Orchestra, No. 5, in G, Op. 55*

Erick Friedman, violin (in the Violin Concerto); Lorin Hollander, piano (in the Piano Concerto); Boston Symphony Orchestra, Erich Leinsdorf, cond.
- • RCA VICTOR LM 2732. LP. $4.98.
- • • RCA VICTOR LSC 2732. SD. $5.98.

During the 78-rpm era, the two Prokofiev violin concertos were represented in a pair of brilliant interpretations by Szigeti (in the First) and Heifetz (in the Second). This listener would have liked to hear each artist's inimitable style applied to the other concerto as well, but alas the wish has remained unfulfilled to this day. Szigeti is now in semiretirement and perhaps could no longer muster sufficient technique to do justice to No. 2, but a Heifetz No. 1 is still within the realm of possibility. Each master did at least rerecord for stereo his own Prokofiev concerto. Szigeti's new No. 1, with Dorati and the London Symphony, still awaits release from Mercury; the Heifetz-Munch No. 2, incongruously coupled with the Mendelssohn, remains the exemplar for that work (RCA Victor LM/LSC 2314).

Isaac Stern was the first to include both works on a single disc. That fine pioneering effort has now been succeeded by a worthy stereo remake. Though Stern has plenty of technique, he stresses the romantic lyricism of the writing (as opposed to the gaunt asceticism of Szigeti or the sinuous diablerie of Heifetz). In general, his philosophy of violin playing is stylistically similar to that of David Oistrakh (whose excellent readings of both concertos may be best heard on two separate Angel discs). Taking them as individual performances, I think I slightly prefer Stern's earlier No. 1, in which the soloist sounded more silken and which boasted a more caustic and humorous accompaniment from Mitropoulos. In No. 2, however, Ormandy easily surpasses Bernstein's unpolished, if spirited, leadership on the older record. As a totality, my preference goes to the newer coupling, but both are excellent.

Turning to the RCA Victor coupling, one seems to detect a new policy of recording "hot off the griddle" interpretations. The annotations for the present disc state that neither Friedman nor Hollander had these works in his repertoire when each soloist was engaged to play with the Boston Symphony late in 1962. (The concurrent Cliburn-Leinsdorf Brahms No. 1 is similarly a freshly prepared rendition.) Friedman's account of the Violin Concerto No. 1 testifies to his professionalism and technical competence. The performance he gives is mechanically perfect and scrupulously correct. It is also rather dogged and carefully gaited. The tempos are all just a shade too slow and the phrasing is rather lumpish. In truth, the young artist sounds ill at ease with this music, as if unable to relax and let it sing. Leinsdorf's analytical accompaniment and the phenomenally detailed recorded sound are the chief merits of this edition.

Hollander has far more luck with the difficult Piano Concerto No. 5. His is a superbrilliant performance that gives the not at all inappropriate impression of a pianist lunging at the keyboard with an ice pick. The unyielding brittleness here is certainly more in keeping with the tone of the work than was Samson François's romanticized account on an Angel release of a few months ago. Nevertheless, I would still give pride of place to Richter's incomparably subtle reading of the piece for DGG. H.G.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-42

Sunday Register
NEW HAVEN, Conn.
Circ. 109,204

OCT 11 1964

RECORDS:

Topflight Trio

RCA Victor (Red Seal) has recruited three of the top younger talents for two recent releases. And for "good measure" the three virtuosos have the Boston Symphony under Erich Leinsdorf to sustain and complement their performances. The solo performers are pianists Lorin Hollander and Van Cliburn, and violinist Erick Friedman.

The first record has, back to back, Prokofieff's Violin Concerto No. 1 and the composer's Piano Concerto No. 5. Hollander and Friedman are the soloists here. Cliburn has the other record "all to himself" in a highly compelling performance of the Brahms Concerto No. 1.

We learn from the jacket notes that neither of the soloists in the two Prokofieff performances could play their roles at the time when they were first engaged by Leinsdorf in 1962. This ordinarily could be a damaging admission but any reservations that one might prematurely hold as a result are completely dispelled after the hearings. Both young artists come through in sensational fashion.

These two concertos emphasize virtuosity in the technical rather than the tonal requirements. The piano concerto, in particular, requires little in the way of lyrical niceties and coloristic subtleties in the solo part. Rather this flamboyant, vigorous, and powerful music explores the percussive and fortissimo sonorities of the piano in great part. The violin work permits the soloist to display some tonal suavity and charm, as in the first and third movements, but here again agility in bowing and fingering are of the essence. Needless to say both performances are beautifully integrated by Leinsdorf and the orchestra.

The Cliburn performance is another "feather in the cap" of this youthful though now artistically matured pianist. Here again is convincing evidence that Van's musical understanding has caught up with his all-embracing technique. Every measure and phrase in this performance bespeak a sureness and authority which make for pianism "in the grand manner." G.E.A.

* * *

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1965

Boston Symphony Orchestra

Two works written in 1947 on opposite sides of the then solidifying Iron Curtain provided the chief interest in the Jan. 22 Philharmonic Hall concert by **Erich Leinsdorf** and the **Boston Symphony Orchestra.** Infinite craftsmanship, musicianly sophistication, and refinement marked the Toccata Concertante by the American composer Irving Fine. In a lucid reading it proved eminently listenable and refreshingly intelligible. The Prokofieff Sixth Symphony, of course, is among the century's more significant scores. Here all the requisite compositional skills are at the service of a blazing creative spirit. Even in Mr. Leinsdorf's rather straitlaced, understated approach, its dramatic accents and soaring lyrical flights made for an impact-laden experience. The evening had opened most satisfyingly with a brisk, carefully articulated rendition of Mozart's Symphony No. 33.—H.F.

Boston Symphony Notes: Several Leinsdorf-BSO recordings, all on RCA Victor, have received top awards in 1964 polls. The Saturday Review Poll of American music critics named the Mahler Fifth Symphony by the Bostonians as the year's best orchestral recording; the New York Times' listing of the year's 10 best tape recordings included the Mahler Fifth and also the Mozart Requiem. The latter, recorded live during the Boston memorial service for John F. Kennedy last January, was reported by RCA Victor as its second best seller of 1964, according to Music Business Magazine. In addition, Time Magazine listed the BSO recording of Prokofieff's Fifth Symphony as the first of the three best orchestral recordings of 1964.

Buffalo Evening News
D. 283,236 SUN. 296,860

OCT 10 1964

Disc Data

Prokofieff Series Continues

◆ ◆ ◆ ◆

Hollander and Friedman Perform

By NELL LAWSON

LORIN HOLLANDER

RCA Victor's absorbing Prokofieff Series by Erich Leinsdorf and The Boston Symphony, which eventually will encompass the major works of the Russian composer continues with an especially appealing album utilizing the talents of youthful Lorin Hollander, pianist, and Erich Friedman, violinist, in Violin Concerto No. 1 in D Op. 19 and Piano Concerto No. 5 in G Op. 55.

Friedman says he spent at least a thousand hours with his Stradivarius under his chin and the score propped in front of him. He quickly concluded that the score was more fiendish than Pagnini's Concerto in D Major, but in a different way.

Overcoming a passage about halfway through the third movement was the big problem because violent string plucking and bow-bouncing that preceed it is almost bound to leave the instrument out of tune. We waited for this. It was played in tune.

Hollander's performance is evidence that he has full command of the concerto's over-all contours. We like this recording especially well for its youthful verve and enthusiasm. Dynagroove stereo and mono.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

MAR 1965

Ⓢ Ⓜ PROKOFIEV: *Violin Concerto No. 1.* Erick Friedman (violin). *Piano Concerto No. 5.* Lorin Hollander (piano). Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2732 $5.98, LM 2732 $4.98.

Performance: **Dazzling**
Recording: **Excellent**

Two young virtuosos—pianist Lorin Hollander and violinist Erick Friedman, a Heifetz protégé—collaborate impressively here with Erich Leinsdorf and the Boston Symphony Orchestra as part of the Prokofiev recording project this conductor has undertaken for RCA Victor. Young Friedman is particularly impressive, having been permitted by Leinsdorf's rather slowish tempos to turn on a singing tone of quite radiant beauty to alternate with some of the more flashingly accurate virtuosity you are likely to hear these days.

Hollander, for his part, whips through the Fifth Piano Concerto like a junior Olympian. One feels here, as with Friedman, that Leinsdorf has selected these young performers almost as much for their adaptability to his vision of Prokofiev as for their own talents. Still, a Leinsdorf view—a quite special one, at that—of Prokofiev begins to emerge as the series expands. And taken simply as musical performance, this disc—superbly recorded, I might add—is one of the best yet. *W. F.*

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

DEC 1964

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D. 283,236 SUN. 296,860

OCT 10 1964

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

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CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

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The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

NOV 1 1964

By HOWARD KLEIN

SERGE Prokofiev died in 1953. Last year, Erich Leinsdorf commemorated the decade since the Soviet composer's death by incorporating into the Berkshire Music Festival's regular summer concerts a Prokofiev festival. The works that were done then are now being recorded by the Boston Symphony and the Tanglewood enterprise may have started a small Prokofiev landslide for several of the popular works have been popping up in duplication.

RCA Victor has released Mr. Leinsdorf's second album in the Prokofiev series which contains two first-rate performances of concertos by two youmg United States musicians. Lorin Hollander plays the **Concerto No. 5 for Piano and Orchestra,** and Erick Friedman is heard in the **Concerto No. 1 for Violin and Orchestra** (LM 2732; stereo LSC 2732).

The violin work is duplicated in the new Columbia disk by Isaac Stern who plays the **Violin Concertos Nos. 1** and 2. His superb reading has expert accompanying by Eugene Ormandy who leads the Philadelphia Orchestra (ML 6035; stereo 6635).

Expressive

Mr. Friedman's performance of No. 1 is less broad, a little more detailed but just as expressive and Mr. Leinsdorf gets the right kind of brilliance from his men.

The deciding factor for a purchaser may well be the companion piece, for while Mr. Stern's Second Violin Concerto is noble and songful, the Fifth Concerto in Mr. Hollander's capable hands is quite stirring.

The young pianist seems to strut through the opening measures of this in a mock-military march and in general his approach, while full of virtuoso fireworks, is also full of fun. Mr. Leinsdorf and the Boston Symphony collaborate well in giving orchestral parts of the score the independence they need.

Erick Friedman, below, is heard playing First Concerto with Boston Symphony Orchestra.

'214

SCHUMAN SYMPHONY #4

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

SPT 1964

Ⓢ Ⓜ SCHUMANN: *Symphony No. 4, in D Minor, Op. 120.* BEETHOVEN: *Leonore Overture No. 3, Op. 72a.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2701 $5.98, LM 2701 $4.98.

Performance: Solid to stolid
Recording: Very big and full

Leinsdorf delivers himself of a solid and virile *Leonore* Overture No. Three here. But when he gets to the Schumann D Minor Symphony, always a favorite with me when performed with suitable volatility and flair, the interest quotient of this disc suffers a drastic drop. There is little dash in Leinsdorf's treatment of the music, notably through the first movement, which needs a sense of urgency in tempo and phrasing to achieve a communicative quality.

RCA Victor's "big Boston sound" is fully in evidence throughout the disc, but even this is not enough to redeem a fundamentally dull reading of what should be exciting music. I'll put my money on Szell (stereo) or Paray (mono). *D. H.*

ARMY TIMES
EUROPEAN EDITION
W. 106,619

OCT 21 1964

two top-ranking recordings of recommended.

* * *

THE EXCELLENT sound that characterizes RCA Victor's recent recordings of the Boston Symphony is fully and clearly in evidence in this recording of Erich Leinsdorf conducting the Schumann Symphony No. 4 in D Minor and Beethoven's Leonore Overture No. 3, Op. 72a (RCA Victor stereo LSC-2701, $5.98).

The interpretation of the overture in excellent. The symphony, unfortunately, is read quite literally. The music thrives upon an infusion of vigor, drive, and some lightness by the conductor. This it does not get here.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

EEB 1965

SCHUMANN: Symphony No. 4. BEETHOVEN: Leonore Overture No. 3, Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor LSC-2701 (Stereo).

Erich Leinsdorf, especially in his first year in Boston, was often criticized for being too coldly intellectual a conductor. To this listener, Mr. Leinsdorf's approach is most welcome. But in this work his careful organizing seems to run counter to Schumann's intentions. The most noticeable example is heard when the Introduction's melody returns in the Romanze movement. By playing it at the tempo of the beginning (which itself seemed slow) a nice parallel is developed, but the succeeding violin solo sounds labored as a result and the repeats deadening. Elsewhere, evidently for clarity, some of Schumann's note values are altered—sixteenth notes changed to thirty-seconds, and the like. It must be noted, however, that when the trio of the Scherzo returns to lead into the final movement, Mr. Leinsdorf fits everything together with immense skill and the result is lovely. But too often when precision enters, passion exits.

Preceding the symphony is a thoroughly distinguished reading of Beethoven's *Leonore Overture No. 3*, a piece so thrilling and complete that hearing *Fidelio* in its entirety is hardly necessary. It is worth the price of the record.—*Cox*

'214

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Performance: [illegible]
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EEB 1965

SCHUMANN: Symphony No. 4. BEETHOVEN: Leonore Overture No. 3. Erich Leinsdorf conducting the Boston Symphony Orchestra. RCA Victor LSC-2701 (Stereo).

Erich Leinsdorf, especially in his first year in Boston, was often criticized for being too coldly intellectual a conductor. To this listener, Mr. Leinsdorf's approach is most welcome. But in this work his careful organizing seems to run counter to Schumann's intentions. The most noticeable example is heard when the Introduction's melody returns in the Romanze movement. By playing it at the tempo of the beginning (which itself seemed slow) a nice parallel is developed, but the succeeding violin solo sounds labored as a result and the repeats deadening. Elsewhere, evidently for clarity, some of Schumann's note values are altered—sixteenth notes changed to thirty-seconds, and the like. It must be noted, however, that when the trio of the Scherzo returns to lead into the final movement, Mr. Leinsdorf fits everything together with immense skill and the result is lovely. But too often when precision enters, passion exits.

Preceding the symphony is a thoroughly distinguished reading of Beethoven's *Leonore Overture No. 3*, a piece so thrilling and complete that hearing *Fidelio* in its entirety is hardly necessary. It is worth the price of the record. —*Cox*

MENOTTI: DEATH OF THE BISHOP OF BRINDISI

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

MAY 1965

ECORDING OF SPECIAL MERIT

MENOTTI: *The Death of the Bishop Brindisi.* George London (bass); Lili kasian (contralto); New England Con tory Chorus (Lorna Cooke de Varon, tor); members of the Catholic Memorial St. Joseph's High Schools Glee Clubs i Zamkochian, music director); Boston phony Orchestra, Erich Leinsdorf cond. HOENBERG: *Gurre-Lieder: Introduc n and Song of the Wood-Dove.* Lili okasian (contralto); Boston Symphony hestra, Erich Leinsdorf cond. RCA VIC LSC 2785 $5.98, LM 2785* $4.98.

Performance: **Generally excellent**
Recording: **Good**
Stereo Quality: **Nothing special**

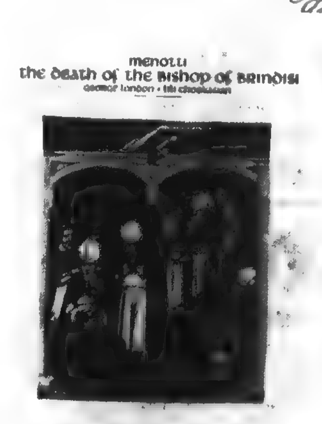
n Carlo Menotti's one-act opera *The th of the Bishop of Brindisi* is the result commission from the Cincinnati Musical tival Association and was given its pre re at the May Festival there in 1963. It Menotti's retelling of the story of the ldren's Crusade to free the Holy City. en through a series of flashbacks during deathbed hallucinations of the Bishop of rindisi, who tried to dissuade the children om their mission. (Most of them ended up ther drowned at sea or sold into slavery.)

Bypassing the usual discussion of Menotti's lue as a composer, it can surely be said hat this work is an effective one—dramati lly certain, full of lovely choral writing or children's voices, it is a work of clean ric line, sensitively scored and wrought. or my part, I find it one of Menotti's strong st works in recent years, and the language of the libretto seems to me vastly more mature than that of his celebrated operatic uccesses. In sum, this is a must for the composer's admirers and, just possibly, bait for skeptics. It is handsomely sung and performed here.

The release is filled out by contralto Lili Chookasian's and conductor Erich Leinsdorf's rather level-headed and cool reading of the *Introduction and Song of the Wood-Dove* from Schoenberg's massive early work the *Gurre-Lieder.* If you like the Tristanesque romanticism of this piece played down, you will like this finely executed performance—I did, and it, like the Menotti, is given excellent recorded sound. *W. F.*

BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 2 7 1965



CLASSICAL SPOTLIGHT

MENOTTI: THE DEATH OF THE BISHOP OF BRINDISI

Boston Symphony (Leinsdorf). RCA Victor LM 2785 (M); LSC 2785 (S)

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THE NASHVILLE TENNESSEAN
D. 136,381 SUN. 219,776

APR 1 1 1965

Sampling Records

Menotti's Work Good On New Recording, Too!

By LOUIS NICHOLAS

MENOTTI'S "The death of the Bishop of Brindisi," had an overwhelming success when premiered at the last Cincinnati May Festival.

Now it has been given a sumptuously sonorous recording by the Boston Symphony under Leinsdorf, with the assistance of the New England Conservatory Chorus and members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (RCA Victor LSC-2785, also Mono).

George London and Lili Chookasian are the impressive soloists.

The work is in Menotti's familiar eclectic style, with highly effective orchestration and much that is harmonically attractive. Some liturgical influences are apparent in the music, and a stroplic folkish melody for the children is one of the most attractive spots.

The composer's libretto has some rather turgid passages, and others that are reminiscent of librettese English of a century ago. His musical treatment of the text often seems influenced by Britten, whose manner does not so well become Menotti.

Much more rewarding, to my ears, is the "Song of the Wood-Dove" from Schonberg's "Gurre-Lieder" which completes the record. Miss Chookasian is the rich-voiced and very expansive soloist in this highly colored, strongly chromatic work which in a sense sums up the age of musical romanticism.

The Morning News
PATERSON, N. J.
DAILY 7,998

APR 5 1965

Menotti's Libretto Praised

NEW YORK (UPI) — Before listening to Gian Carlo Menotti's "The Death of the Bishop of Brindisi" one should read the libretto which is of his own creation. It is precisely what a libretto should be — terse, dramatic, with rhythmic surge and keen characterization.

Then one can appreciate the task Menotti the composer had when he undertook to set his own libretto. It is possible to feel he didn't do it justice. If one feels that, one shouldn't be harsh with Menotti the composer. Menotti the librettist gave him a big order.

The music has that sameness which by now is recognizably typical of Menotti. It is earthbound; it is incapable of soaring. Yet it achieves effect and it faithfully follows the libretto in drama, though not in pathos. But one must accept any creator on his own terms.

The recording is the first, of course. This piece had its world premiere last spring and during the current season the Boston Symphony under Erich Leinsdorf performed it on the musical big time. This orchestra and conductor, with adult choir and massed children choirs and George London and Lili Chookasian singing the solo roles, made the recording RCA Victor-2785.

Deseret News
SALT LAKE CITY, UTAH
D. 90,026

APR 6 1965

Music — Composer As Librettist

By HAROLD LUNDSTROM
Deseret News Music Editor

Before listening to **Gian Carlo Menotti's** "The Death of the Bishop of Brindisi," one should read the liberetto which is of his own creation. It is precisely what a libretto should be—terse, dramatic, with rhythmic surge and keen characterization.

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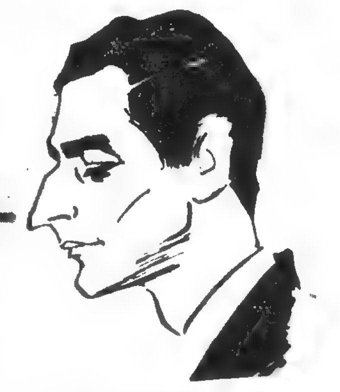

Gian Carlo Menotti

NEW REPUBLIC
WASHINGTON, D.C.
W. 89,774

26 1965

The Death of the Bishop of Brindisi is the latest specimen of the imitation music that Menotti manages to have treated as if it were real – *i.e.* performed by the Boston Symphony and issued by Victor on LM- and LSC-2785. The reverse sides have Song of the Wood-Dove from Schoenberg's *Gurrelieder*, from which I learn that he is no more interesting in the early music I can understand than in the later music I cannot.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

APR 1965

MENOTTI: *The Death of the Bishop of Brindisi*
†Schoenberg: *Gurrelieder: Song of the Wood-Dove*

George London, baritone (in the Menotti); Lili Chookasian, mezzo; New England Conservatory Chorus and Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (in the Menotti); Boston Symphony Orchestra, Erich Leinsdorf, cond.
- • RCA VICTOR LM 2785. LP. $4.98.
- • • RCA VICTOR LSC 2785. SD. $5.98.

The Bishop of Brindisi lies dying; in his agony he hears the voices of the children who have died at his hand (he blessed their crusade to the Holy Land and sent their ship into storm-tossed waters). Given this dramatic situation, perhaps it was natural for Menotti to draw his material from an analogous scene, the hallucination scene in Mussorgsky's *Boris*, but I still wish he hadn't. His new cantata, written for the 1963 Cincinnati May Festival, is one of his more shamelessly derivative works, and herein lies its principal weakness.

Menotti has always functioned on an eclectic level, and he has usually been successful at it. Generally, his own superb theatrical sense has carried the attention beyond the more obvious moments in his scores. In *The Bishop* it does not. The score is a terribly weak and obvious one—and more's the pity, since the strong and imaginative libretto could have lent itself to something better.

Nothing surprises, nothing seizes the attention. The children sing their sweet little folk songs, the Bishop's words are set in a kind of pseudo-archaic fauxbourdon, the attendant Nun comforts him in phrases out of Puccini's *Suor Angelica.* The total effect is of a pastiche, not of Menotti but of those composers who have been his best friends.

George London sings his part beautifully. Lili Chookasian is a disappointment, both here and in the haunting fragment from the *Gurrelieder.* She has a diction problem, in English and in German, and it makes much of her singing so much blur. One can tell that she has a gorgeous voice, but without words it really has no effect.

Leinsdorf and the orchestra are brilliant, and the choruses are exceptionally well trained. May one hope that some of the same forces may someday produce a complete *Gurrelieder?* A.R.

NEW YORKER
NEW YORK, N.Y.
W. 466,367

12 1965

The most recent musical work by Gian Carlo Menotti, a composer-librettist who has since turned from writing operas to writing plays—out of disillusionment with the way things are going in music these days, he says—is a cantata entitled "The Death of the Bishop of Brindisi," the outcome of a commission by the Cincinnati Musical Festival Association a couple of years ago. An artfully put-together minor opus about the tragic Children's Crusade of the thirteenth century, it is built around the death of a bishop who is in need of absolution for his part in the affair—that of getting the children on board a rickety ship, which soon foundered in stormy waters and plunged them to their death. The bishop and his attendant, a nun, are the principal characters, and they are well projected by George London and Lili Chookasian; the children's and townspeople's choruses are the only other participants—besides the orchestra, of course. It is, in its brevity, a fairly effective piece. Erich Leinsdorf conducts the Boston Symphony Orchestra in this one, which takes up a bit more than one side of a Victor long-playing record, and—filling it out—in Schoenberg's early and expansive "Gurre-Lieder," movingly sung by Miss Chookasian.

—DOUGLAS WATT

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MENOTTI: DEATH OF THE BISHOP OF BRINDISI

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAY 1965

ECORDING OF SPECIAL MERIT

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Stereo Quality: Nothing special

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Bypassing the usual discussion of Menotti's value as a composer, it can surely be said that this work is an effective one—dramatically certain, full of lovely choral writing for children's voices. It is a work of clean lyric line, sensitively scored and wrought. For my part, I find it one of Menotti's strongest works in recent years, and the language of the libretto seems to me vastly more mature than that of his celebrated operatic successes. In sum, this is a must for the composer's admirers and, just possibly, bait for skeptics. It is handsomely sung and performed here.

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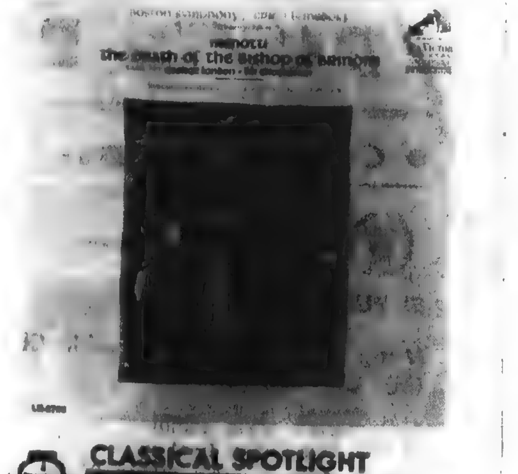
BILLBOARD
NEW YORK, N. Y.
W. 50,000

FEB 2 7 1965



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THE NASHVILLE TENNESSEAN
D. 136,381 SUN. 219,776

APR 1 1 1965

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The Morning News
PATERSON, N. J.
DAILY 7,998

APR 5 1965

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Deseret News
SALT LAKE CITY, UTAH
D. 90,026

APR 6 1965

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Gian Carlo Menotti

NEW REPUBLIC
WASHINGTON, D.C.
W. 89,774

JUN 26 1965

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

APR 1965

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†Schoenberg: *Gurrelieder: Song of the Wood-Dove*

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- • RCA VICTOR LM 2785. LP. $4.98.
- • • RCA VICTOR LSC 2785. SD. $5.98.

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NEW YORKER
NEW YORK, N.Y.
W. 466,367

JUN 12 1965

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Buffalo Evening News
D. 283,236 SUN. 296,860

MAR 6 1965

RCA VICTOR has a prize recording, a first, of Menotti's lovely and touching **"The Death of the Bishop of Brindisi"** with bass-baritone George London and mezzo Lili Chooksian as The Bishop and The Nun.

The libretto is the composer's own, as is usual with him, and it is as fresh and stimulating.

The Children's Chorus couldn't be improved upon, nor the moral of the tale which, like so many of the composer's dramatic works, is illuminated by a compassionate spirit, particularly in the scene where the Bishop, who has sent the children on the Crusade to free the Holy City, learns they have all been killed.

He asks on his death-bed, "Why I, who love so purely, was cursed with such destructive love?"

His final reward is to think and say, "Nothing is purposeless, nothing. Then why should God have given you in life a questioning mind if not to hand to you in death the blinding answer."

On Side 2, Miss Chooksian is heard in the **"Song of the Wood-Dove"** from **Schoenberg's "Gurre-Lieder.** Erich Leinsdorf conducts the Boston Symphony in this and in the Menotti work. Libretto included. Rich Dynagroove sound in stereo and mono.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

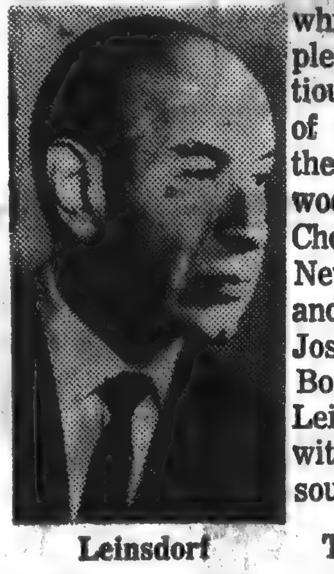
APR 2 9 1965

★★ Menotti: The Death of the Archbishop of Brindisi [*RCA Victor*]. The idea is promising: an operatic-like cantata based on the ill-fated 13th-century Children's Crusade to free the Holy City. The performers are impressive: Leinsdorf conducting the Boston Symphony, baritone George London, mezzo Lili Chookasian, the New England Conservatory Chorus, and members of the Catholic Memorial and St. Joseph's High Schools of Boston. But, alas, what emerges is a dreary, uninspired piece of nothing—unworthy of the composer of *Amahl* or *Saint of Bleeker Street*. Even RCA's stunningly spacious stereo sound cannot save an empty work.

Phoenix, Sunday, April 11, 1965 The Arizona Republic

Gian-Carlo Menotti's dramatic cantata, "The Death of the Bishop of Brindisi," is an uneven work.

The bishop, lying on his deathbed, dreams of the children whom he let sail to their doom during the Crusade of 1212. The music of the bishop is strained and unmusical, while that of the children is often pleasing in its childlike and unpretentious simplicity. In RCA's recording of the cantata, George London sings the role of the bishop with a rather wooden-sounding voice, while Lili Chookasian does better as a nun. The New England Conservatory Chorus and the Catholic Memorial and St. Joseph's High School Glee Clubs of Boston are very good, and Erich Leinsdorf leads the Boston Symphony with some distinction. The stereo sound is fine.


Leinsdorf

To fill out the second side Miss Chookasian sings the "Song of the Wood-Dove" from Schoenberg's massive post-Wagnerian cantata, "Gurre-Lieder," with sumptuous voice. This is early Schoenberg, before he embarked on the road of atonalism, and is quite beautiful. Again Leinsdorf leads the Boston Symphony in an exemplary accompaniment.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1965

MENOTTI: *The Death of the Bishop of Brindisi;* Lili Chookasian (contralto); George London (baritone); New England Conservatory Chorus (Lorna Cooke de Veron, director); Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (Berj Zamkochian, director); Boston Symphony Orchestra conducted by Erich Leinsdorf; **SCHOENBERG:** *Gurrelieder—Song of the Wood Dove;* Lili Chookasian (contralto); Boston Symphony Orchestra, conducted by Erich Leinsdorf. RCA Victor LM-2785, $4.98, or Stereo LSC-2785, $5.98.

ⓢTHE Menotti cantata concerns itself with the Childrens' Crusade and the remorse of the Bishop who was unable to prevent its tragic end. The Bishop is about to die, haunted by memories of the child voices. And so the story unfolds, mostly in the voice of the baritone, first in dialogue with the contralto and finally with the chorus. The religious theme is a natural one to appeal to Menotti's Italian nature, and he sets his text sincerely in his familiar manner. It is not always easy to catch the text unless one follows the supplied sheet; for not infrequently the inflections of the words are bent to the composer's melodic shape. The choral and orchestral work are very fine, as one expects from Boston. Mr. London does as much as he can with a not too grateful part. Miss Chookasian is less happy; though her voice spans the high tessitura well enough, she is very hard to understand. For a filler she sings the moving *Waldtaube* aria from Schoenberg's *Gurre-lieder.* I am afraid she does not probe the music very deeply, and again she is hard to understand.

—P.L.M.

PLAINVIEW, N. Y.
LONG ISLAND
COMMERCIAL REVIEW
D. 11,000

AUG 1965

Vocal

• MENOTTI: The Death of the Bishop of Brindisi. George London, baritone. Lili Chookasian, mezzo-soprano. + SCHOENBERG: Gurre-Lieder: Song of the Wood-Dove. Lili Chookasian. The Boston Symphony Orchestra. Erich Leinsdorf (cond.) RCA Victor - LM-2785-LSC-2785.

The Wood Dove excerpt is a sure-fire inducement to lazy but curious discophiles to investigate Schoenberg's long labor of love. Chookasian sings ravishingly. So does the Boston Symphony. The Menotti is a record first. Menotti-disparagers will not be impressed...since all the Menottisms they scorn are here intact. But there is no gainsaying the beauty and skill with which M. unfolds the mystique of the Children's Crusades through the flashback recall of a bishop who blessed them on the way to their doom. I happen to be one of those humble humans who are grateful for any and every flash of musical genius. There has always been a vein of gold in Menotti's work and I cannot demean him simply because he does not give us rapid transit into some operatic El Dorado where every G clef is made out of 24 karat ore. Menotti is one of our greatest theatre composers and he contributes once again to our meagre stock of accessible minor operas with this moving drama. Praise is due all the superlative RCA-Victor hired components which give Menotti his most recent inspiration durable form.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 2 1 1965

Robert Taylor's Notes

Menotti's Cantata Now on Recording, And It's Admirable

By **ROBERT TAYLOR**

Gian Carlo Menotti's cantata "The Death of the Bishop of Brindisi" and The Song of the Wood Dove from Arnold Schoenberg's "Gurre-Lieder," featured in the Boston Symphony Orchestra's program for the second weekend of last October have recently been issued in an RCA Victor Red Seal album of exceptional interest that indicates how resolutely conservative is the character of either score.

The performing forces of the works, The Boston Symphony Orchestra under Erich Leinsdorf, with George London and Lili Chookasian as the soloists in the Menotti, and a choral body consisting of The New England Conservatory Chorus and members of the Catholic Memorial and St. Joseph's High School Glee Clubs; and, in the Schoenberg, Miss Chookasian, seem to me altogether admirable.

Mr. London, vocally depicting the prelate who permitted the Children's Crusade to proceed to its doom, the Bishop of Brindisi, who now lies in extremis and anguishedly recollecting the past, sings the role with a dramatic, dark and weighty coloring that conveys the leaden pressures of despair and the road not taken. Miss Chookasian as the attending nun—a rather minor part in this case, which lies in the lower portions of the mezzo range—meets the requirements of a sympathetic ministrant whose vocalism is, dramatically speaking, required in order to establish the conditions of dialogue.

INTEGRATING the soloists, the chorus, which manages a tone of impressive scope and thrust and the children's voices, which attain both a spectral and seraphic timbre, Mr. Leinsdorf creates a felicitous balance between voice and orchestra. Although the cantata is essentially an expression of faith, however, it is interesting to note how it conforms, both philosophically and musically, in content and form, to well-established conventions.

The philosophic conventions that propel the libretto are those of religious Existentialism, with its emphasis on choice, the individual will and the struggle within an environment of doubt. This is expressed in a musical language of some orthodoxy, not as strongly derivative of Puccini as, say, "The Consul," yet in its lean, light-textured way, punctuated by contemporary harmonic and rhythmic elements, employing a rather operatic language.

Menotti still builds up his scenes through steady crescendo to a shattering climax; and the effect is hypnotic and, in its propulsive tonal portraiture of various physical actions, highly absorbing theater.

THE "GURRE-LIEDER" is equally absorbing in a separate yet related fashion; and here it must be remarked that Miss Chookasian sings superbly, realizing the impassioned, dusky mood of the post-Romantic climate. Once again we have what is essentially theater, even as conceived by Wagner rather than by the Italian tradition.

The composition and orchestration of The Song of the Wood Dove, like Menotti's cantata, are firmly embedded within a stylistic convention: the giant orchestral manner. Calling for an orchestra of 154, five vocal soloists, a speaker, three male choruses and mixed chorus, the work in conception certainly recalls Mahler in its instrumentation.

There is, for example, a brace of heavy iron chains which inescapably suggests the cowbells of the Mahler Sixth; and the fusion of genres—"Gurre-Lieder" was originally intended as a song-cycle with spare piano accompaniment—and contrast of elements recall Mahler's similar explorations.

NEVERTHELESS, the language of Schoenberg's cantata is not Mahlerian but grandiose, operatic Wagern, the mythical, larger-than-life dimension.

The content is not unlike "Tristan und Isolde," highly melodramatic and perfervid; and the hauntingly lovely music is equally supercharged chromaticism in which the orchestra serves the function of accompaniment rather than delineating psychological nuances.

Both cantatas are based then on conventional material, raising the question of what next? Schoenberg went on to Die Gluckliche Hand, a fascinating parallel to his painting of the same period, which is too often ignored as part of his development. Will Menotti return to Puccini?

216

Buffalo Evening News

D. 283,236 SUN. 296,860

MAR 6 1965

RCA VICTOR has a prize recording, a first, of Menotti's lovely and touching **"The Death of the Bishop of Brindisi"** with bass-baritone George London and mezzo Lili Chooksian as The Bishop and The Nun.

The libretto is the composer's own, as is usual with him, and it is as fresh and stimulating.

The Children's Chorus couldn't be improved upon, nor the moral of the tale which, like so many of the composer's dramatic works, is illuminated by a compassionate spirit, particularly in the scene where the Bishop, who has sent the children on the Crusade to free the Holy City, learns they have all been killed.

He asks on his death-bed, "Why I, who love so purely, was cursed with such destructive love?"

His final reward is to think and say, "Nothing is purposeless, nothing. Then why should God have given you in life a questioning mind if not to hand to you in death the blinding answer."

On Side 2, Miss Chooksian is heard in the **"Song of the Wood-Dove"** from **Schoenberg's "Gurre-Lieder.** Erich Leinsdorf conducts the Boston Symphony in this and in the Menotti work. Libretto included. Rich Dynagroove sound in stereo and mono.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

APR 29 1965

★★ **Menotti: The Death of the Archbishop of Brindisi** [*RCA Victor*]. The idea is promising: an operatic-like cantata based on the ill-fated 13th-century Children's Crusade to free the Holy City. The performers are impressive: Leinsdorf conducting the Boston Symphony, baritone George London, mezzo Lili Chookasian, the New England Conservatory Chorus, and members of the Catholic Memorial and St. Joseph's High Schools of Boston. But, alas, what emerges is a dreary, uninspired piece of nothing—unworthy of the composer of *Amahl* or *Saint of Bleeker Street*. Even RCA's stunningly spacious stereo sound cannot save an empty work.

Phoenix, Sunday, April 11, 1965 **The Arizona Republic**

Gian-Carlo Menotti's dramatic cantata, "The Death of the Bishop of Brindisi," is an uneven work.

The bishop, lying on his deathbed, dreams of the children whom he let sail to their doom during the Crusade of 1212. The music of the bishop is strained and unmusical, while that of the children is often pleasing in its childlike and unpretentious simplicity. In RCA's recording of the cantata, George London sings the role of the bishop with a rather wooden-sounding voice, while Lili Chookasian does better as a nun. The New England Conservatory Chorus and the Catholic Memorial and St. Joseph's High School Glee Clubs of Boston are very good, and Erich Leinsdorf leads the Boston Symphony with some distinction. The stereo sound is fine.

Leinsdorf

To fill out the second side Miss Chookasian sings the "Song of the Wood-Dove" from Schoenberg's massive post-Wagnerian cantata, "Gurre-Lieder," with sumptuous voice. This is early Schoenberg, before he embarked on the road of atonalism, and is quite beautiful. Again Leinsdorf leads the Boston Symphony in an exemplary accompaniment.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1965

MENOTTI: *The Death of the Bishop of Brindisi;* Lili Chookasian (contralto); George London (baritone); New England Conservatory Chorus (Lorna Cooke de Varon, director); Members of the Catholic Memorial and St. Joseph's High Schools Glee Clubs (Berj Zamkochian, director); Boston Symphony Orchestra conducted by Erich Leinsdorf; **SCHOENBERG:** *Gurrelieder: Song of the Wood Dove;* Lili Chookasian (contralto); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2785, $4.98, or Stereo LSC-2785, $5.98.

ⓈTHE Menotti cantata concerns itself with the Children's Crusade and the remorse of the Bishop who was unable to prevent its tragic end. The Bishop is about to die, haunted by memories of the child voices. And so the story unfolds, mostly in the voice of the baritone, first in dialogue with the contralto and finally with the chorus. The religious theme is a natural one to appeal to Menotti's Italian nature, and he sets his text sincerely in his familiar manner. It is not always easy to catch the text unless one follows the supplied sheet; for not infrequently the inflections of the words are bent to the composer's melodic shape. The choral and orchestral work are very fine, as one expects from Boston. Mr. London does as much as he can with a not too grateful part. Miss Chookasian is less happy; though her voice spans the high tessitura well enough, she is very hard to understand. For a filler she sings the moving *Waldtaube* aria from Schoenberg's *Gurrelieder.* I am afraid she does not probe the music very deeply, and again she is hard to understand.

—P.L.M.

PLAINVIEW, N. Y.
LONG ISLAND
COMMERCIAL REVIEW
D. 11,000

AUG 1965

Vocal

• **MENOTTI: The Death of the Bishop of Brindisi. George London, baritone. Lili Chookasian, mezzo-soprano. + SCHOENBERG: Gurre-Lieder: Song of the Wood-Dove. Lili Chookasian. The Boston Symphony Orchestra, Erich Leinsdorf (cond.) RCA Victor - LM-2785, LSC-2785.**

The Wood Dove excerpt is a sure-fire inducement to lazy but curious discophiles to investigate Schoenberg's long labor of love. Chookasian sings ravishingly. So does the Boston Symphony. The Menotti is a record first. Menotti-disparagers will not be impressed...since all the Menottisms they scorn are here intact. But there is no gainsaying the beauty and skill with which M. unfolds the mystique of the Children's Crusades through the flashback recall of a bishop who blessed them on the way to their doom. I happen to be one of those humble humans who are grateful for any and every flash of musical genius. There has always been a vein of gold in Menotti's work and I cannot demean him simply because he does not give us rapid transit into some operatic El Dorado where every G clef is made out of 24 karat ore. Menotti is one of our greatest theatre composers and he contributes once again to our meagre stock of accessible minor operas with this moving drama. Praise is due all the superlative RCA-Victor hired components which give Menotti his most recent inspiration durable form.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

FEB 21 1965

Robert Taylor's Notes

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STRAVINSKY: FIRE BIRD
RIMSKY KORSAKOU: LE COQ D'OR

217

1965

. Finally, in a nt sound, **Erich Leinsdorf** conducts the **Boston** Rimsky-Korsakoff's "Coq D'Or" Suite, and rebird" Suite (RCA Victor LSC 2725, stereo).

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

1965

STRAVINSKY:

"Firebird" Suite, with the Boston Symphony Orchestra under Erich Leinsdorf (Victor LM or LSC - 2725). Although the Stravinsky suite is ostensibly the principal attraction here, I was **more** taken with Leinsdorf's luxuriantly relaxed version of Rimsky - Korsakoff's "Le Coq D'Or" Suite on the reverse side. The brass and woodwind playing in the Rimsky-Korsakoff is something to write home about, as is the superb clarity of the recording

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ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BINGHAMTON PRESS
[illegible] January 23, 1965

What'

Concert

New York — (UPI) — A usefully novel recording combination joins late Rimsky-Korsakoff with early Stravinsky. It's novel because late Stravinsky — recent and current Stravinsky — is unjoinable with anyone and it's useful because it displays his musical ancestry and thus discourages any tendency to think he doesn't have any.

The Rimsky-Korsakoff is the orchestral suite made from his last score, the opera, "Le Coq D'Or," and the Stravinsky is the orchestral suite made from his ballet score, "Firebird," which was composed in the very long ago when he was recognizably both a Russian composer and a pupil of Rimsky-Korsakoff.

The master was the sweeter but otherwise the pupil is of his cloth even though his dramatic twists are sharper and his instrumentation shriller. He shows the same reliance upon orchestral color and splashes it around with a lavish hand in his teacher's manner although to be sure with youthful disregard for conventions

The combination made agreeable fare for Erich Leinsdorf and his Boston Symphony. He has the disciplined daring to play successfully with orchestral fire and the instrument, in this gorgeous orchestra, which can put a rainbow into any flame. The Stereo recording is of the highest quality (RCA Victor-2725).

GREENVILLE, S. C.
PIEDMONT
D. 25,400

JAN 28 1965

RCA's records this month include a nice companion piece to Angel's edition of the Prokofieff. One of their fine "Dynagroove" albums is Rimsky-Korsakoff's "Le Coq D'Or" Suite and Igor Stravinsky's "Firebird" Suite. The Boston Symphony Orchestra under Erich Leinsdorf records these two favorites.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

JAN 21 1965

★★ Stravinsky's Firebird Suite; Rimsky-Korsakoff's Le Coq d'Or Suite—Boston Symphony, Leinsdorf [*RCA Victor*]. This is the sort of new release which makes life difficult for the reviewers—for while its sound is sensational, the performances are strictly mediocre. Leinsdorf plows through both scores as if he couldn't be more bored. The normally colorful *Firebird* is especially dull and commonplace when compared with the Monteux recording [recently re-issued on *RCA Victrola*] or the composer's own LP of the complete ballet score [*Columbia*]. —ROY HEMMING

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

MAR 7 1965

'Firebird' Suite

By RU

FOR INSTRUMENTAL COLOR, contrasted with the skill of a master of the baton, it would be hard to find a better illustration than the recent RCA release, Red Seal LM-2725. Leinsdorf is the leader, the Boston Symphony Orchestra, the obedient follower, in the Stravinsky "Firebird" Suite and the Rimsky-Korsakoff "Le Coq d'Or" Suite.

The magic is not altogether in the fables related in orchestral sound. The composers, to be sure, had a part in the skillful choice of instruments for their scores but it is the Boston Symphony under Leinsdorf which tells the fairy stories with such realism. King Dodon and the Golden Cockerel, which has the gift of prophecy, are in one story. The Firebird and the mad King Kastchei figure in the other. The recording by RCA contributes realistically to the spellbinding music.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1965

STRAVINSKY: ***The Firebird: Suite*** **(1945)**
†Rimsky-Korsakov: ***Le Coq d'or: Suite***

Boston Symphony Orchestra, Erich Leinsdorf, cond.
- • RCA VICTOR LM 2725. LP. $4.98.
- • • RCA VICTOR LSC 2725. SD. $5.98.

Stravinsky has prepared three suites from his *Firebird* ballet, the first in 1910, when the music was new, and later versions in 1919 and 1945. He has written that these revisions are to be taken as "direct musical criticisms" of the original "stronger than words." I have always accepted the 1945 suite—that presented in this recording—as such (it is the longest and best balanced of the three, containing, in effect, seven movements), which means I have deplored the remarks of those who infer that the revision was based more on matters of copyright and royalties than any artistic consideration. Stravinsky has full rights to royalties, and he also has full rights to second—or third—thoughts. This 1945 *Firebird* suite is preferable to the more familiar 1919 version, and I have wanted a new recording that did it justice. We have, of course, a New York Philharmonic disc with Stravinsky conducting, but expert updating cannot obscure the fact that its origins were a 78-rpm set. The music calls for stereo, a great orchestra, and a high degree of sympathetic insight from both the conductor and the recording director. We have those elements here, and the result is one of the best things to come from Boston in the Leinsdorf seasons—a disc that serves as a testimonial to both the ensemble and the Dynagroove technique.

Surprisingly enough, there is not a line on the jacket, or label, to suggest that anyone at Victor is aware that this is the superior suite of later years rather than a routine remake of the old version. (Jay S. Harrison's notes seem to have been prepared without his being given an opportunity to hear the recording.) The difference is worth some promoting. In both matters of text and realization, this is the *Firebird* suite to have.

For that matter, this is *Le Coq d'or* to put in first place as well. Leinsdorf is not my ideal choice for this music—it really calls for the unique talents of Stokowski—but if you can accept a certain lack of sensuousness, it's a fine performance with a lot of dynamic kick in the Wedding March sequence. R.C.M.

St. Louis
Globe-Democrat
D. 295,004 SUN. 355,183

JAN 2 1965

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, Rimsky Korsakov, Le Coq D'Or Suite, RCA VICTOR, Stravinsky, The Firebird Suite, LSC 2725 LM 2735

The Boston Symphony Orchestra, labeled the aristocrat of orchestras, is on display in these brilliant examples of instrumentation and orchestration. The record jacket makes a great point of the difference between these terms but their notes are best ignored in face of the excellent playing of the orchestra. Leinsdorf seems quite conservative in his approach to such flamboyant music but perhaps this is what Boston wants. The RCA dynagroove recording is magnificent. Stravinsky's "Firebird" turns out to be the better of the two although Rimsky Korsakov's work which might be regarded as an answer to the latest James Bond movie has moments of instrumental brilliance.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 534,556 SUN. 971,225

SEPT 12 1965

LEINSDORF EXCELS

Russia has intrigued other conductors, too. Versions of Stravinsky's "Firebird" Suite have been recorded by George Szell with his Cleveland Orchestra (Epic BC 1290) and Erich Leinsdorf and the Boston Symphony Orchestra (Victor LSC 2725).

The Leinsdorf version breathes twice the life of the Szell, fairly bursting with orchestral color and glowing in the Berceuse. That chord at the beginning of the Infernal Dance sounds, in the Boston version, like the most exciting chord in the repertory.

Szell's reading is chisled from crystal, his orchestra handsomely controlled and balanced. "Pictures at an Exhibition" is on the other side, a performance notable for the playing of the winds and brasses.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 254,622

JAN 23 1965

The new album from RCA (LSC-2725) presents works of two composers, Stravinsky and Rimsky-Korsakoff, who are considered expert in both worlds and whose music reflects both approaches.

The selections chosen to illustrate the point are Stravinsky's "Firebird" Suite and Rimsky-Korsakoff's "Le Coq d'Or" Suite.

Both works are striking in their inventiveness and variety of colors and, even ignoring any distinction between "instrumentation" and "orchestration," there must be appreciation for the masterful way in which both composers use dissimilar tonal structures to produce beautifully unified compositions.

This album is a fresh reminder of the magnificent job Erich Leinsdorf has done with the Boston orchestra. It is difficult to imagine the Boston group attempting these works before Leinsdorf.

The Boston Orchestra must rank as one of the two or three finest now performing.

STRAVINSKY: "FIRE BIRD

RIMSKY KORSAKOU: LE COQ D'OR

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

FEB 1965 R.M.M.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

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SEPT 12 1965

LEINSDORF EXCELS

Russia has intrigued other conductors, too. Versions of Stravinsky's "Firebird" Suite have been recorded by George Szell with his Cleveland Orchestra (Epic BC 1290) and Erich Leinsdorf and the Boston Symphony Orchestra (Victor LSC 2725).

The Leinsdorf version breathes twice the life of the Szell, fairly bursting with orchestral color and glowing in the Berceuse. That chord at the beginning of the Infernal Dance sounds, in the Boston version, like the most exciting chord in the repertory.

Szell's reading is chisled from crystal, his orchestra handsomely controlled and balanced. "Pictures at an Exhibition" is on the other side, a performance notable for the playing of the winds and brasses.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 254,622

JAN 23 1965 R.M.M.

The new album from RCA (LSC-2725) presents works of two composers, Stravinsky and Rimsky-Korsakoff, who are considered expert in both worlds and whose music reflects both approaches.

The selections chosen to illustrate the point are Stravinsky's "Firebird" Suite and Rimsky-Korsakoff's "Le Coq d'Or" Suite.

Both works are striking in their inventiveness and variety of colors and, even ignoring any distinction between "instrumentation" and "orchestration," there must be appreciation for the masterful way in which both composers use dissimilar tonal structures to produce beautifully unified compositions.

This album is a fresh reminder of the magnificent job Erich Leinsdorf has done with the Boston orchestra. It is difficult to imagine the Boston group attempting these works before Leinsdorf.

The Boston Orchestra must rank as one of the two or three finest now performing.

FADED TEXT

218

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JUN 1965

RIMSKY-KORSAKOV: *Le Coq d'or: Suite*
†**Stravinsky:** *The Firebird: Suite*

Boston Symphony ~~Orchestra~~, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2168. 50 min. $7.95.

For this reel, at least a full trio of hearty cheers: 1) for the flowing warmth of the Dynagroove recorded sound—to my ears the most satisfactory that I have yet heard from Leinsdorf and the Bostonians; 2) for the first 4-track taping of Rimsky's *Coq d'or* Suite in dynamic and glittering performance; 3) for a no less effective performance of the *Firebird* Suite in its too seldom recorded 1945 version, which includes what amounts to an additional movement as well as some link-up passages, and hence runs some seven minutes longer than the familiar 1919 version (used in the only other currently available *Firebird* Suite taping, that by Szell for Epic). Of all these varied attractions, I prize especially the strictly musical ones of the Rimsky Suite, which prefaces the well-known *Bridal Cortège* with three other less often heard but no less colorful movements (depicting the mythical King Dodon in his palace, on the battlefield, and with the Queen Shemakha). This is musical exoticism which every type of listener should find stimulating—and which makes a superb vehicle for displaying both the atmospheric magic of stereo at its best and the variegated tonal palette of the Bostonians at theirs.

I might also add that there is cause for further pleasure in the present reel's price tag: at $7.95 this series now falls into line with comparable tapes.

TAPE RECORDING
NEW YORK, N. Y.
MONTHLY 17,000

JUN 1965

Rimsky-Korsakov

Le Coq d'Or Suite and Stravinsky —Firebird: Suite, *Boston Symphony Orch. cond. Leinsdorf, RCA Victor FTC 2168, $7.95*

Music ◆◆◆
Performance ◆◆◆◆
Recording ◆◆◆◆

The information above tells the story here. If you're looking for a pairing of *Firebird* and *Coq d'Or* (or either one separately and don't have the other work in your library), then this tape is for you. Leinsdorf breathes fire into *Firebird* and finds gold in *Le Coq.* The Boston Symphony gives him everything he asks for, as do the RCA engineers. The two works show an interesting shift in musical taste during the last half century. Both, of course, are excerpts from longer works—*Le Coq* coming from a fairy-tale opera and *Firebird* from a fairy-tale ballet. One rarely encounters either work in its complete form these days, although the *Firebird* was considered quite fashionable as recently as the early 1950s.

– R.A.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAR 1965

RIMSKY-KORSAKOV: *Suite from "Le coq d'or"*; **STRAVINSKY:** *Suite* from *The Firebird;* Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA LM-2725, $4.98, or Stereo LSC-2725, $5.98.

ⓢSO when are we going to get a complete *"Coq d'or"* in stereo and with the gaudy, virtuosic cast it demands? We do not, at least, lack for performances of the Suite (covering the Prelude, much of the sleeping music of the first act, the bizarre dance of the king and queen from Act II and the wedding procession of the final act). Leinsdorf's performance, to nobody's surprise, turns out to be among the most sparkling of them all, and it will serve (along with Ormandy's and Dorati's) until singers like Boris Christoff and Gianna d'Angelo are turned loose on the complete score. The *"Firebird"* is every bit as good and not to be had with *"Coq d'or"* otherwise, but I continue to prefer George Szell's tighter, more fastidious performance on Epic. RCA Victor's sound is marvelous in the quieter moments but elsewhere it has a dullness that nips incipient excitement as efficiently as it does high and low frequencies.

—R.J.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

MAY 1965

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RIMSKY-KORSAKOV: *Le Coq d'Or Suite.* **STRAVINSKY:** ***Firebird Suite.*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2725 $5.98, LM 2725* $4.98.

Performance: **Stunning Firebird**
Recording: **Tops**
Stereo Quality: **Eye-opening**

While one scarcely thinks of Erich Leinsdorf as a major proponent of twentieth-century Franco-Russian music, the news today is that he has given us a reading of Stravinsky's *Firebird* that is, if you will be so good as to pardon the expression, an out-and-out humdinger. Leinsdorf tears into the piece as if he were a starving man confronting a sirloin, and the results are absolutely stunning. The tempos, somewhat accelerated as they are, make this thrice-familiar modern touchstone blaze with color, and, needless to say, the boys of the Boston Symphony Orchestra play it in such a way as to make the word virtuosity inadequate. The piece blazes, it sings, and in its more furious episodes, all but tears up the peapatch. If there is a better *Firebird* on records, I've not heard it.

All the more reason to deplore the presence of Rimsky-Korsakov's Suite from *Le Coq D'Or* on the other side. I suppose it has a certain relevance, since Stravinsky's earlier works grow out of Rimsky-Korsakov, but instead of steak we have milk toast. And is it simply my imagination—the result of comparison—when I feel that neither Leinsdorf nor his orchestra have quite put their hearts into running through it? Or is the music even more bland and square of phrase than I remember?

The recorded sound is dazzling. Victor's Dynagroove process is taking on an unmistakably more human sound. And the stereo treatment—of the Stravinsky, in particular—is revelatory.

W. F.

[illegible]
COVERS DIXIE [illegible] THE DEW
D. 254,022

[illegible]

This album is a [illegible] minder of the magnificent [illegible] the Boston orchestra. It is difficult to imagine the Boston [illegible]

The Boston [illegible] three finest [illegible]

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

AUG 1965

Ⓢ **RIMSKY-KORSAKOV:** *Le Coq d'Or—Suite;* **STRAVINSKY:** ***The Firebird—Suite (1945).*** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2168 $8.95.

Performance: **Refined**
Recording: **Smooth**
Stereo Quality: **Fine**

This tape and its disc counterpart offer the only stereo recording of the extended suite that Stravinsky compiled in 1945 from the *Firebird* score. In addition to the more familiar suite's music, therefore, we get here the *Pas de deux* in which the Firebird is freed by her captor, as well as the pert Scherzo of the princesses and the golden apples. (One would never know this from reading either the program notes or the label copy provided with the tape.) The 1945 Suite represents, in short, all of the best in the *Firebird* score, relieving us of hearing the "furniture-moving" music that makes for such dead spots in the complete ballet (available on tape in versions by Stravinsky and the Columbia Symphony, and Ansermet and the Suisse Romande Orchestra). Leinsdorf's reading is precise, refined, and a bit tame. The Szell-Cleveland Orchestra tape of the shorter 1919 Suite, on Epic, still packs the most excitement and sonic brilliance.

Although again neither liner notes nor label tells us so, the *Coq d'Or* Suite recorded by Leinsdorf is (with some modifications) the four-movement sequence arranged by Rimsky-Korsakov's pupils Alexander Glazounov and Maximilian Steinberg. It consists of the Introduction, Slumber Scene, and Cockerel's Warning; the Prelude to Act II and King Dodon at the Battlefield; the Dance of King Dodon and the Queen of Shemakha; and the Prelude to Act III and Bridal Cortege. Though the program notes explain that the Bridal Cortege ends when the enraged cockerel kills the King, these crucial closing musical pages are altogether missing from the Leinsdorf performance: it is cut short at the point of transition to this episode by a rude unison on A-flat. Leinsdorf's refined and sensuous approach and RCA Victor's lush sound are better suited to Rimsky-Korsakov than to Stravinsky, and despite the truncated conclusion, the performance is impressive both musically and sonically. *D. H.*

FADED TEXT

218

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JUN 1965

RIMSKY-KORSAKOV: *Le Coq d'or: Suite*
†**Stravinsky**: *The Firebird: Suite*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2168. 50 min. $7.95.

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TAPE RECORDING
NEW YORK, N. Y.
MONTHLY 17,000

JUN 1965

Rimsky-Korsakov

Le Coq d'Or Suite and Stravinsky —Firebird: Suite, *Boston Symphony Orch. cond. Leinsdorf, RCA Victor FTC 2168, $7.95*

Music ◆◆◆
Performance ◆◆◆◆
Recording ◆◆◆◆

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAR 1965

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

MAY 1965

RECORDING OF SPECIAL MERIT

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Performance: Stunning *Firebird*
Recording: Tops
Stereo Quality: Eye-opening

While one scarcely thinks of Erich Leinsdorf as a major proponent of twentieth-century Franco-Russian music, the news today is that he has given us a reading of Stravinsky's *Firebird* that is, if you will be so good as to pardon the expression, an out-and-out humdinger. Leinsdorf tears into the piece as if he were a starving man confronting a sirloin, and the results are absolutely stunning. The tempos, somewhat accelerated as they are, make this thrice-familiar modern touchstone blaze with color, and, needless to say, the boys of the Boston Symphony Orchestra play it in such a way as to make the word virtuosity inadequate. The piece blazes, it sings, and in its more furious episodes, all but tears up the peapatch. If there is a better *Firebird* on records, I've not heard it.

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The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 254,622

JAN 23 1965

OFF THE RECORD

The Questio[illegible] the Musi[illegible] Su[illegible]

By DURWOOD MCALISTER

RCA Victor's latest album from the Boston Symphony Orchestra offers a graphic example to back up an academic discussion [illegible] the difference between "instrumentation" and "orchestration."

The [illegible] of this difference is the subject of liner [illegible] by Jay S. Harrison and [illegible] to be [illegible] ample exe[illegible] in [illegible] serve to [illegible] of mu[illegible]

Mr. [illegible] rison's point is that "instrumentation" [illegible] the use of [illegible] instruments in cre[illegible] or web of [illegible] "orchestration" [illegible] the combined use of ma[illegible] instruments to produce a [illegible] of tone or thickness of texture.

Debussy, of course, is the outstanding example of a composer who developed his music almost exclusively along "instrumental" lines, while Brahms is used as an example of one whose compositions were almost wholly "orchestral."

The new album [illegible] (LSC-2725) presents [illegible] two composers, [illegible] and Rimsky-Korsakov, [illegible] are considered [illegible] worlds and who [illegible] meets both approa[illegible]

The selections [illegible] illustrate the poi[illegible] Stravinsky's "Firebi[illegible]" [illegible] Rimsky-Korsa[illegible] d'Or" Suite.

Both works [illegible] their inventive [illegible] riety of colors and [illegible] noring any [illegible] "instrumentation" [illegible] chestration [illegible] appreciation for [illegible] way in which both [illegible] use dissimilar tone [illegible] to produce beautiful [illegible] compositions.

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The Boston Orchestra must rank as one of the two or three finest now performing.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

AUG 1965

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Recording: Smooth
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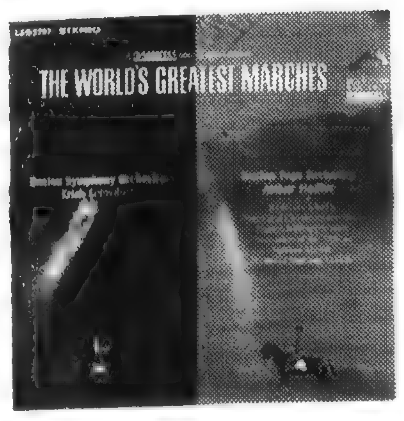
FIEDLER & LEINSDORF: MARCHES

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

NOV 2 1 1964

CLASSICAL PICKS



THE WORLD'S GREATEST MARCHES—Boston Symphony & Pops/Leinsdorf & Fiedler—~~RCA Victor LSC~~ 2757

Here is a magnificent classical offering from RCA Victor that presents Boston's two widely-acclaimed orchestras on the same album for the first time. With Leinsdorf at the helm of the Boston Symphony, and Fiedler conducting the Pops, the world's most majestic classical marches are surveyed with brilliance and pulsating excitement. Choral forces are provided by the Harvard Glee Club and the Radcliffe Society. "Tannhauser March," "Marche Slav" and "Pomp And Circumstance No. 1" are superb. An important and dynamic classical entry from RCA Victor.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

OCT 1 0 1964

Leinsdorf-Fiedler Share Billing On New Victor LP For 1st Time

NEW YORK — RCA Victor Records has released an album, "The World's Greatest Marches," which couples the Boston Symphony Orchestra and the Boston Pops Orchestra for the first time in the history of the two renowned musical groups.

Erich Leinsdorf conducts the Symphony and Arthur Fiedler the Pops with each organization having one side of the single LP.

A Dynagroove sound spectacular, the album carries an unusual satisfaction guarantee for the consumer. On a front cover sticker, the consumer is advised:

"If you have ever heard finer performances of this stirring music or more thrilling sound, simply return this album and the dealer's sales slip, postage paid to the RCA Victor Record Division and your full purchase price will be refunded." This offer expires January 1, 1965.

RCA Victor officials consider the album one of the label's most important for the fall and winter.

The Boston Symphony Orchestra, under Leinsdorf's baton, is heard in performances of Wagner's Tannhauser March, the Rakoczy March, Tchaikovsky's Marche Slave and Sousa's Stars and Stripes Forever.

The Pops under Fiedler is represented by Strauss' Radetzky March, Elgar's Pomp and Circumstance, Saint-Saens' French Military March, Rimsky-Korsakov's Procession of the Nobles, Hanssen's Valdres March and Bagley's National Emblem March.

WAGNER : LOHENGRIN

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

SEPT 1 8 1965

Operatic First

Erich Leinsdorf (left), music director of the Boston Symphony Orchestra, and Herman D. Kenin, president of the American Federation of Musicians, discuss the recording of Wagner's "Lohengrin," during the Boston Symphony Hall sessions. This will be the first Wagner opera recorded in the U.S., and the first major operatic recording made here since 1958. The release is to be handled by RCA Victor.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

AUG 27 1965

Boston Symphony Makes First Opera Recording

The Boston Symphony Orchestra is in the process of making the first recording of an opera in its 65 year history. Symphony Hall has been turned into a mammoth recording studio for the job of putting Richard Wagner's "Lohengrin" on platters, under the direction of Erich Leinsdorf.

Participating in the performance are six Metropolitan Opera stars and the Boston Pro Musica Chorus of 107 voices.

Although there are many recordings of operas, very few of them are made in the United States because it is less expensive to make them in Europe, and the Boston Symphony has never before made one.

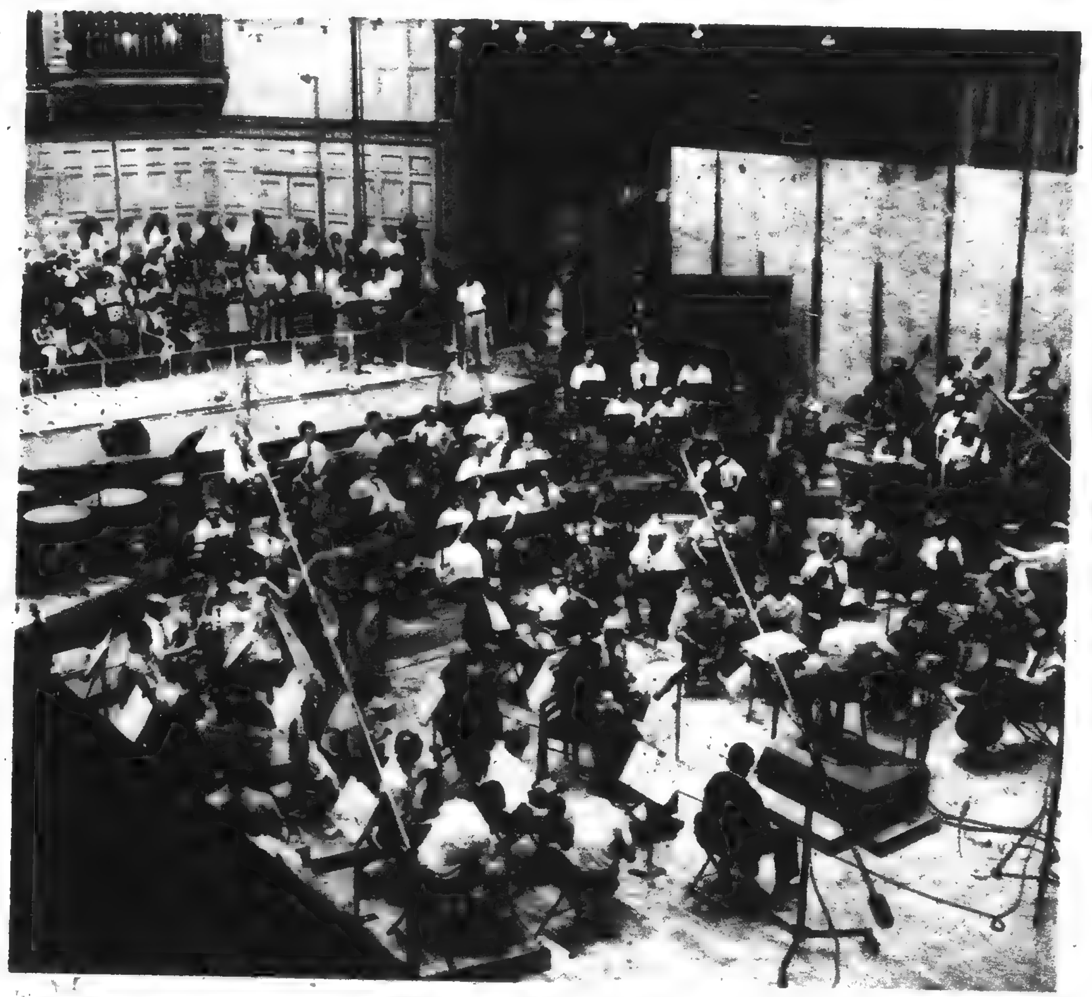
The opera stars featured in the performance are Sandor Konya, Lucine Amora, William Dooley, Rita Gorr, Jerome Hines, and Calvin Marsh.

The Pro Musica Chorus is directed by Alfred Nash Patterson.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

SEP 19 1965



In a remodeled Symphony Hall, Erich Leinsdorf is seen conducting the Boston Symphony Orchestra, soloists, and chorus in a recent recording session of Wagner's "Lohengrin."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

AUG 26 1965

Boston Symphony Recording Its First Opera

By BOB CREAMER

Staid Symphony Hall looked like a construction site today.

A huge tarpaulin covered 107 chairs on its broad stage. Conductor Erich Leinsdorf's podium stood askew and—what's more—flashing two red lights.

The audience seats were gone from the front half of the hall, and in their place 100 or so music stands and straight chairs ranged in a big semi-circle.

Eleven strings of light bulbs dangled in festoons above the music stands. Wires were everywhere—thin wires, thick wires, cables—all leading to two rooms full of electronic equipment on the balcony floor above.

To add to the unfamiliarity the whole place was air conditioned by especially installed equipment.

It was all in a good cause.

For the first time in its history, the Boston Symphony Orchestra was recording an opera.

In the week-long task of putting Wagner's "Lohengrin" on disks, Leinsdorf & Co. has the help of Boston's 107-voice Pro Musica Chorus and six Metropolitan Opera principals.

With RCA-Victor sound experts at the upstairs controls, they've been on the job since Monday.

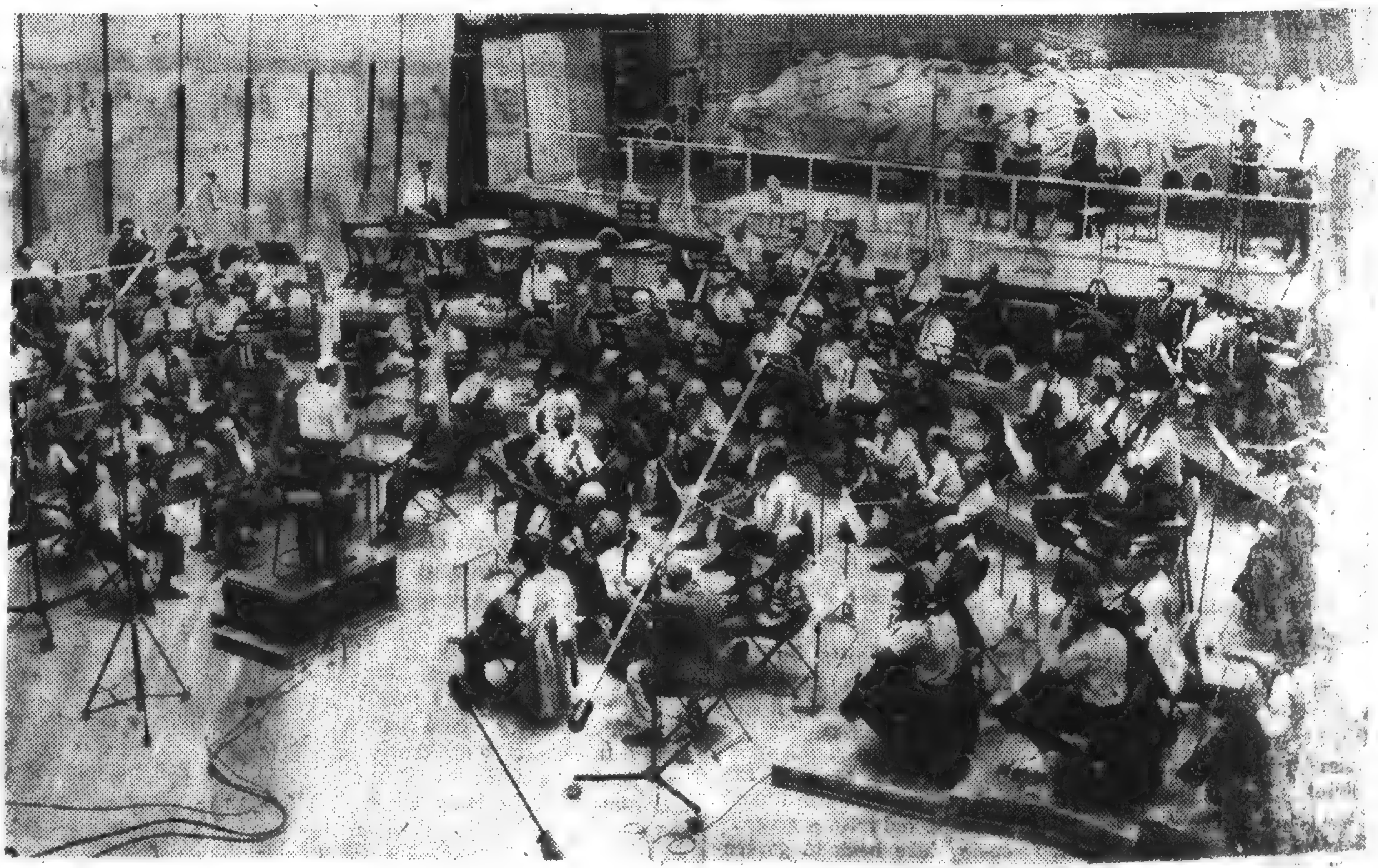
Progress is slow, largely because most of the singers in the Pro Musica group, directed by Alfred Nash Patterson, have to work at other jobs in the daytime.

The chorus comes in only after supper. And that accounts for tarpaulin covering their chairs all day to prevent distortion of orchestral tones by the great empty recess of the stage.

This is not only the orchestra's first operatic recording. According to the BSO's Lanning Humphrey, it's also the first time in 25 years or so that an opera has bee nrecorded in the U. S.

Most operatic albums today are made in Europe where costs—particularly of orchestral musicians—are lower.

Herman D. Kenin, national president of the American Federation of Musicians, was on hand to emphasis the importance to U.S. orchestral players of the BSO experiment.



(Traveler Staff Photo by James K. O'Callaghan)

BOSTON SYMPHONY moved into the audience section today for its historic recording of the opera Lohengren. Conductor Erich Leinsdorf conducts in foreground while Metropolitan Opera performers sing on stage. The chairs on the stage, occupied in night recording sessions by a 107-voice chorus, are covered with a tarpaulin to compensate for the singers absent in today's session.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361

EXTENDING CONGRATULATIONS to Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra in its opera recording, is Herman D. Kenin, president of the National Federation of Musicians.

Boston's 'Lohengrin': A U.S. Breakthrough

By LORETTA LEONE

The Boston Symphony Orchestra today nears completion of a recording of the opera, "Lohengrin," by Richard Wagner, signifying a major breakthrough in musical history in the United States.

The recording of the three-act opera in Symphony Hall marks the first time in nearly a decade that American musicians have recorded a full opera. It also is the first time the Boston symphony has recorded a full opera.

LEINSDORF CONDUCTING

Symphony Orchestra conductor Erich Leinsdorf, former chief conductor of Wagnerian opera for the Metropolitan Opera Company, is leading the full symphony orchestra, six singers from the Met, and Boston's own 107-member Pro Musica chorus in the production.

Before "Lohengrin," Europe had held a monopoly on operatic recordings simply because European musicians could be hired for lower pay than Americans.

Herman D. Kenin, president of the National Federation of Musicians in the U.S., appeared at Symphony Hall yesterday afternoon to hail the happy turn of events for American musicians.

"It is an historic occasion to have a full opera recorded in America," Kenin said. "I know the difficulties which ensued before this event came about and am thrilled that there were Americans who wanted the Boston orchestra to make this recording," he added, prefacing his remarks with the comment that he was a "musical drop-out."

Kenin noted that for years there had been a clamor for an American Company to produce an opera, and congratulated RCA-Victor, the recording agent, for taking the step. He voiced the hope that it would start a new trend in American recording.

A casually-attired and obviously-pleased Leinsdorf, who engineered the event, introduced Kenin, who spoke from the balcony. The musicians applauded heartily.

"Lohengrin" is a "friend" to the Boston Symphony, since it performed the long German work in three successive days last weekend to close its summer season at Tanglewood.

SEATING TURNABOUT

The recording complement arrived at Symphony Hall at 12:30 Monday to begin the session and found the stage set with 107 seats for the Pro Musica chorus. The orchestra itself was moved from the stage to the audience section where chairs for the musicians had replaced the usual seats.

But the audience never had it like this—the hall was especially air-conditioned with mobile equipment for this event.

The little island of musicians and singers was surrounded by a myriad microphones and loud-speakers, giant wooden panels and long draperies to enclose the sound, and a wide stream of overhead lights.

Huge tarpaulins in the afternoon cover the 107 seats for the Pro Musica chorus, directed by Alfred Nash Patterson.

Since the choral singers hold other jobs during the day, they sing only after dinner. Hence, the week-long, 7 A.M. to 10 P.M. schedule for the orchestra.

The tarpaulins are placed over the seats as a sound-buffer to perfect orchestral tone, in their absence.

Also, to simulate an actual operatic production, the six Met singers move around the front of the stage on a numbered checkerboard pattern, at the direction of a stage manager.

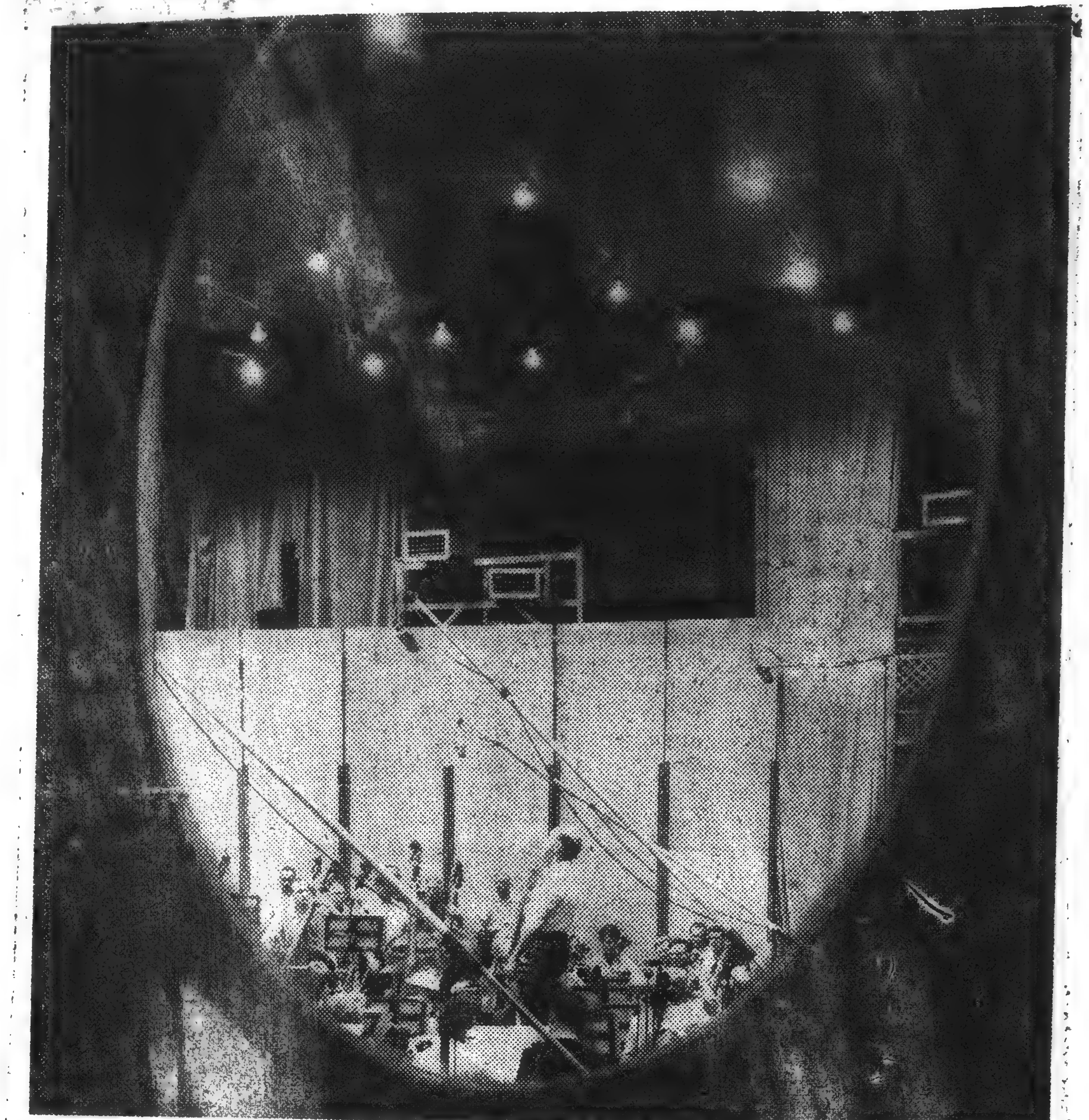
Perched on a red stool, Leinsdorf eyes a small gray electronic box with blinking red lights, keeping him in touch with the RCA sound experts in an upstairs booth.

Singing the lead roles are tenor, Sandor Konya, as Lohengrin; soprano, Lucine Amara, Else; mezzo-soprano Rita Gorr, Ortrud; baritone, William Dooley, Telramund; bass Jerome Hines, King Henry, and tenor Calvin Marsh, the herald.

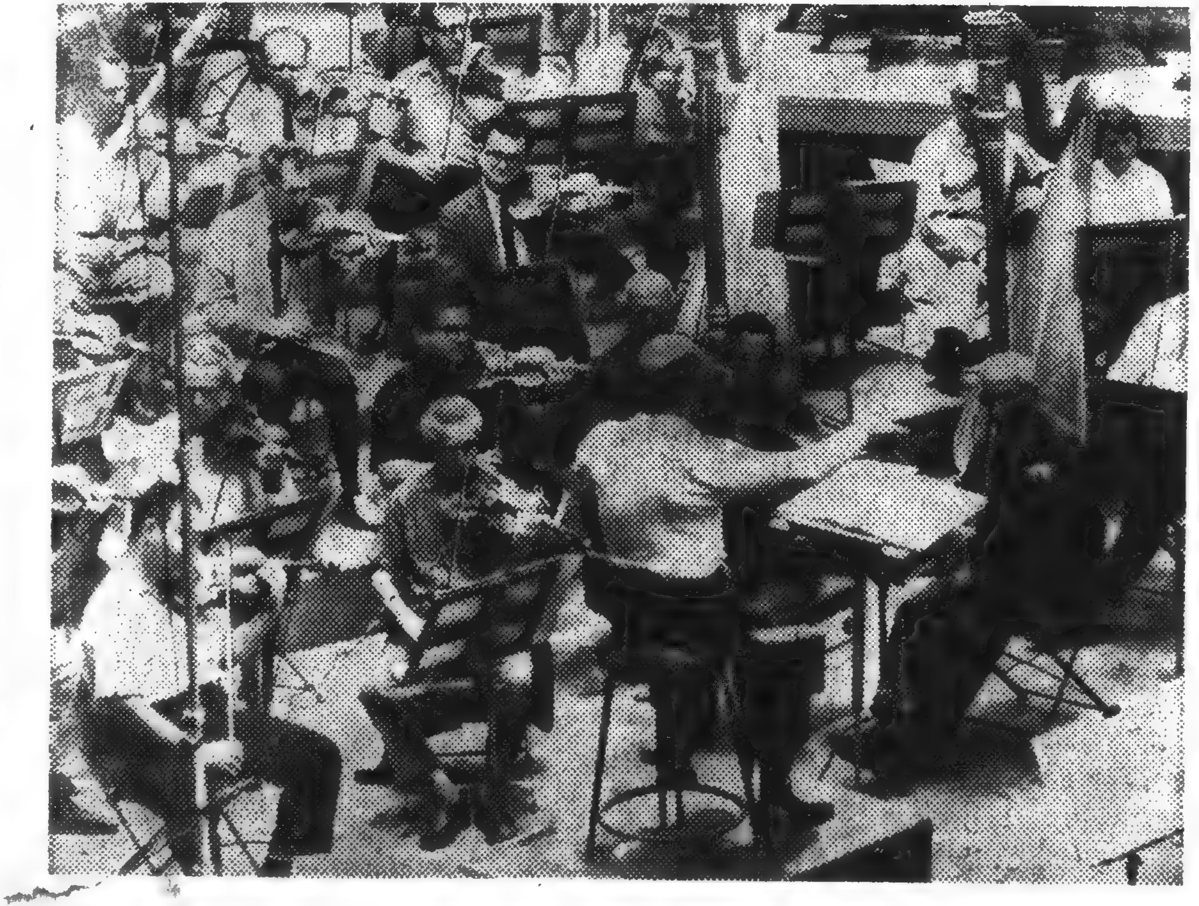
The recording is expected to be finished late today or early tomorrow. By Sunday, Symphony Hall will be its old self, though silent.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021

AUG 29 1965



A CAMERA'S EYE VIEW through a door at Symphony Hall of the Boston Symphony's recording session, Eric Leinsdorf conducting. The Symphony has spent this past week recording the three acts of "Lohengrin" which had been given at Tanglewood last weekend. The boards are acoustic baffles to prevent the sound from traveling between the balconies.



BOSTON SYMPHONY AT WORK recording the opera, Lohengrin, and marking the first time in nearly ten years that an American orchestra recorded a full opera. Conducting is Erich Leinsdorf.

222

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 27 1965

Musicians' Union President Visits BSO Record Session

BY MICHAEL STEINBERG

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The singers move about these squares to simulate stage action to make the streophonic recording more vivid dramatically.

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For Telramund's death, Arthur Press, one of the Boston Symphony percussion player-ers, stood on a chair and scraped a sword against its scabbard. Later, Richard Mohr, the recording director, told Leinsdorf that except for the Prelude, which he wanted him to hear, and the fragment from the Telramund aria, it would all have to be done once more.

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President Kenin flew in from Chicago especially to visit the Boston Symphony's recording session of "Lohengrin." RCA has recorded many operas in recent years, but it has made them in Europe where they can be done at about 60% of the cost of recording in America. Leinsdorf, as a matter of fact, will make Verdi's "Ballo in Maschera" in Rome next month.

The last complete opera recording made in America was RCA's album of Verdi's "Macbeth", also led by Leinsdorf, and that goes back seven years. The resumption of opera recording in America, even to the extent of just one work, is of great significance, therefore, to American orchestral musicians. In very round figures, the contract to record "Lohengrin" means something like an additional $1000 for each Symphony player involved.

President Kenin spoke briefly to the orchestra. Describing himself as "a musical dropout", he said he was honored to visit the Boston Symphony. He expressed his pleasure at the expansion of opportunity for American players that was represented by RCA's decision to record "Lohengrin" here.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Advocate
SHARON, Mass.
Weekly Circ. 2,760

SEP 2 1965

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by Tess THE TATTLER

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science
Monitor (m)
BOSTON, Mass.
Circ. 171,536

AUG. 2 8 1965

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By Nora E. Taylor

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Quipping that he himself was a "musical dropout," Mr. Kenin added in a greeting to the performers from the balcony of the hall, "This is a historic occasion. And I know what difficulties ensued before it came about."

Below him, where the audience is usually seated, 105 members of the orchestra were ranged around a red-covered platform. Erich Leinsdorf sat on a high red covered stool. Beside him a little box, with telephone attached, flashed red lights for recording, and went out when it was safe to clear a throat, tune a string, or exchange a word.

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

NOV 1965

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Lohengrin *from Boston: RCA's Dick Mohr, tenor Konya, conductor Leinsdorf.*

222

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Morning Globe
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Box 2078, Boston 6 • RIchmond 2-4200

Advocate
SHARON, Mass.
Weekly Circ. 2,700

SEP 2 1965

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

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HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

NOV 1965 Burrelle's

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2235

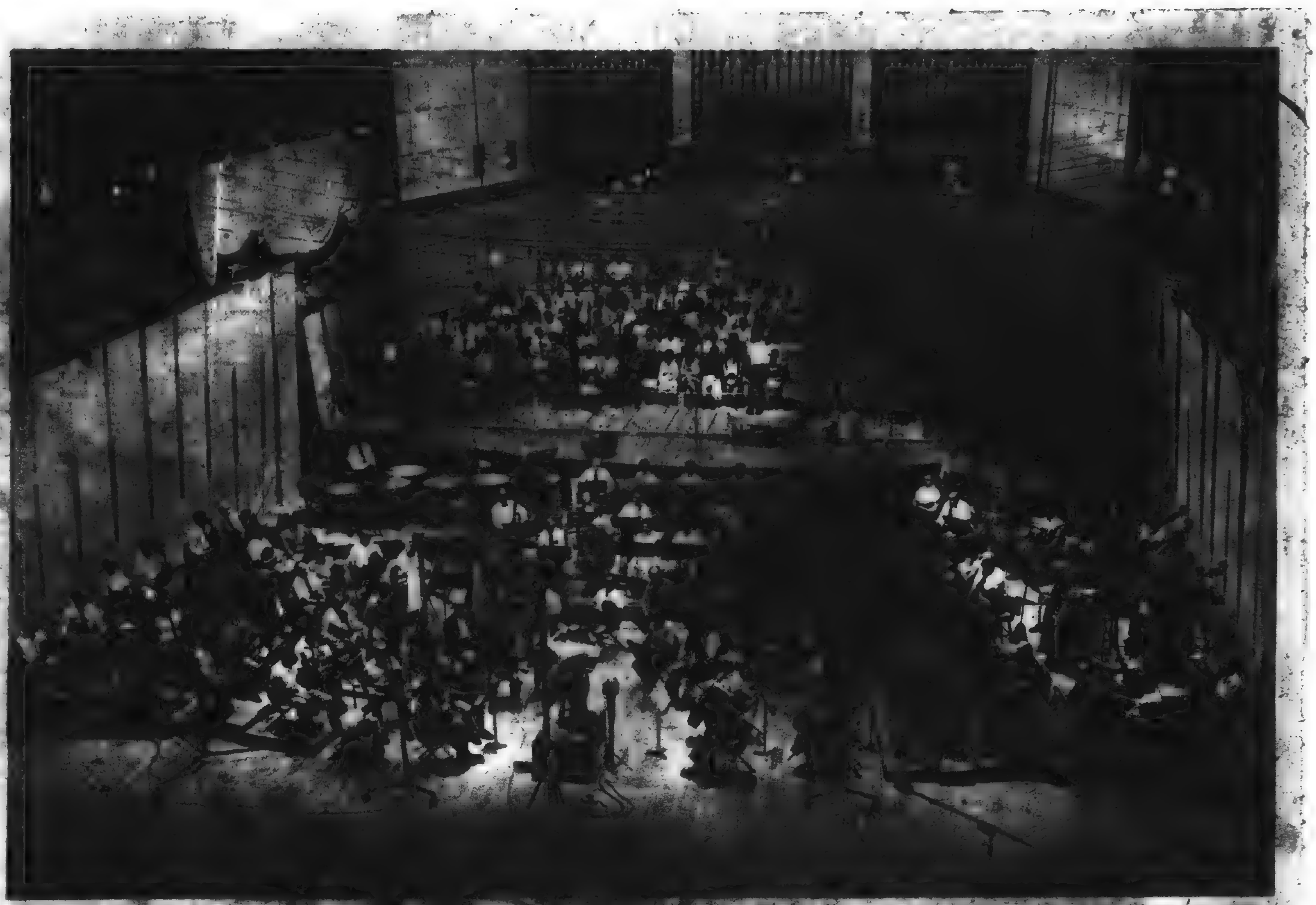
NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

SEP 1 2 1965

An Historic First In Symphony Hall

BOSTON'S SYMPHONY HALL shrugged off a silent summer and put on a new face and several new accessories as the Symphony Orchestra recorded Richard Wagner's opera, "Lohengrin." It was the first time in nearly a decade that American musicians had recorded a full opera and the first time the Boston Symphony itself had recorded a full opera. Eric Leinsdorf conducted the 105-member orchestra, Boston's 107-member Pro Musica chorus and six principal singers from the Metropolitan Opera Company in the week-long RCA-Victor recording of the three-act German opera. Another dozen or so people worked behind the scenes during daily 7 a.m. to 10 p.m. sessions. After the recording session ended, Symphony members went on vacation until Oct. 1, when they will open their 85th season at Symphony Hall.



Symphony Hall looked like this for recording. Orchestra was moved into audience area where musicians chairs and stands replaced regular seating. Pro Musica chorus, directed by Al[illegible] took over the stage. Main singers stood behind railing [illegible] board pattern to simulate sound and feeling of actu[illegible] sound baffles and draperies were placed on sides to [illegible] of microphones on floor and stage front. Op[illegible] costumes or scenery.

RCA-Victor engineer manipulated tapes on two machines during recording.

Pro Musica chorus takes coffee break in evening session. Days, the singers hold other jobs.

Principal singers soprano Lucine Amara, Elsa, and tenor, Sandor Konya, Lohengrin. RCA recording director Robert Moore is in background.

Symphony Conductor Erich Leinsdorf and grey box (on right) which kept him in contact with sound room.

MUNCH RECORDINGS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUN 1 3 1965

An RCA Victrola release in the moderate price bracket, makes it possible to have Beethoven's Symphony No. 9 "Choral" played by the Boston Symphony Orchestra, conducted by Charles Munch. The assisting chorus is that of the New England Conservatory of Music, the director of which is Lorna Cooke De Varon, who grew up in Pawtucket. Her rise to eminence in the choral conducting field has been solid and steady.

Solists for this performance are Leontyne Price, soprano, Maureen Forrester, contralto, David Poleri, tenor, and Girogio Tozzi, bass. This album, (Vic-6003) is worth having, especially since this great work is on the list of masterpieces to be played here next season by the Rhode Island Philharmonic Orchestra.

Rocky Mountain News
DENVER, COLO.
D. 195,870 SUN. 198,057

JUN 1 2 1965 Burrelle's

A PERFORMER whose opera recordings are in themselves a modern legend, **Leontyne Price**, soprano, is enjoyed again on RCA's Victrola label in Beethoven's Ninth "Choral" Symphony with **Charles Munch** conducting the Boston Symphony.

In the last two years her RCA Victor releases of "Madame Butterfly" and "Aida" have been named best opera of the year by the Recording Industry Assn. of America, and her recent recording was nominated for the same honor this year.

With Miss Price in the "Choral" recording which also includes the Leonore No. 3, Fidelio and Coriolan overtures, are **Maureen Forrester**, contralto; **David Peleri**, tenor; **Giorgie Tozzi**, bass, and the New England Conservatory Chorus with **Lorna Cooke de Varen**, director.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1.293.800

MAY 2 0 1965 Burrelle's

★★★★ Beethoven: Symphony No. 9—Munch/Boston Symphony, Leontyne Price, Maureen Forrester, David Poleri, Giorgio Tozzi, New England Conservatory Chorus [*RCA Victrola*]. This is a 2-LP reissue on RCA's budget label of Beethoven's great choral symphony. Munch leads an exciting, hard-driving performance—including the most choleric finale imaginable.

LIBRARY JOURNAL
NEW YORK, N.Y.
SEMI-MONTHLY 22,050

FEB 1 5 1965 Burrelle's

CHAUSSON: *Poeme;* SAINT-SAENS: *Introduction and rondo capriccioso;* LECLAIR: *Sonata no. 3 in D;* LOCATELLI: *Sonata in f.* David Oistrakh, vln.; Boston Sym. O.; Charles Munch, cond. RCA Victor (S) VICS 1058, $3.00; (M) VIC 1058, $2.50

This recording might be viewed as a kind of "Oistrakh sampler." The pieces by Chausson and Saint-Saëns are both short staple items; here both receive the sovreign Oistrakh treatment, faultless technique and opulent tone. The results are fine for the Saint-Saëns, but Chausson's more introspective musings seem overstated. The opening solo in the Chausson is, however, worth the price of the record all by itself. Both the 18th century sonatas are excellent works, though both are performed from heavily over-edited versions and come out with a thick 19th-century overlay of "expression." Vladimir Yampolsky is the able piano accompanist in both sonatas. Technically, this reissued recording is first rate, and the price puts it in the bargain category for libraries desiring any two of the four works.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JUL 1965 Burrelle's

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125 ("Choral")* (A); *Overtures: Leonore No. 3, in C, Op. 72a; Fidelio, in E, Op. 72c; Coriolan, in C minor, Op. 62* (B)

Leontyne Price, soprano, Maureen Forrester, contralto, David Poleri, tenor, Giorgio Tozzi, bass, New England Conservatory Chorus (in the Symphony); Boston Symphony Orchestra, Charles Munch, cond. [(A) from RCA Victor LM 6066/LSC 6066, 1958; (B) from LM 2015, 1957].

• RCA VICTROLA VIC 6003 Two LP. $5.00.

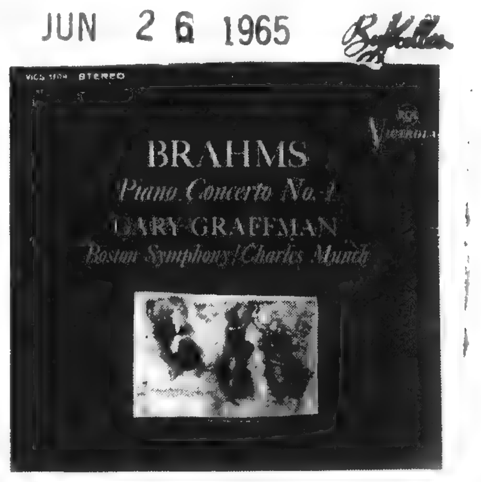
• • RCA VICTROLA VICS 6003. Two SD. $6.00.

If one must economize in buying this music, one can be assured that the essential impact of the Symphony comes across in Munch's statement. The former Boston musical director strives for a headlong, impassioned reading very much in the Toscanini tradition. He succeeds splendidly in the first movement, which is powerful and cumulative. He falls from grace in the Scherzo, which lumbers rhythmically, and in the heavenly Adagio, which is coarsely phrased and raggedly executed. The finale improves, and though it has some dubious features, it also has good singers (though too closely miked) and vibrant chorus. The engineering is compelling in the stereo edition, a mite constricted and bottom-heavy in mono.

Unfortunately, all three Overtures get routine readings from Munch. The *Coriolan*, in particular, is ruthlessly fast but its power is completely dissipated because the conductor refuses to make even the slightest distention in the crucial climactic places. H.G.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 2 6 1965 Burrelle's



CLASSICAL SPOTLIGHT

BRAHMS: PIANO CONCERTO NO. 1

Gary Graffman/Pianist, Boston Symphony (Munch). RCA Victrola VIC 1109 (M); VICS 1109 (S)

This record is a highly appealing reissue, updated technically. Graffman is in fine form as he works closely and skillfully with Munch and the orchestra. There is some difficult material here but the pianist comes through in high style. Well worth the budget price.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 332,523 SUN. 382,463

JUN 6 1965 Burrelle's

But if it is "Romeo and Juliet" that you want to hear in all its resplendent glory, R. C. A. offers it to you on LD 6098 (mono) and LDS 6098 (stereo) with Charles Munch conducting the Boston Symphony and soloists Rosalind Elias, Giorgio Tozzi and Cesare Valletti.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY [illegible]

OCT 1965 Burrelle's

BRAHMS: *Four Serious Songs* (see MOUSSORGSKY)

Ⓢ Ⓜ BRAHMS: *Piano Concerto No. 1 in D Minor, Op. 15.* Gary Graffman (piano); Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1109 $2.89, VIC 1109* $2.39.

Performance: Outstanding solo work
Recording: Very closely miked
Stereo Quality: Fair

This reissue of Gary Graffman's 1959 recording of the Brahms D Minor Concerto makes me hope he will give the music another try with the benefit of up-to-date engineering and a more fortunate choice of conductor. However, not even Munch's uncomfortably fast pacing of the first movement and the close, dry miking of the orchestra can conceal the power, beauty, and precision of Graffman's pianism from one end to the other of this formidable masterpiece.

Regrettably, no other inexpensive recording of the work is currently available, and for all the soloist's excellence I cannot give an unqualified recommendation to this one. The Fleisher-Szell (Epic), Cliburn-Leinsdorf (RCA Victor), and Curzon-Szell (London) interpretations remain preferable alternates at the regular price. *D. H.*

REPORTER
NEW YORK, N.Y.
E.O.WEEK 178,927

JUL 1 1965 Burrelle's

THERE IS sometimes a kind of parallel with the book industry's hard-cover first editions and paperback reissues. The César Franck D-Minor Symphony, by Munch and the Boston Symphony, moved into the Victrola listing at $2.50 and $3 (mono and stereo) after it had paid its way at $4.98 and $5.98 under the regular Victor Red Seal. The Franck symphony, incidentally, has been reissued by London on the Richmond label, again by Munch (monophonic only) with the Paris Conservatory Orchestra, for $1.98, and by Mercury with Paul Paray and the Detroit Symphony. The latter version is sold at standard price, but it is backed by Lalo's *Roi d'Ys* and *Namouna,* a thirty-minute bonus.

224

MUNCH RECORDINGS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
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Circ. 194,795

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SEMI-MONTHLY 22,050

FEB 1 5 1965

CHAUSSON: *Poeme;* SAINT-SAENS: *Introduction and rondo capriccioso;* LECLAIR: *Sonata no. 3 in D;* LOCATELLI: *Sonata in f.* David Oistrakh, vln.; Boston Sym. O.; Charles Munch, cond. RCA Victor (S) VICS 1058, $3.00; (M) VIC 1058, $2.50

This recording might be viewed as a kind of "Oistrakh sampler." The pieces by Chausson and Saint-Saëns are both short staple items; here both receive the sovreign Oistrakh treatment, faultless technique and opulent tone. The results are fine for the Saint-Saëns, but Chausson's more introspective musings seem overstated. The opening solo in the Chausson is, however, worth the price of the record all by itself. Both the 18th century sonatas are excellent works, though both are performed from heavily over-edited versions and come out with a thick 19th-century overlay of "expression." Vladimir Yampolsky is the able piano accompanist in both sonatas. Technically, this reissued recording is first rate, and the price puts it in the bargain category for libraries desiring any two of the four works.

HIGH FIDELITY
GREAT BARRINGTON, MASS.
MONTHLY 114,100

JUL 1965

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125 ("Choral")* (A); *Overtures: Leonore No. 3, in C, Op. 72a; Fidelio, in E, Op. 72c; Coriolan, in C minor, Op. 62* (B)

Leontyne Price, soprano, Maureen Forrester, contralto, David Poleri, tenor, Giorgio Tozzi, bass, New England Conservatory Chorus (in the Symphony); Boston Symphony Orchestra, Charles Munch, cond. [(A) from RCA Victor LM 6066/LSC 6066, 1958; (B) from LM 2015, 1957].
• RCA VICTROLA VIC 6003 Two LP. $5.00.
• • RCA VICTROLA VICS 6003. Two SD. $6.00.

If one must economize in buying this music, one can be assured that the essential impact of the Symphony comes across in Munch's statement. The former Boston musical director strives for a headlong, impassioned reading very much in the Toscanini tradition. He succeeds splendidly in the first movement, which is powerful and cumulative. He falls from grace in the Scherzo, which lumbers rhythmically, and in the heavenly Adagio, which is coarsely phrased and raggedly executed. The finale improves, and though it has some dubious features, it also has good singers (though too closely miked) and vibrant chorus. The engineering is compelling in the stereo edition, a mite constricted and bottom-heavy in mono.

Unfortunately, all three Overtures get routine readings from Munch. The *Coriolan*, in particular, is ruthlessly fast but its power is completely dissipated because the conductor refuses to make even the slightest distention in the crucial climactic places. H.G.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 2 6 1965

CLASSICAL SPOTLIGHT

BRAHMS: PIANO CONCERTO NO. 1

Gary Graffman/Pianist, Boston Symphony (Munch). RCA Victrola VIC 1109 (M); VICS 1109 (S)

This record is a highly appealing reissue, updated technically. Graffman is in fine form as he works closely and skillfully with Munch and the orchestra. There is some difficult material here but the pianist comes through in high style. Well worth the budget price.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 332,523 SUN. 382,463

JUN 6 1965

But if it is "Romeo and Juliet" that you want to hear in all its resplendent glory, R. C. A. offers it to you on LD 6098 (mono) and LDS 6098 (stereo) with Charles Munch conducting the Boston Symphony and soloists Rosalind Elias, Giorgio Tozzi and Cesare Valletti.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

OCT 1965

BRAHMS: *Four Serious Songs* (see MOUSSORGSKY)

Ⓢ Ⓜ BRAHMS: *Piano Concerto No. 1 in D Minor, Op. 15.* Gary Graffman (piano); Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1109 $2.89, VIC 1109* $2.39.

Performance: Outstanding solo work
Recording: Very closely miked
Stereo Quality: Fair

This reissue of Gary Graffman's 1959 recording of the Brahms D Minor Concerto makes me hope he will give the music another try with the benefit of up-to-date engineering and a more fortunate choice of conductor. However, not even Munch's uncomfortably fast pacing of the first movement and the close, dry miking of the orchestra can conceal the power, beauty, and precision of Graffman's pianism from one end to the other of this formidable masterpiece.

Regrettably, no other inexpensive recording of the work is currently available, and for all the soloist's excellence I cannot give an unqualified recommendation to this one. The Fleisher-Szell (Epic), Cliburn-Leinsdorf (RCA Victor), and Curzon-Szell (London) interpretations remain preferable alternates at the regular price. *D. H.*

REPORTER
NEW YORK, N.Y.
E.O.WEEK 178,927

JUL 1 1965

THERE is sometimes a kind of parallel with the book industry's hard-cover first editions and paperback reissues. The César Franck D Minor Symphony, by Munch and the Boston Symphony, moved into the Victrola listing at $2.50 and $3 (mono and stereo) after it had paid its way at $4.98 and $5.98 under the regular Victor Red Seal. The Franck symphony, incidentally, has been reissued by London on the Richmond label, again by Munch (monophonic only) with the Paris Conservatory Orchestra, for $1.98, and by Mercury with Paul Paray and the Detroit Symphony. The latter version is sold at standard price, but it is backed by Lalo's *Roi d'Ys* and *Namouna*, a thirty-minute bonus.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

8 1965

RCA to Accent Contemporary; Mo e Is Leinsdorf Inspired

M GROSS

NEW Y K—A long-range
program f aking more works
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Hall also conceded that other factors were instrumental in turning Red Seal's programming eyes toward contemporary music. One was the growing demand coming in from the field during recent years, and the move-in this year of RCA Victor with its own record club operation which requires a broad product base.

To begin its stockpile of contemporary music recordings, Red Seal already has scheduled several albums for release this fall. Among them are Prokofieff's Symphony No. 6 and Prokofieff's Piano Concerti 1 and 2, Bartok's Violin Concerto and Stravinsky's Violin Concerto. All will be performed by Erich Leinsdorf and the Boston Symphony. Also on schedule for the fall of 1965 will be Morton Gould's "World War I Suite; Gould's Spirituals for Orchestra"; Aaron Copland's "Dance Symphony" with the Chicago Symphony; Andre Previn playing Vaughn Williams Symphony No. 6 and the Bach-Walter "Wise Virgin Suite" with the London Symphony; Leonard Pennaro will play Bartok's Concerto No. 5 with the London Symphony, and violinist Hyman Bress will play Bartok's Violin Sonatas 1 and 2.

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Victor also plans to launch the Boston Symphony Chamber Players group in 1966. The group will debut with Copland's "Vitesk," Fine's "Fantasia for String Trio," Carter's "Woodwind Quintet" and Piston's "Divertimento for Nine Instruments."

And, to expand its movement in the avant garde sphere, RCA Victor will, in co-operation with the Abbey Whiteside Foundation, this fall will undertake a project to record recent compositions for piano, performed by Robert Helps, of the following composers: Samuel Adler, Joseph Alexander, Milton Babbitt, Ernest Bacon, Arthur Berger, Sol Horowitz, Mark Brunswick, Norman Cazden, Ingolf Dahl, Vivian Fine, Morton Gould, Miriam - Gideon, Robert Helps, Peggy Glanville-Hicks, Alan Hovhaness, Kent Kennan, Earl Kim, Lee Kraft, Hall Overton, George Perle, Paul A. Pisk, Mel Powell, Joseph Prestakoff and Ben Weber.

RECORD WORLD
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.

AUG 8 1964

RCA To Record Boston Requiem

RCA Victor Records today announced plans to record a Boston Symphony Orchestra production of Verdi's Requiem in October.

Erich Leinsdorf, Music Director of the orchestra, will conduct the recorded performance in Symphony Hall Oct. 4-5-6. Soloists will be soprano Birgit Nilsson, tenor Carl Bergonzi, contralto Lili Chookasian and bass Ezio Flagello.

Roger Hall, RCA Victor Record Division Manager of Red Seal Artists and Repertoire, said the album has been scheduled for release in 1965, and will be in the Dynagroove process. The album will contain two LPs and will be presented in a de luxe, boxed edition.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

MAR 1 3 1965

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The Denver Post
The Voice of the
Rocky Mountain Empire
D. 255,318 S. 352,396

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY [illegible] 9 1965

RCA to Accent Contemporary; Mo[illegible]e Is Leinsdorf Inspired

M[illegible] GROSS

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276

MAHLER: SYMPHONY NO 5

TIME
NEW YORK, N.Y.
E.O.WEEK 3,057,415

APR 23 1965 Burrelle's

Best orchestral performance: Erich Leinsdorf conducting the Boston Symphony Orchestra in Mahler's *Symphony No. 5* (RCA Victor).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JAN 30 1965

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"In Boston, on tour, and in the studio, Leinsdorf has maintained exceptionally high performance standards. At Tanglewood he has personally participated in revitalizing the ambitions of student performers and composers. He has pursued new areas in programming concerts, in effect expanding the repertoire of the BSO. He has put excitement and anticipation into concert-going. On records he has had a remarkable track record of superior quality and intelligent interpretation."

OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

FEB 6 1965

BERG: Wozzeck (excerpts)
■ (ALSO: *Mahler Symphony No. 5*)
Curtin; Boston Symphony, Leinsdorf.
Victor LM(LSC)-7031 [2]. 44

Though recordings of Mahler's lengthy, uneven but always imaginative Fifth Symphony are rare, here are two new ones. Both are splendidly recorded; both have their ups and downs. Erich Leinsdorf's, all told, is superior for its superb clarification of the score's complex textures, even if the touching *Adagietto* movement seems rushed and insensitive.

The symphony occupies three record sides. Victor's fourth side presents three excerpts from *Wozzeck*, two of which require a soprano to take Marie's lines. Phyllis Curtin sings these with style, uncommon beauty of tone and precise intonation. Her voice, however, is recorded in a less resonant frame than the instruments, making it appear less full than it would be in reality. Leinsdorf's direction is somewhat cold and wants greater intensity. The Columbia issue offers as its fourth side a reissue of Jennie Tourel's sympathetic but occasionally effortful reading of Mahler's *Kindertotenlieder*.

THE TAMPA TRIBUNE
TAMPA, FLA.
D. 159.554 S. 171.882

SEP 27 1964 Burrelle's

On the Records

Mahler's Fifth Symphony Comes Alive

By DELL MILLER
Tribune Staff Writer

Gustav Mahler's "Symphony No. 5 in C sharp minor," a highly complex work of the famed composer-conductor, is brought commandingly to life on a recent RCA Victor release. It is performed by the Boston Symphony Orchestra under the direction of Erich Leinsdorf.

Sometimes it is said that to understand Mahler one must know the details of his rather hard life. But even the untrained ear can recognize, on hearing the Fifth Symphony, that Mahler's "orchestration is many times a complex of melodic figures that do not blend according to the give-and-take arrangements of academic polyphony."

Every instrument is given a solo role, the reproduction exhibiting well that "with Mahler the first essential of composition was constant development and as little repetition as consideration for formal balance would allow."

* * *

THE ALBUM of the Fifth Symphony, with its five movements, spans three sides of two records, the fourth side being devoted to excerpts from Alban Berg's opera "Wozzeck," with Phyllis Curtin, soprano, and the Sacred Heart Boychoir of Roslindale, Mass, directed by John Oliver.

This opera is the story of a pitiful militiaman's tragic love for an easy woman, and their sad deaths. The opera is based on a play by Georg Buchner, and "to set the dialogue to music Berg was obliged to use a style of tonal diction that is half speaking and half vocalization."

The picture of the tragic characters is called to life by the libretto and music structure.

* * *

ANOTHER Mahler composition, "Symphony No. 1 in D minor," is found on a fine release by Philips, a record commemorating the 75th anniversary of the Concertgebouw Orchestra of Amsterdam. Bernard Haitink is conductor.

This is a symphony of nature, the first movement saluting the annual awakening of the earth, with the quiet songs of birds developing into more vigorous treatment.

The second movement is in the form of a scherzo and the third, by contrast, a funeral march, with fantastic orchestrations. With the fourth movement, all the themes in the symphony finally reappear, as well as the principal theme, heard first in minor then in major.

All of which illustrates that Mahler is rightly regarded as one of the chief innovators of his time.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1965 Burrelle's

MAHLER: *Symphony No. 5;* BERG: *Wozzeck* (Excerpts). Erich Leinsdorf cond. the Boston Symphony Orchestra with Phyllis Curtin, soprano. RCA Victor LSC-7031 (S).

This performance should spawn many another Mahlerite. It is marvelously played—as full of exclamation points as Mahler's printed instructions. Mr. Leinsdorf avoids the sentimental side (which may explain why the slow movement is the least convincing) but scrupulously follows most all the score's many subtle inflections. Roger Voisin's stunning playing is more impressive than other soloists only because the opening movement is so like a trumpet concerto. A brilliant, muscular reading, filled with the "overheated room" quality of Mahler.

The opera excerpts show Berg's extention of Mahler's language. Phyllis Curtin and the orchestra are praiseworthy, but Leinsdorf's approach may strike some as too matter-of-fact. Berg's orchestra, unlike Wagner's does not carry the weight of the drama. The final scene's tragic impact is seriously diminished by eliminating some of the vocal lines (in the opinion of this Bergite).—*Cox*

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 339,636 S. 377,788

FEB 7 1965 Burrelle's

THE ANNUAL POLL of Saturday Review on recorded music gave top honors to Erich Leinsdorf and the Boston Symphony orchestra for their Mahler's Fifth Symphony. "In Boston, on tour, and in the studio," the magazine Music Business commented in naming him 1964 musician of the year, "Leinsdorf has maintained exceptionally high performance standards."

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

FEB 1965 Burrelle's

Ⓢ **MAHLER:** ***Symphony No. 5, in C-sharp Minor.*** **BERG:** ***Wozzeck (excerpts).*** Phyllis Curtin (soprano); Boston Symphony, Erich Leinsdorf cond. RCA VICTOR FTC 7007 $14.95.

Ⓢ **BERG:** ***Wozzeck (excerpts); Lulu—Suite.*** Helga Pilarczyk (soprano); London Symphony, Antal Dorati cond. MERCURY STC 90278 $7.95.

Performance: **Superb Mahler by Leinsdorf**
Recording: **First-rate**
Stereo Quality: **Fine**

The striking difference between this Erich Leinsdorf-BSO tape of the Mahler Fifth and the earlier one of the First (FTC 2129) lies in the responsiveness of the orchestra's playing. In the few years Leinsdorf has been in Boston he has been increasingly able to get from his men the kind of sound he wants and the kind of execution he must demand. It shows here, in a performance that is clean, controlled, and remarkably poised. Without catering particularly to the Mahler mystique, it has plenty of emotional heft and dynamic thrust, particularly in the second movement and Rondo-Finale, which in turn are spelled by a warmly sympathetic Scherzo and an Adagietto of beautifully sustained lyricism.

Filling out the second sequence of this double-length reel of tape are the three scenes from *Wozzeck* that Berg himself extracted from his complete score, on the advice of Hermann Scherchen, in 1924. To these Leinsdorf brings his formidable skills as an opera conductor, and soprano Phyllis Curtin her sensitive vocal art. The children's chorus that turns up briefly at the end is unidentified. The high-level, low-noise recording is notable for the kind of distortion-free, open sound we have a right to expect on tape.

Helga Pilarczyk, for Mercury, puts a little more bite into the vocal passages assigned her in the same *Wozzeck* excerpts, and finishes Lulu off with a really spine-tingling death shriek. But Dorati's direction is no match for Leinsdorf's in discipline or brilliance, nor is the London Symphony quite the equal of the Boston. The recording itself is a few years old, one of the first made on 35-mm. film. It compares favorably with any being produced today. *C. B.*

276

MAHLER: SYMPHONY NO 5

TIME
NEW YORK, N.Y.
E.D.WEEK 3,057,415

APR 23 1965

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Box 2078, Boston 6 • RIchmond 2-4200

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TAMPA, FLA.
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SEP 27 1964

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

FEB 1965

Ⓢ MAHLER: *Symphony No. 5, in C-sharp Minor.* BERG: *Wozzeck (excerpts).* Phyllis Curtin (soprano); Boston Symphony, Erich Leinsdorf cond. RCA VICTOR FTC 7007 $14.95.

Ⓢ BERG: *Wozzeck (excerpts); Lulu—Suite.* Helga Pilarczyk (soprano); London Symphony, Antal Dorati cond. MERCURY STC 90278 $7.95.

Performance: Superb Mahler by Leinsdorf
Recording: First-rate
Stereo Quality: Fine

The striking difference between this Erich Leinsdorf-BSO tape of the Mahler Fifth and the earlier tape of the First (FTC 2129) lies in the responsiveness of the orchestra's playing. In the few years Leinsdorf has been in Boston he has been increasingly able to get from his men the kind of sound he wants and the kind of execution he must demand. It shows here, in a performance that is clean, controlled, and remarkably poised. Without catering particularly to the Mahler mystique, it has plenty of emotional heft and dynamic thrust, particularly in the second movement and Rondo-Finale, which in turn are spelled by a warmly sympathetic Scherzo and an Adagietto of beautifully sustained lyricism.

Filling out the [illegible] sequence of this double-length reel of tape are the three scenes from *Wozzeck* that Berg himself extracted from his complete score, on the advice of Hermann Scherchen, in 1924. To these Leinsdorf brings his formidable skills as an opera conductor, and soprano Phyllis Curtin her sensitive vocal art. The children's chorus that turns up briefly at the end is unidentified. The high-level, low-noise recording is notable for the kind of distortion-free, open sound we have a right to expect on tape.

Helga Pilarczyk, for Mercury, puts a little more bite into the vocal passages assigned her in the same *Wozzeck* excerpts, and finishes Lulu off with a really spine-tingling death shriek. But Dorati's direction is no match for Leinsdorf's in discipline or brilliance, nor is the London Symphony quite the equal of the Boston. The recording itself is a few years old, one of the first made on 35-mm. film. It compares favorably with any being produced today. *C. B.*

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1965

MAHLER: *Symphony No. 5;* BERG: *Wozzeck* (Excerpts). Erich Leinsdorf cond. the Boston Symphony Orchestra with Phyllis Curtin, soprano. RCA Victor LSC-7031 (S).

This performance should spawn many another Mahlerite. It is marvelously played—as full of exclamation points as Mahler's printed instructions. Mr. Leinsdorf avoids the sentimental side (which may explain why the slow movement is the least convincing) but scrupulously follows most all the score's many subtle inflections. Roger Voisin's stunning playing is more impressive than other soloists only because the opening movement is so like a trumpet concerto. A brilliant, muscular reading, filled with the "overheated room" quality of Mahler.

The opera excerpts show Berg's extention of Mahler's language. Phyllis Curtin and the orchestra are praiseworthy, but Leinsdorf's approach may strike some as too matter-of-fact. Berg's orchestra, unlike Wagner's does not carry the weight of the drama. The final scene's tragic impact is seriously diminished by eliminating some of the vocal lines (in the opinion of this Bergite).—*Cox*

OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

FEB 6 1965

BERG: Wozzeck (excerpts)
■ (ALSO: *Mahler Symphony No. 5*)
Curtin; Boston Symphony, Leinsdorf.
Victor LM(LSC)-7031 [2]. 6464

Though recordings of Mahler's lengthy, uneven but always imaginative Fifth Symphony are rare, here are two new ones. Both are splendidly recorded; both have their ups and downs. Erich Leinsdorf's, all told, is superior for its superb clarification of the score's complex textures, even if the touching *Adagietto* movement seems rushed and insensitive.

The symphony occupies three record sides. Victor's fourth side presents three excerpts from *Wozzeck,* two of which require a soprano to take Marie's lines. Phyllis Curtin sings these with style, uncommon beauty of tone and precise intonation. Her voice, however, is recorded in a less resonant frame than the instruments, making it appear less full than it would be in reality. Leinsdorf's direction is somewhat cold and wants greater intensity. The Columbia issue offers as its fourth side a reissue of Jennie Tourel's sympathetic but occasionally effortful reading of Mahler's *Kindertotenlieder.*

227

SATURDAY REV·EW
NEW YORK, N Y
W 339 4‸55

DEC 19 1964 Burrelles

TOP RECORDINGS OF THE YEAR

OPE zet's *Carmen*, with Leontyne Price, Franco Corelli, Robert Merrill, and la Freni, Herbert von Karajan conducting (RCA Victor)

s *Falstaff*, with Geraint Evans, Giulietta Simionato, Robert Merrill, la Freni, Alfredo Kraus, and Rosalind Elias, Georg Solti conducting Victor)

orgsky's *Boris Godunov* with George London and Bolshoi Theater Columbia)

na's *Bartered Bride*, with Pilar Lorengar, Fritz Wunderlich, Gottlob and Rudolf Kempe conducting (Angel)

ORCH AL: Mahler Symphony No. 5. Erich Leinsdorf conducting the Boston hony Orchestra (RCA Victor). Leonard Bernstein conducting the New Philharmonic Orchestra (Columbia)

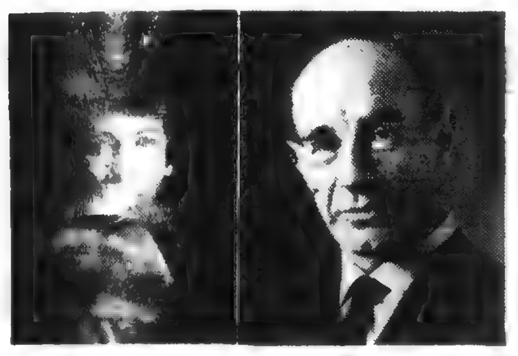
INSTR TAL: Beethoven Sonatas by Mstislav Rostropovitch, cello, and slav Richter, piano (Philips)

SPOKE Shakespeare's *Hamlet*, with Richard Burton, Alfred Drake, Hume yn, etc. (Columbia)

espeare's *Othello*, with Sir Laurence Olivier (RCA Victor)

RECORD WORLD
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.

DEC 26 1964 Burrelles



Leontyne Price Erich Leinsdorf

Price 'Carmen,' Boston Mahler RCA's Victors

RCA Victor Records won two, tied a third out of the four categories listed in this year's Saturday Review Annual Poll of American Critics to determine the best recordings of the year.

In the 18th annual voting by the nation's leading music critics, the RCA Victor recording of bizet's "Carmen," starring Leontyne Price and directed by Herbert von Karajan was voted opera of the year while the Erich Leinsdorf-Boston Symphony Orchestra performance of Mahler's Fifth Symphony was best orchestral recording of the year and the Laurence Olivier "Othello" came out in a tie with Richard Burton's "Hamlet" as best spoken word album of the year.

Herald Tribune
NEW YORK
D. 282,005 SUN. 363,384

OCT 11 1964 Burrelles

Erich Leinsdorf brings his musical clarity and conductorial skill to Mahler's Fifth in a two-record Victor set. The performance is tightly organized and luminous in sound. The Boston Symphony may not have gotten to play very much Mahler in the regime of Charles Munch, but Leinsdorf has them playing it as if it were their native musical language.

This album is particularly interesting for its fourth side, which is given over to excerpts from Alban Berg's opera *Wozzeck*, with Phyllis Curtin, soprano, and the Sacred Heart Boychoir of Roslindale, Mass. It's highly commendable that Mr. Leinsdorf should want to record *Wozzeck*, and has enlisted the talents of so excellent a singer as Miss Curtin. But the effect of hearing the excerpts is to make one regret the lack of a complete performance. If *Wozzeck* is worth doing, it's worth doing as something besides a fourth-side filler in a Mahler album. Through all four of the sides in this Mahler-Berg album the sound is first-rate.

OKLAHOMA PRESS
CLIPPING BUREAU
OKLAHOMA CITY, OKLAHOMA

167,008 circ.

OKLAHOMAN
Okla. City

DATE: 9 16 64

The Mahler is a big work that calls for a large orchestra and, under less competent hands than Leinsdorf and the Boston Symphony, can sometimes be a rather boorish work. The work is in five movements. Rarely has Mahler provided a more "musicianly" approach to his symphonic writings than in this symphony. It is not a program work, like most of his symphonies, but a full scale symphonic marvel that is full of high-spirits and good humor.

The extra side is filled with the interesting modern work of Alban Berg's "Wozzeck." The singing of Phyllis Curtin, in these excerpts, has rarely been equalled. The moving passages for boys' choir is done by the Sacred Heart Boychoir of Roslindale, Mass. Both the "Carmen" and the Mahler are major additions to the catalog and belong in every collection.

SATURDAY REVIEW
NEW YORK, N Y
W 338 455

DEC 19 1964

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RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

DEC 26 1964

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1964

"Considering Mahler's "near-superhuman demands, I think that Leinsdorf has managed to come the closest."

MAHLER / BERG
Fifth Symphony / "Wozzeck" Excerpts

By JACK DIETHER

CREDIT FOR BOTH originality and appropriateness should go to Leinsdorf and RCA Victor in their selection of an album filler to go with Mahler's Fifth Symphony. Berg's opera was dedicated in 1921 "to Alma Maria Mahler" in sincere recognition of the inspiration her late husband's music had afforded him. If there could be such a thing as a "Mahlerian opera", I think that "*Wozzeck*" would qualify in several regards. Its Dostoevskyan concern with the human condition parallels Mahler's own lifelong inner searching. In point of fact, although its original author, Georg Büchner, died when Dostoevsky himself was only 16, he might still be almost as unknown today as he was until the World War I period if Berg had not been moved to transmute the greatest of his unedited, posthumous works into such searing, unforgettable music—into a work that stands quite by itself historically and generically.

In purely musical terms, it was actually Mahler's last period, rather than his middle period, which most deeply moved Berg—particularly the first movement of the Ninth Symphony, which to him was about the most beautiful piece of music ever penned. But the Fifth is the first major work of the Viennese school in the 20th century, and the first written by Mahler after his sudden immersion into the most modern trends in the literary and graphic arts, which attended his meeting and marrying the young Alma Maria at the age of 41. I stress these connections because they are not mentioned in Neville Cardus's individually excellent essays on Mahler and Berg, incorporated in an eight-page brochure in this album.

MAHLER: *Symphony No. 5 in C sharp minor;* **BERG:** *Three Excerpts from "Wozzeck", Op. 7;* Phyllis Curtin (soprano); Sacred Heart Boychoir of Roslindale, Massachusetts, and Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor set LM-7031, four sides, $9.96, or Stereo LSC-7031, $11.96. (64, 19 mins.)

Mahler:

Walter, N. Y. Phil. (60½')	Col. SL-171
Scherchen, V.S.O. Orch. (66')	West. 2220
Schwarz, London Sym. (69½')	Ever. Ⓢ3014
Bernstein, N.Y. Phil. (69')	Col. ⓈM2S-698

Berg:

Pilarczyk, Dorati, London Sym. (20')	Merc. Ⓢ90278

In reviewing the Mahler Fifth last April, I said that I thought the first movement was the weakest of Bernstein's five. I feel that Leinsdorf is more successful in it, because he does not pull it about so much. If his funeral-march tempo were as strict as Scherchen's, I think it would be even better. One thing Leinsdorf does have in common with Scherchen is that his fastest tempo in the first movement is absolutely consistent with his fastest tempo in the second; and this serves admirably to cement the close, interlocking relationship between the two. This top speed occurs at cue 7 in the first movement ("*Plötzlich schneller—Leidenschaftlich—Wild*") and at the opening of the second ("*Stürmisch bewegt—Mit grösster Vehemenz*"). Scherchen takes these at the incredible speed of about 136 beats per minute, while Leinsdorf, still very fast, is satisfied with a mere 124. All the others—Bernstein, Walter, and Schwarz—are considerably slower, in that descending order; but each one is also slower in the first *Allegro* than he is in the second. Schwarz, for example, beats about 96 in the first and 104 in the second, and Walter's variation is greater. These enormous differences have a profound effect on the architecture of the two movements which together comprise Part I of the Symphony.

Phyllis Curtin (Photo by Gene Cook)

As even Scherchen cannot solve all the formal problems with such near-superhuman demands, I think that Leinsdorf has managed to come the closest. Since his relaxation of the initial "strictly measured pace" is not so pronounced as Bernstein's, and since he does not sentimentalize the quotation from the *Kindertotenlieder*, I feel that he presents an exciting and more wholly valid concept of Part I, executed with remarkable success by the Boston musicians. The opening fanfare rhythm is less challenging but more manageable than under Bernstein, and if you can accept Roger Voisin's liquidy tone, the trumpet solos are sufficiently expressive. If thanks are due to Dynagroove "homogenization" for the fact that their sound is less egregious than it was in the concert hall, I thank it. At the "lowering of the coffin" (first movement, cue 19), Leinsdorf causes the strings to play *forte* instead of *pp*, making it more grim than tender, even though the gong strokes are not audible. Continuing this string dynamic, he brings out the brief but shuddery *col legno* effect magnificently, followed in kind by the vanishing bass drum rolls and the final thudding pizzicato. The die-away at the end of the second movement is also very good, and he does not shatter the spell as Scherchen does. Bernstein best observes the two ritenutos in the first four bars of this movement.

In Part II, which consists of the great 17½-minute *Scherzo* movement alone, Leinsdorf does not make as much of the waltz theme as Bernstein does. But he makes a good deal more of the second Trio, the one with the obbligato horn part, and James Stagliano is a more expressive soloist than Bernstein's James Chambers. This Trio begins at cue 10, and here I am dubious about Bernstein's anticipation of the *poco ritardando* by two bars. The first solo passage is heralded by four other horns in overlapping entries, all with their bell-mouths carried "high in the air", and the soloist takes over from them with his instrument similarly raised. But, as Chambers is positioned, his entry actually occasions a decided *drop* in tone, with woefully anti-climactic effect. His solos are so relatively muffled, indeed, that much of the effect of the later contrast between open and stopped horn, the latter echoing the soloist, is lost. In the Leinsdorf, this is a beautiful sound, and the stressed attack on each note is more resonant at the hands of both players. My only criticism of this entire Trio is that, on its final return, the bass drum rolls cannot be heard at all, even though the third one (seven bars after 29) is initiated by a *sforzando* attack over nothing but *ppp* strings. The *Scherzo* as a whole, then, is a toss-up.

Part III consists of the *Adagietto*, for strings with harp, and the Rondo-Finale. Leinsdorf's *Adagietto* ("little *Adagio*") movement is acceptable only if you can accept the customary transformation in tempo and expression of Mahler's innermost type of *Molto adagio* (clearly marked as such) into a sentimental *Andante*, as I cannot. For me this movement urgently calls for Scherchen or Bernstein, preferably the latter. In addition, the phrasing of the middle section is so schmalzed up that it almost telegraphs the effect of what Mahler is to do with it in the *Grazioso* section of the Finale. It is a growing characteristic of Mahler's later music to so take a slow tune from its utterly peaceful milieu and press it breathlessly into a succeeding dance or rondo movement, and Bernstein embodies this process perfectly, in what I believe is Mahler's earliest full-blown employment of the device. Although it therefore does not provide, under Leinsdorf, the full contrast with the *Adagietto* (related by most commentators to the tranquil song *I am lost to this world*) which Mahler so carefully prepared, the D major Rondo itself is skilfully led and expertly performed by all concerned Leinsdorf's only major surprise is that in place of the ritardando frequently inserted *ad libitum* before cue 21, he actually makes a slight accelerando instead. Both he and Bernstein neglect the caesura at 23, and I don't think Leinsdorf makes enough of the *rit.* followed by *molto rit.* before 34.

In summation, these are both estimable Fifths, with the specific provisos as enumerated, and your final preference may very well be tipped by whether or not you agree with me about the *Adagietto*. The Boston strings have a warmer tone, possibly with an extra assist from Dynagroove, and the inner parts tend to emerge more clearly. I especially liked the cello tone, in unison with the horn, at cue 30 in the *Scherzo*, the first violin and cello dialogue at eight bars after 16 in the Finale, and the high figure for all the violins at four bars before 23 in the Finale. But I prefer the sound as well as the sense of Columbia's *Adagietto*, because the harp is more in equilibrium with the bowed strings. Still not quite enough bass. The wind texture is very clear in both recordings. The percussion, including the startling use of the wood block in the *Scherzo*, is generally good in both versions, with the exception of the snare drum in both and the aforementioned gong and bass drum in the RCA Victor.

JUST AS LEINSDORF'S Fifth in many ways complements that of Bernstein, so his Berg does that of Dorati, the only other current recording of this suite of excerpts from "*Wozzeck*". Berg fashioned his own concert piece for soprano and orchestra from the opera, and it was introduced by Hermann Scherchen in 1924. In the first of the three excerpts, Leinsdorf omits and Dorati observes the repeat in the military music, with the soprano singing Marie's "*Soldaten*" refrain only the second time round in the latter case. On the other hand, Leinsdorf *adds* twelve evocative bars of orchestral music between the first and second excerpts, taken from the continuation of the earlier scene. Dorati makes very deliberate pauses between the excerpts, whereas Leinsdorf runs them together. The beginning of the third excerpt, which accompanies the drowning of Wozzeck in the opera, is taken very much faster by Leinsdorf. Dorati has a little more intensity at the beginning of the big orchestral peroration, but both reach a fine climax, with superb playing by both orchestras, and with an especially good trombone solo in the London Symphony. The "*Ringel, Ringel, Rosenkranz*" refrain of the children, which Berg for purely practical considerations permitted the soloist to sing in concert, is restored to a boys' choir by Leinsdorf, so that in this scene she sings perhaps only the pathetic words of Marie's child—"*Hopp, hopp!*". And Leinsdorf ignores the ritardando which Berg, when preparing the concert version, inserted at the very end of the final unresolved ostinato. He returns to the underlined "*senza ritardando*" of the opera score, and is completely faithful to the "*senza diminuendo*" as well, so that the music really breaks off with the utmost abruptness, rather than seeming to vanish slowly in the accepted manner of "eternal" ostinatos.

It is Leinsdorf, therefore, who disdains most of the formal considerations of a "self-contained" concert suite, and simply gives us the operatic pages straight. Yet often Dorati is interpretatively more incisive and dramatic, most notably in the military music, and his soloist is altogether so. Leinsdorf's Phyllis Curtin hits a neat balance between the lyric and dramatic styles, while Dorati's darker-voiced Helga Pilarczyk is earthier in her approach. We may feel that it is first one conductor and then the other who is psychologically "in the pit", but we have no doubt that it is Pilarczyk who is psychologically more "onstage" and "in costume". Her inflections are more tragic, and even the coarse peasant accents suggested by the written use of dialect in Marie's part ("*kein Mensch nix dazu*") are stressed more than in Curtin's rendition. At "*Lauter kühle Wein muss es sein*", where the singer is to descend in seven steps, *pianissimo*, more than two octaves from high B flat to low G, Pilarczyk's top note is *forte* and quite unlovely, but she takes the bottom note in stride. Curtin's voice almost disappears on the G, though she rightly scorns to settle for the alternative middle C. In the *Sprechstimme* of the Bible reading, in the second excerpt, Curtin follows the guide notes more precisely, producing a more stylized and sometimes rather singsong effect. Pilarczyk uses more of a literal speaking voice, very free in pitch, even hesitating as though she were reading the Bible with some difficulty, and she is better able to make the two contrasting gradations in the final stanza (fugue), where Berg indicates first "*mit etwas Gesangstimme*" and then "*ganz gesungen*". In retrospect I was more profoundly moved by Pilarczyk's performance. And thus for me the dramatic "feel" of these operatic scenes is more completely transplanted into the concert medium by the Dorati recording despite Leinsdorf's very effective use of the twelve additional bars, and his even more welcome introduction of the boys' choir.

Again RCA Victor's richer strings are manifest by the fact that when Marie slams down the window, shutting out the band music, we are inundated with a flood of string tone which Mercury simply does not produce. Mercury gives us a more soloistic effect in some of the wind parts, however, and the harp and some of the percussion parts are more prominent. As with the performances, both recordings of the big orchestral interlude are breathtaking in their realism.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1964

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Phyllis Curtin (Photo by Gene Cook)

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In reviewing the Mahler Fifth last April, I said that I thought the first movement was the weakest of Bernstein's five. I feel that Leinsdorf is more successful in it, because he does not pull it about so much. If his funeral-march tempo were as strict as Scherchen's, I think it would be even better. One thing Leinsdorf does have in common with Scherchen is that his fastest tempo in the first movement is absolutely consistent with his fastest tempo in the second; and this serves admirably to cement the close, interlocking relationship between the two. This top speed occurs at cue 7 in the first movement ("*Plötzlich schneller—Leidenschaftlich—Wild*") and at the opening of the second ("*Stürmisch bewegt—Mit grösster Vehemenz*"). Scherchen takes these at the incredible speed of about 136 beats per minute, while Leinsdorf, still very fast, is satisfied with a mere 124. All the others—Bernstein, Walter, and Schwarz—are considerably slower, in that descending order; but each one is also slower in the first *Allegro* than he is in the second. Schwarz, for example, beats about 96 in the first and 104 in the second, and Walter's variation is greater. These enormous differences have a profound effect on the architecture of the two movements which together comprise Part I of the Symphony.

As even Scherchen cannot solve all the formal problems with such near-superhuman demands, I think that Leinsdorf has managed to come the closest. Since his relaxation of the initial "strictly measured pace" is not so pronounced as Bernstein's, and since he does not sentimentalize the quotation from the *Kindertotenlieder*, I feel that he presents an exciting and more wholly valid concept of Part I, executed with remarkable success by the Boston musicians. The opening fanfare rhythm is less challenging but more manageable than under Bernstein, and if you can accept Roger Voisin's liquidy tone, the trumpet solos are sufficiently expressive. If thanks are due to Dynagroove "homogenization" for the fact that their sound is less egregious than it was in the concert hall, I thank it. At the "lowering of the coffin" (first movement, cue 19), Leinsdorf causes the strings to play *forte* instead of *pp*, making it more grim than tender, even though the gong strokes are not audible. Continuing this string dynamic, he brings out the brief but shuddery *col legno* effect magnificently, followed in kind by the vanishing bass drum rolls and the final thudding pizzicato. The die-away at the end of the second movement is also very good, and he does not shatter the spell as Scherchen does. Bernstein best observes the two ritenutos in the first four bars of this movement.

In Part II, which consists of the great 17½-minute *Scherzo* movement alone, Leinsdorf does not make as much of the waltz theme as Bernstein does. But he makes a good deal more of the second Trio, the one with the obbligato horn part, and James Stagliano is a more expressive soloist than Bernstein's James Chambers. This Trio begins at cue 10, and here I am dubious about Bernstein's anticipation of the *poco ritardando* by two bars. The first solo passage is heralded by four other horns in overlapping entries, all with their bell-mouths carried "high in the air", and the soloist takes over from them with his instrument similarly raised. But, as Chambers is positioned, his entry actually occasions a decided *drop* in tone, with woefully anti-climactic effect. His solos are so relatively muffled, indeed, that much of the effect of the later contrast between open and stopped horn, the latter echoing the soloist, is lost. In the Leinsdorf, this is a beautiful sound, and the stressed attack on each note is more resonant at the hands of both players. My only criticism of this entire Trio is that, on its final return, the bass drum rolls cannot be heard at all, even though the third one (seven bars after 29) is initiated by a *sforzando* attack over nothing but *ppp* strings. The *Scherzo* as a whole, then, is a toss-up.

Part III consists of the *Adagietto*, for strings with harp, and the Rondo-Finale. Leinsdorf's *Adagietto* ("little *Adagio*") movement is acceptable only if you can accept the customary transformation in tempo and expression of Mahler's innermost type of *Molto adagio* (clearly marked as such) into a sentimental *Andante*, as I cannot. For me this movement urgently calls for Scherchen or Bernstein, preferably the latter. In addition, the phrasing of the middle section is so schmalzed up that it almost telegraphs the effect of what Mahler is to do with it in the *Grazioso* section of the Finale. It is a growing characteristic of Mahler's later music to so take a slow tune from its utterly peaceful milieu and press it breathlessly into a succeeding dance or rondo movement, and Bernstein embodies this process perfectly, in what I believe is Mahler's earliest full-blown employment of the device. Although it therefore does not provide, under Leinsdorf, the full contrast with the *Adagietto* (related by most commentators to the tranquil song *I am lost to this world*) which Mahler so carefully prepared, the D major Rondo itself is skilfully led and expertly performed by all concerned. Leinsdorf's only major surprise is that in place of the ritardando frequently inserted *ad libitum* before cue 21, he actually makes a slight accelerando instead. Both he and Bernstein neglect the caesura at 23, and I don't think Leinsdorf makes enough of the *rit.* followed by *molto rit.* before 34.

In summation, these are both estimable Fifths, with the specific provisos as enumerated, and your final preference may very well be tipped by whether or not you agree with me about the *Adagietto*. The Boston strings have a warmer tone, possibly with an extra assist from Dynagroove, and the inner parts tend to emerge more clearly. I especially liked the cello tone, in unison with the horn, at cue 30 in the *Scherzo*, the first violin and cello dialogue at eight bars after 16 in the Finale, and the high figure for all the violins at four bars before 23 in the Finale. But I prefer the sound as well as the sense of Columbia's *Adagietto*, because the harp is more in equilibrium with the bowed strings. Still not quite enough bass. The wind texture is very clear in both recordings. The percussion, including the startling use of the wood block in the *Scherzo*, is generally good in both versions, with the exception of the snare drum in both and the aforementioned gong and bass drum in the RCA Victor.

JUST AS LEINSDORF'S Fifth in many ways complements that of Bernstein, so his Berg does that of Dorati, the only other current recording of this suite of excerpts from "*Wozzeck*". Berg fashioned his own concert piece for soprano and orchestra from the opera, and it was introduced by Hermann Scherchen in 1924. In the first of the three excerpts, Leinsdorf omits and Dorati observes the repeat in the military music, with the soprano singing Marie's "*Soldaten*" refrain only the second time round in the latter case. On the other hand, Leinsdorf *adds* twelve evocative bars of orchestral music between the first and second excerpts, taken from the continuation of the earlier scene. Dorati makes very deliberate pauses between the excerpts, whereas Leinsdorf runs them together. The beginning of the third excerpt, which accompanies the drowning of Wozzeck in the opera, is taken very much faster by Leinsdorf. Dorati has a little more intensity at the beginning of the big orchestral peroration, but both reach a fine climax, with superb playing by both orchestras, and with an especially good trombone solo in the London Symphony. The "*Ringel, Ringel, Rosenkranz*" refrain of the children, which Berg for purely practical considerations permitted the soloist to sing in concert, is restored to a boys' choir by Leinsdorf, so that in this scene she sings perhaps only the pathetic words of Marie's child—"*Hopp, hopp!*". And Leinsdorf ignores the ritardando which Berg, when preparing the concert version, inserted at the very end of the final unresolved ostinato. He returns to the underlined "*senza ritardando*" of the opera score, and is completely faithful to the "*senza diminuendo*" as well, so that the music really breaks off with the utmost abruptness, rather than seeming to vanish slowly in the accepted manner of "eternal" ostinatos.

It is Leinsdorf, therefore, who disdains most of the formal considerations of a "self-contained" concert suite, and simply gives us the operatic pages straight. Yet often Dorati is interpretatively more incisive and dramatic, most notably in the military music, and his soloist is altogether so. Leinsdorf's Phyllis Curtin hits a neat balance between the lyric and dramatic styles, while Dorati's darker-voiced Helga Pilarczyk is earthier in her approach. We may feel that it is first one conductor and then the other who is psychologically "in the pit", but we have no doubt that it is Pilarczyk who is psychologically more "onstage" and "in costume". Her inflections are more tragic, and even the coarse peasant accents suggested by the written use of dialect in Marie's part ("*kein Mensch nix dazu*") are stressed more than in Curtin's rendition. At "*Lauter kühle Wein muss es sein*", where the singer is to descend in seven steps, *pianissimo*, more than two octaves from high B flat to low G, Pilarczyk's top note is *forte* and quite unlovely, but she takes the bottom note in stride. Curtin's voice almost disappears on the G, though she rightly scorns to settle for the alternative middle C. In the *Sprechstimme* of the Bible reading, in the second excerpt, Curtin follows the guide notes more precisely, producing a more stylized and sometimes rather singsong effect. Pilarczyk uses more of a literal speaking voice, very free in pitch, even hesitating as though she were reading the Bible with some difficulty, and she is better able to make the two contrasting gradations in the final stanza (fugue), where Berg indicates first "*mit etwas Gesangstimme*" and then "*ganz gesungen*". In retrospect I was more profoundly moved by Pilarczyk's performance. And thus for me the dramatic "feel" of these operatic scenes is more completely transplanted into the concert medium by the Dorati recording despite Leinsdorf's very effective use of the twelve additional bars, and his even more welcome introduction of the boys' choir.

Again RCA Victor's richer strings are manifest by the fact that when Marie slams down the window, shutting out the band music, we are inundated with a flood of string tone which Mercury simply does not produce. Mercury gives us a more soloistic effect in some of the wind parts, however, and the harp and some of the percussion parts are more prominent. As with the performances, both recordings of the big orchestral interlude are breathtaking in their realism.

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OPENING OF POPS.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
WOBURN, Mass.
Circ. 7,950

APR 1 9 1966

Arthur Fiedler Rides the Swan Boat for 1st Time

BOSTON (UPI)—Arthur Fiedler, conductor of the world famous Boston Pops Orchestra, took his first ride in 66 years Monday on the swan boats that sail the lagoon in Boston's Public Garden.

"I hope this won't be my swan song," Fiedler quipped.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

APR 27 1966

Pops Thursday

Arthur Fiedler is to conduct the Boston Pops on Thursday, when that orchestra opens its 81st season.

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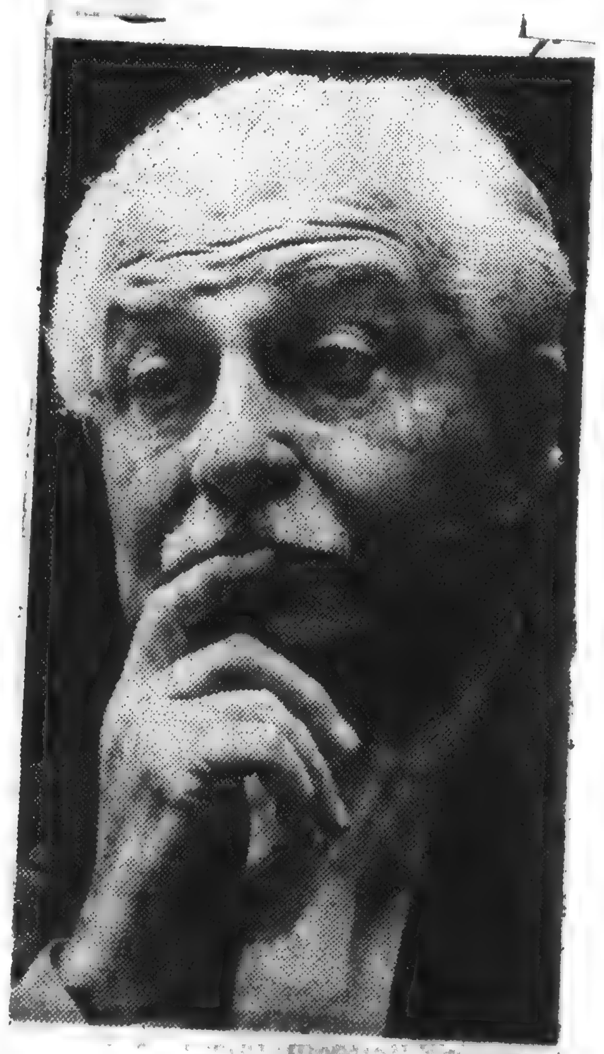
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

APR 2 3 1966



ARTHUR FIEDLER
. . . Boston Pops Thursday

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Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

APR 1 9 1966

CITY

SWANBOATS AND THE POPS, Boston's favorite springtides, were united Thursday as Arthur Fiedler, Boston Pops conductor, was named vice-commodore of the "Swanboat Flotilla" and pumped his way around the pond to prove his worth.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,821

APR 2 0 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

American (e)
WATERBURY, Conn.
Circ. 41,392

APR 1 9 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Foster's Democrat (e)
DOVER, N. H.
Circ. 11,000

APR 1 9 1966

(AP) Wirephoto

Vice-Commodore of the Swan Boat Fleet

Whistling up the spirit of spring is Arthur Fiedler, veteran Conductor of the Boston Pops orchestra, as he rides Swan Boat in historic Boston Gardens Monday. Shortly before his voyage Fiedler had been made a vice-commodore of the Boston Swan Boat Flotilla.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Advocate
ARLINGTON, Mass.
Weekly Circ. 6,151

APR 21 1966

Boston Pops' Season on April 28

047

The Harvard and MIT rowing crews are hard at work on the Charles River, baseballs will soon be soaring over the fences of Fenway Park, and spring is advancing all over Boston. One of the hearalds of the spring season is always the opening of the Pops season in Symphony Hall. On April 28, Arthur Fiedler will snap his baton and the notes of the season's first stirring march will fill the Hall. To get to the Pops this season, Fiedler has traveled throughout the world bringing his famed conducting style to many thousands from Japan to Ireland; but, on April 28, he will settle in his native Boston to oversee the music of the nine week Pops season.

Following the last Boston Symphony Orchestra recording session on April 26, Symphony Hall will be transformed for the Pops with the regular winter seats and floor removed to be replaced by the Pops tables and chairs. Colorful decorations and flowers will bring spring inside along with Fiedler's music. As usual Mr. Fiedler has promised new surprises for the Pops audiences, but at this moment he is keeping these a closely guarded secret. Some surely will be heard at the opening while others will be liberally sprinkled through the season.

The entire capacity of Symphony Hall is available to the public for the opening night on April 28. Tickets are now on sale at the Symphony Hall Box Office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

APR 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 104,758

[illegible]

Fiedler Plans Swanboat Ride

BOSTON (UPI) — Conductor Arthur Fiedler will take time out from preparing Boston Pops programs Monday to take a ride one of Bostn' nhsrc-o—soasw on one of Boston's historic swanboats.

Fiedler, recently returned from a jet tour of the Orient, will accept an invitation from Paul G. Paget, "commodore" of the swanboat "fleet" which plies a pond in the Public Gardens.

Fiedler said he had not ridden on a swanboat in 65 years and was looking forward to reliving the experience.

Swanboats are "as much a traditional Boston sign of Spring as the Pops," Fielder said.

The 1966 Pops season opens April 28. The Pops concerts began in 1885, the swanboats were inaugurated in 1877.

A swanboat is a shallow draft boat propelled bicycle-like by a man sitting between the wings of a stern-mounted sculptured swan.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

1 3 1966

staff photographer

Lohengrin?

Arthur Fiedler, emulating Wagner's hero, sails back into the public eye at the Public Garden after completing a world-circling conducting tour that took him to Texas, Sweden, and New Zealand. He will open the 81st season of the Boston Pops at Symphony Hall on Thursday night, April 28.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 221,211

APR 19 1966

VICE COMMODORE ARTHUR FIEDLER
... In Command of a Swan Boat (UPI)

The Boston Globe—Friday, April 29, 1966

Think Pink, Think Pops

By **MARGO MILLER**
Globe Critic

On Massachusetts Avenue, the flashing P-O-P-S sign said it was Spring. The park of pink geraniums atop the Symphony Hall marquee said it was Pops. A little morning sleet doesn't bother plants raised in the Berkshires, where the Boston Symphony has greenhouses and a Summer music festival.

On stage, the Pops encore sign flashed a cartoon of Batman. It said Arthur Fiedler, Pops conductor, kept an open ear on new music. Last season the Beatles had been so honored. Before that, Davy Crockett. And the printed program said that whatever the draft card burners think of Vietnam, Sgt Barry Sadler's lovesick "Ballad of the Green Berets" proved it was fitting and sweet to die for one's country. Also good for for RCA Victor which sold a good many discs.

So much for new music, ancient roots and old greenbacks. On the literary front, Robin Moore, who wrote the book, "The Green Berets," and was Sadler's lyrist, put in what his manager called a "surprise appearance." He hopped up on the stage to present Fiedler with a green beret, and the capacity crowd thought it was just great.

The green beret can't hold a patch on the Fiedler hat shop on display in the Massachusetts avenue lobby. There on the walls and in display cases are his honorary fireman's hats, his badges, citations and keys to cities. Everything but the Boston Public Garden Swanboat of which he is vice commodore.

And speaking of decorations, there were many others. The waitresses this year are in pink linens to coordinate with the maroon walls. The Boston Symphony's Linda Sanford Rousseau was likewise responsible for digging out the canopy which festooned the bar at the Gala Ball in September. And in the art department, there are crimson-matted displays of old Pops programs. The stage rear is arrayed with trellices. Bouquets of yellow mums, orange glads and red stock outline the stage. The most decorative item was pianist Virgina Eskin, a last-minute replacement for the indisposed Eugene Indjic.

The concerto, pride of place in the second part of each Pops program, was on Thursday night the Second Rachmaninoff. The soloist, in a deeper shade of Pops pink, gave a dulcet reading. Before that there was Johann Strauss ("Gypsy Baron" Overture) and afterwards his brother Josef ("Feuerfest" Polka), and in between some Delibes, Bach, Anderson's "Irish Suite" and the Green Berets. The good trumpets of the Boston Pops stole a march on the latter. They wore Batman masks and everybody thought that was the greatest since Fiedler put on his Crockett coonskin.

New Hat for Fiedler

By **MARGO MILLER**
Globe Critic

To signal his return to Boston, Pops conductor Arthur Fiedler was commissioned a vice commodore in the Public Garden's Swan Boat Flotilla.

The presentation was made Monday afternoon by Cmdr Paul G. Paget at the Swan docks. If the title ever existed, it has remained vacant since Adm Richard E. Byrd's day. After long trips to the Antartic, Byrd used to say he knew he was home again when he rode on the swans.

Fiedlar has had a little trip too. This past Winter he conducted in all over the world, touching three continents in 11 days.

The 37th season of Pops, under his baton, opens Apr. 28. The program will include: "The Ballad of the Green Berets;" and since Fiedler records for R.C.A. —and R.C.A. has made an almost indecent sum of money on the song—wags predict Arthur will be donning another hat. He is already a fire chief several times over, a captain of the San Francisco ferry, has a closetful of academic gowns and wall-to-wall citations.

Monday he put on a yachtsman's cap. His sports coat was a pretty brown tweed, his mustache and white hair sparkled. And though he joked he could barely swim, he recalled one previous excursion to the Public Garden. Little Arthur went through the ice and rather than rushing home he spent the afternoon drying out in the reading room of the Public Library.

Nothing remained but Vice Cmdr. Fiedler to evercise his office. He climbed into the seat from which the boatman propels the swan by a bicycle arrangement. Photographers yelled, "Follow that swan." Tourists clicked cameras. A little boy took a header into the lagoon.

"Give us a wave, Arthur," yelled the photogs. "Can't you see I'm busy," replied Fiedler, a rudder rope in each hand. He pronounced the action of the swan very like an old fashioned sewing machine. Reporters hoped he would take his simile from the organ which is also pumped. He obliged by talking of swan music—"Swan Lake," "The Swan of Tuonela," "Lohengrin." Better not to mention "The Dying Swan," someone thought. Everyman was his own gagwriter Monday.

On shore one small boy wanted to know who the guy in the mustache was. His pal informed him and the group jockeyed for position to get into the television pictures. As one promotion deserves another, Fiedler received a record album put out by a second television station with the hope he would enjoy the music and make any comments he cared.

Back at the dock, Fiedler doffed his cap and played at taking up fares. It used to be a nickle when his mother treated; now rides are up to a quarter. Fiedler's gait had a distinct roll to it. A charley horse? "Awfully hard work," said the vice commodore and went inland, up Back Bay to Symphony Hall.

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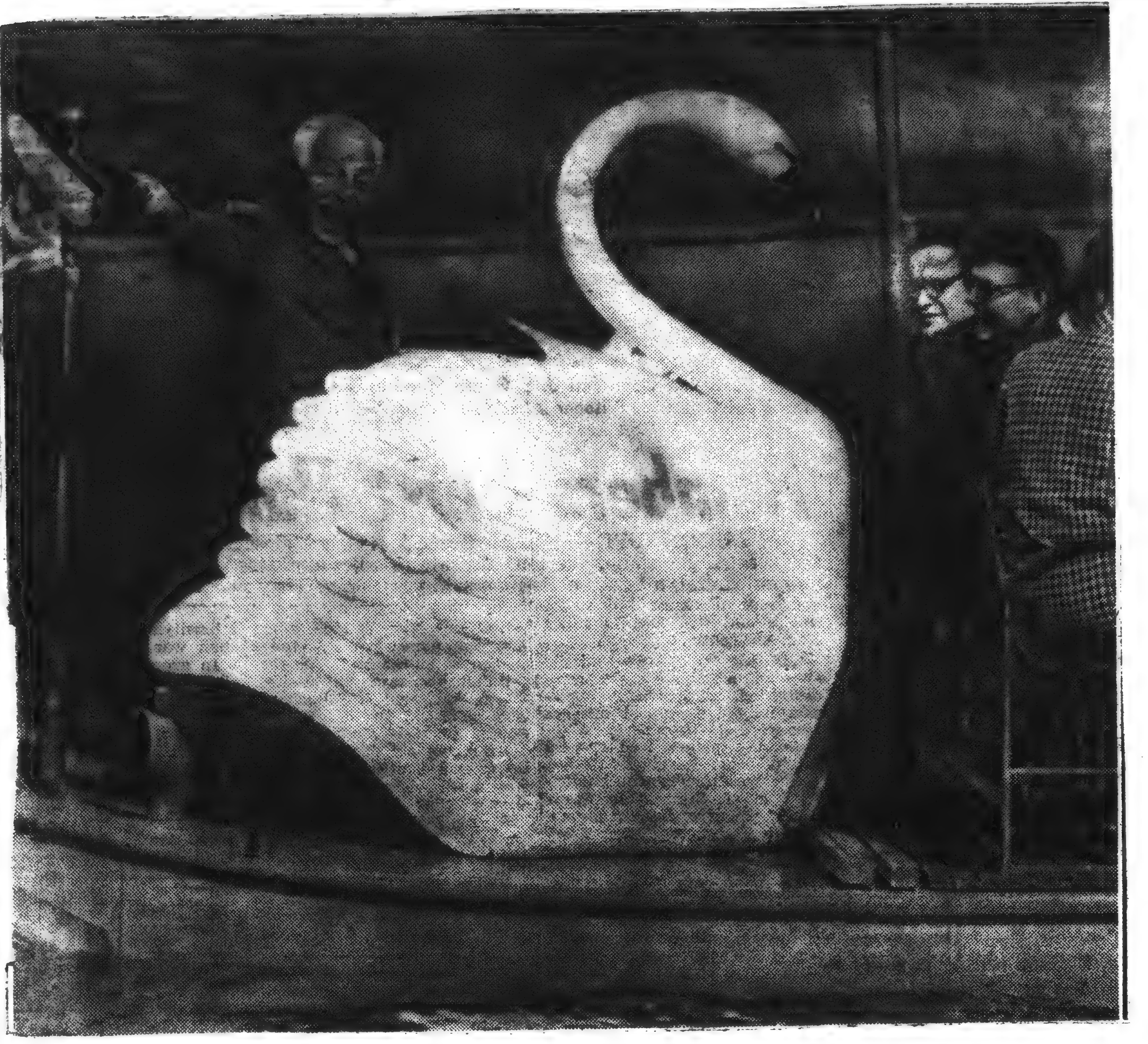
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

APR 19 1966



WELCOME SPRING—Arthur Fiedler, conductor of Boston Pops Concerts, waves Commodore hat as he cruises in one of Hub's famous Swan Boats in Public Garden yesterday. Fiedler just returned from world tour and was invited to pilot Swan Boat as "Welcome home" gesture.

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2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

APR 26 1966

Pops' 81st season opening Thursday night

Arthur Fiedler will open the 81st season of the Boston Pops at Symphony Hall on Thursday night at 8:30. The season will continue for nine weeks. Although the Pops usually plays on Sundays and is closed on Mondays, during the opening week there will be no concert on Sunday, May 1, while a concert will be held Monday, May 2.

Mr. Fiedler has chosen four pianists to appear as soloists through Thursday, May 5. Eugene Indjic, who has appeared often with the Pops in the past, as well as with the Boston Symphony at Winterfest, will be heard in the Rachmaninoff Concerto No. 2 during the first three concerts.

Giuseppe de Lellis will play the first movement of Schumann's Piano Concerto in A minor on Monday night, May 2. On May 3 the soloist will be Barbara Kershoff in the entire Schumann concerto.

Leo Litwin will be heard in Addinsell's "Warsaw" Concerto and in Gershwin's Rhapsody in Blue on Wednesday night, May 4, and he'll repeat the Gershwin on May 5.

Mr. Fiedler will conduct all concerts with the exception of that for May 5, when Harry Ellis Dickson, the Pops' associate conductor, will be on the podium.

The programs:

Thursday Evening, April 28

Procession of Bacchus, from "Sylvia" .... Delibe
Overture to "The Gypsy Baron" .... Strauss
Air from Suite No. 3 .... Bach
Irish Suite .... Anderson
Piano Concerto No. 2 .... Rachmaninoff
Soloist: Eugene Indjic
Selection from "On a Clear Day You Can See Forever" .... Lan
Feuerfest Polka .... Josef Straus
Green Berets .... Sadler-Moor
Arthur Fiedler, conductor

* * *

Friday Evening, April 29

Our Director, March .... Bigelow
Voices of Spring, Waltzes .... Strauss
Ave Maria .... Schubert
Solo Violin: Alfred Krips
1812, Ouverture Solennelle .... Tchaikovsky
Piano Concerto No. 2 .... Rachmaninoff
Soloist: Eugene Indjic
Selection from "The Sound of Music" .... Rodgers
Easy to Love .... Porter
Gypsy Dance, from "Carmen" .... Bizet
Arthur Fiedler, conductor

* * *

Saturday Evening, April 30

Washington Post, March .... Sousa
Overture to "The Gypsy Baron" .... Strauss
Ave Maria .... Schubert
Solo Violin: Alfred Krips
Suite from "Gayne" .... Khachaturian
Regis Alma Mater
Piano Concerto No. 2 .... Rachmaninoff
Soloist: Eugene Indjic
Regis College Glee Club
Berj Zamkochian, Director
Bless the Lord, O My Soul .... Ippolitov-Ivanov
Two Spirituals
Selections from "West Side Story" .... Bernstein/Stickles
Selection from "The Sound of Music" .... Rodgers
The Typewriter .... Anderson
Green Berets .... Sadler-Moore
Arthur Fiedler, conductor

* * *

Monday Evening, May 2

Amparito Roca, Spanish March .... Texidor
Overture to "La Gazza Ladra" .... Rossini
The Last Rose of Summer .... Anderson
Wine, Woman and Song, Waltzes .... Strauss
First Movement from Piano Concerto in A minor .... Schumann
Soloist: Giuseppe de Lellis
Suite from "Carmen" .... Bizet
Selection from "On a Clear Day You Can See Forever" .... Lane
Love Is a Many-Splendored Thing .... Fain
Look Sharp—Be Sharp .... Merrick-Bennett
Arthur Fiedler, conductor

* * *

Tuesday Evening, May 3

Procession of the Nobles, from "Mlada" .... Rimsky-Korsakov
Academic Festival Overture .... Brahms
Irish Tune from County Derry .... Grainger
Waltzes from "The Count of Luxembourg" .... Lehár
Piano Concerto in A minor .... Schumann
Soloist: Barbara Kershoff
Selection from "My Fair Lady" .... Loewe
Java .... Friday-Toussant-Tyler
Hungarian Dance No. 1 .... Brahms
Arthur Fiedler, conductor

* * *

Wednesday Evening, May 4

Les Toreadors, from "Carmen" .... Bizet
Tales from the Vienna Woods .... Strauss
Meditation from "Thais" .... Massenet
Overture to "Light Cavalry" .... Suppé
Egyptian March .... Strauss
Warsaw Concerto for Piano and Orchestra .... Addinsell
Rhapsody in Blue .... Gershwin
Soloist: Leo Litwin
Bradford Junior College Glee Club
Charles W. Ludington, Director
Try to Remember, from "The Fantasticks" .... Schmidt
Father William, from "Alice in Wonderland" .... Fine
Falling in Love with Love .... Rodgers
Selection from "West Side Story" .... Bernstein
The Typewriter .... Anderson
Mack the Knife .... Weill
Arthur Fiedler, conductor

* * *

Thursday Evening, May 5

Introduction to Act III, from "Lohengrin" .... Wagner
Overture to "Die Fledermaus" .... Strauss
Largo from "Xerxes" .... Handel
Capriccio Espagnole .... Rimsky-Korsakov
Warsaw Concerto for Piano and Orchestra .... Addinsell
Rhapsody in Blue .... Gershwin
Soloist: Leo Litwin
Finlandia, Tone Poem .... Sibelius
Selection from "My Fair Lady" .... Loewe
Fiddle Faddle .... Anderson
Look Sharp—Be Sharp .... Merrick-Bennett
Harry Ellis Dickson conducting

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Herald (m)
BOSTON, Mass.
Circ. 171,361

APR 1 9 1966

[illegible]iedler Conducts A Swanboat

'Young Salt' Wins Wings at Garden

By FRED BRADY

Arthur Fiedler tapped both feet on the pedals of a swanboat, put two fingers in his mouth and whistled a pure high C, and suddenly on Monday the nameless, p r e t t y lagoon in the Public Garden seemed to become Swan Lake.

Conductor Fiedler —

(Continued on [illegible] Six)

(Herald Staff Photo by Julian Carpenter)

LO, "LOHENGRIN" FIEDLER—A parting pat to the swanboat he pumped is bestowed by Arthur Fiedler.

[illegible] from First Page)

[illegible] gold-braided hat of [illegible] e of the "Swan-[illegible]" given him by [illegible] Paul G. Paget — [illegible] as beautifully as [illegible] Bach must have [illegible] original Bach [illegible]

[illegible] the delight of [illegible] school children [illegible] rd—to consum-[illegible] ling wedding on [illegible] o Boston tradi-[illegible] me, the swan-[illegible] Boston Pops [illegible]

[illegible] not pizzicato but [illegible] and only once did he [illegible] "I hope this won't be my swan song."

Not only common reporters but even Boston music critics were among his passengers as he put the swanboat in a stately [illegible] under the little bridge with its graceful, white globed lamps and then back dockside.

There, he got a handshake and a warm "well-done" from Commodore Paget who had commissioned him at a dockside ceremony at 2 p.m.

[illegible] YEARS LATER

Paget is commodore of the flotilla, as was his grandfather before him, of the charming [illegible] gh first sailed in 1877. Laning Humphrey of Symphony Hall whispered to The Herald: "The Pops first played in 1835. And it opens April 28 this year."

Delighted with his commission and his hat, Vice-Commodore Fiedler — [illegible] man second class, [illegible] Reserve, in the Boston [illegible] or patrol in World War [illegible] med at all hands [illegible]

"It's [illegible] years since I was on a swanboat." That means he was a boy of four when his mother took him aboard one. "Used to cost a nickel," he said. "What's it cost now?" Somebody answered: "Twenty-five cents." The vice-commodore grinned and said: "That's inflation."

It was a letter from Paget to the famed conductor which brought on this little Mozart kind of merriment in Monday's springtime airs. Paget wrote that he thought that after Fiedler's long, jet-plane world tour as guest conductor—three continents in 11 days at one stage—a swanboat ride "will really make you know you [illegible] returned."

Fiedler thought so, too.

SAILING ORDERS

He arrived promptly with [illegible] strong, fast step which [illegible]'s audiences in Symphony Hall, on the Esplanade, in the great concert halls of the world. He was hatless, as a man should be with that silver flame of grey hair, wore a tweed jacket and dark slacks. In the lapel of his jacket was the tiny and glorious ribbon of a Chevalier of France's Legion of Honor.

Then he got his sailing hat and his sailing orders from his commodore.

A crowd on the banks and on the bridge cheered him as he got into the swan and they shouted: "Bye. Bye." "Bye." The vice-commodore shouted back. "Don't forget to write."

As Vice-Commodore Fiedler got the swanboat under way, a reporter — or was it a music critic — quipped: "Follow that swan." No, it couldn't have been a music critic because they were all busy teasing the conductor with things like "The swan in Lohengrin," Sibelius' "Swan of Tuonella" or even "The Rite of Spring."

But Fiedler had set the whole teasing tone of the sail. When he learned that he was a vice-commodore, he beamed and said: "For vice only."

FELL IN ONCE

During the voyage he remembered the lagoon from winter days when he was a boy at Boston Latin School and came there skating. "I remember skating and falling in one day. I was scared to go home. So I went to the Public Library and dried out."

He had hardly finished saying it when a small boy fell in from the bank — off the port beam. But a man fished the boy out and took him off to dry. "Poor kid," said the vice-commodore.

It was a sweet voyage on a spring day. But a little strange. Nobody, for example, ever said "port" or "larboard" or "starboard." Commodore Paget kept saying things like: "Turn left, now right, now straight ahead and head for the bridge. Keep pumping."

The vice-commodore, who has commanded some of the great concert artists of the world, did just as he was commanded. Only once did he ask—sotto voce—"Where are the life preservers?"

At the end of the voyage Vice-Commodore Fiedler stood on the landing, whipped off his new hat held it out and said: "twenty-five cents each, please."

Vice-Commodore Fiedler, it was worth it.

And somebody should orchestrate that two-fingered whistle of yours. It would sound better at Pops than a bosun's pipe.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

APR 2 5 1966

81st Pops Season Opens on Thursday

The opening of the Pops on Thursday evening will inaugurate their 81st season and the 37th of Arthur Fiedler as their conductor.

Of their popularity — Pops is an abbreviation of Popular Concerts — there can be "no possible, probable shadow of doubt—no possible doubt whatever." The phrase, borrowed from the Duke of Alhambra in "The Tondoliers," is also applicable to the status of Arthur Fiedler.

The enormously vital gentleman returned to Boston last week from a world-circling tour as guest conductor looking anything but fatigued and eager to get to his Pops programing.

Coming to the conductorship of the Pops in 1930, he brought personal advantages over and above those of his 17 predecessors as the first native Bostonian, who attended the Prince School and Boston Latin. The background of the others—all well-trained musicians — was German, Austrian, Hungarian, Polish, French, Italian.

Fiedler grew up with combined American and European influences. His father, Emanuel, and two of his father's brothers, Gustave and Bernhard, were violinists with the Boston Symphony Orchestra. They came of a long line of Austrian musicians and played in both the Symphony Concerts and the Pops.

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Sentinel (e)
FITCHBURG, Mass.
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MAY 5 1966

New England Newsclip Agency, Inc
Box 2078, Boston 02106 • 742-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836

MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
NEWPORT, R. I.
Circ. 12,963

MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733

MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,447

MAY 5 1966

New England Newsclip Agency, Inc.
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Sun (e)
WESTERLY, R. I.
Circ. 9,270

MAY 5 1966

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Reformer
Vermont Phoenix (e)
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Circ. 7,201

MAY 5 1966

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Sun (e)
LOWELL, Mass.
Circ. 45,636

MAY 5 1966

New England Newsclip Agency, Inc.
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Sun (e)
ATTLEBORO, Mass.
Circ. 11,323

MAY 5 1966

The New England Scene

She Didn't Have Time To Worry

By Howard H. Muson

BOSTON (AP)—For blonde pianist Virginia Eskin of Boston, her first scheduled performance as a soloist with an orchestra was not an occasion for much worry. She didn't have time.

Mrs, Eskin's appearance with the Boston Pops at Symphony Hall last week brought a standing ovation from the audience and cheers from conductor Arthur Fiedler.

And she had only 25 hours to prepare for it.

The day before the opening of the Pops season, Fiedler found himself without a soloist for the featured work, Rachmaninoff's 2nd piano concerto. Eugene Injic, who was scheduled to play, was ill.

With only 25 hours to go, booking another soloist was out of the question. So orchestra cellist Jules Eskin suggested someone he said knew the piece—his wife.

Mrs. Eskin, who had never played with an orchestra, walked on stage after only one rehearsal.

Said Fiedler afterwards: "That was a difficult part done under extremely difficult conditions, but she came through very, very well."

SUBSTITUTE 'SAVES' THE POPS — Arthur Fiedler bids Mrs. Virginia Eskin to rise to the applause of the opening night Boston Pops concert at Symphony Hall last week. Mrs. Eskin substituted at the last minute for ailing pianist Eugene Injic.
(AP Wirephoto)

[234]

THE BOSTON HERALD, FRIDAY, APRIL 29, 1966

Boston Pops Swings Into Spring--Opens Spring

By McLAREN HARRIS

The rain fell, the wind blew and the temperature hovered in the 30s Thursday night, but they didn't mean a thing to the full house inside Symphony Hall, where artificial greenery sprouted up portable trellises, lilacs smiled, snapdragons beckoned and the Boston Pops opened its 81st season. If Arthur Fiedler says so, by golly, it's SPRING.

Everyone else was on his side, too. Throughout the hall casual conversation bespoke a relaxed air; ears were caressed by tuneful strains from the stage, and the audience responded with the music of its own orchestra of glasses and corks.

Audience Murmurs

Don't get the idea that Symphony Hall is just a meeting place for people brimful of gossip. Pops audiences may not observe the finer points of propriety, but they lack none for courtesy. Murmurs accompanied Anderson's Irish Suite, yet all was hushed for Bach's Air for the G String; while there was applause between the movements of Rachmaninoff's Piano Concerto No. 2, every ear was perked during the music.

Substituting for an indisposed Eugene Indjic, Virginia Eskin took the solo part while her husband (Jules, the Symphony's principal cellist), for a change, listened. Mrs. Eskin played throughout with fine poetic sense and adequate authority. Often were the times during the outer movements, however, when the orchestra dominated completely and the pianist was hopelessly submerged; it was difficult to discern, from my seat on the rear floor, who should shoulder the blame. The audience was nevertheless pleased.

So far everything proceeded according to script. We know Arthur well enough to realize that he wouldn't put up with that indefinitely. Sure enough, after selections from Burton Lane's "On A Clear Day You Can See Forever," up came the sign: "Hello, Dolly." Well, that's good and all, but we've heard it before, so things relaxed once again and we enjoyed Josef Strauss' Feuerfest Polka.

Cries for 'More'

Then the conductor played his trump.

Batman! Biff! Pow! Thwack!

Pops Program

Arthur Fiedler conducts the s son's second concert by the Bo Orchestra tonight at Symphony Ha 8:30 program follows:

Our Director, March
Voices of Spring, Waltzes Str
Ave Maria
Solo Violin: ALFRED KRIP
1812, Ouverture Solennelle Tcha
Piano Concerto No. 2, in C minor Op Rachma
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando
Soloist: EUGENE INDJIC
Selection from "The Sound of M
The Sound of Music—How Can Survive—
The Lonely Goatherd—My Fa Things—
Sixteen Going on Seventeen—So Farewell—
Do-Re-Mi—Edelweiss — An Ord Couple—
No Way to Stop It—Maria— Every Mountain
Easy to Love
Gypsy Dance, from "Carmen"

As bat-masks sprang up in the brass section, the full hall could have been his forever more.

After the finale—another comer, "The Green Beret" Mr. Fiedler was crowned his own green beret, gave happy smile and departed.

"MORE!" screamed the a ence.

"You're kidding," thou Arthur, returning for a bow

"MORE!" came the a

"Have a heart," he glancing at his watch

"MORE"! the sisted.

Tonight at 8:30

The Boston Globe—Friday, April 29, 1966

Pops Opens--POW!

By MARJORIE SHERMAN
Globe Society Editor

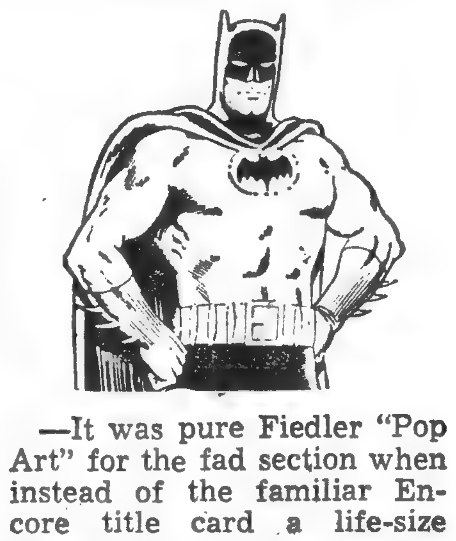
Pops opened Thursday night. That beloved Boston institution, dating back to 1885 when the taxes were $12.80, S. S. Pierce's butter was 7 cents a pound, and the Jamaica Pond Ice Co. was supplying "pure deep water ice, analyzed by Prof. E. S. Wood of the Harvard Medical School and pronounced perfectly safe for all families, brewers, and retail trade," has always prided itself on keeping up with the very latest "public fads."

Today in Society

The "fad" 81 years ago was the new "edison lamp" and the Boston Music Hall of lustrous memory paid 25 and a quarter cents per kilowatt hour to be modish for its impressed audience.

There were two popular innovations Thursday night:

—"The Green Berets," a program number symbolizing the Special Services and some of the heroes of Viet Nam and the world's worst trouble spots. At this point, the whole of Symphony Hall, from the players to the very topmost row of the second balcony, paid tribute.



—It was pure Fiedler "Pop Art" for the fad section when instead of the familiar Encore title card a life-size "Batman" poster went up at the back of the orchestra. The hilarious audience promptly joined in the "Tata, Tata, Tata, Tata—Batmaaan! Batmaan!"

It even out-banged the Beatles.

There are few things left in the new Boston that are in the same league with Pops.

These wonderful concerts that bring remembered delight to thousands of people from everywhere, keep their flavor as surely as the pale pink Pops Punch. The sound of corks popping which, incidentally, had nothing to do with the name. It derived from popular . . .

The young and old faces absorb with the pleasure of the evening . . .

The little chairs and the freshly painted tables . . .

That remarkable silver-maned genius Fiedler rising Phoenix-like from the banked peach gladioli to fresh triumphs season after season . . .

The host of organizations already clocked in for their "night" at Pops, including more than a score of major colleges and organizations from the American Institute of Banking to the Scandinavian-American Forum.

One evening at Pops alone—the Peter Bent Brigham's 26th annual "Night" at Symphony Hall on May 5, will not only raise funds for Student Nurses Scholarships, but contribute also to the Equipment for the Brigham's new Emergency Ward.

Fiedler Bows as Pops Opens (Globe Photo by Sam Hammat)

Tonight, the Friends of the Deaconess Hospital will fill the Hall for their annual benefit night aiding the Hospital's School of Nursing.

Smith Night at Pops May 3d will have Smith College Senior Barbara Girshoffas as soloist. The program raises scholarships, as does Mt. Holyoke's May 17th Pops night.

It will be the 27th Pops Night for Lasell Junior College on May 13, and Regis College will be celebrating its 30th year at Pops tomorrow night, when a special "review program" has been planned by Mr. Fiedler.

It's the 37th year for Boston's famed "Ambassador of Music" who has traveled several times round the world since last season's Pops alone.

Arthur Fiedler, the honorary Fire Chief from Tokyo to New Zealand (the hats are hanging in Symphony's corridor, the badges are cased just beyond, a total of more than a hundred cities) put on a new hat last night—one that brought tears of pride into his eyes and shouts of pride from the sold-out audience — the "green beret" that belonged to Robin Moore, author of the bestseller he wrote from the front ranks of Viet Nam's stinking jungles.

Robin, son of the Robert Moores of Concord, who were in last night's Pop's audience, wrote the lyrics for the proud music of Sadler that was without question the high point of a very rewarding evening. Twice the audience applauded Robin on to the stage with Fiedler, and privileged family friends joined the Fiedlers backstage, after the concert—a little boy, his eyes wide with excitement and grave with knowledge, Edgar Driscoll Jr. shook hands with author Moore and musician Fiedler, touched the beret that stands for so vital a force today—backstage too —Father Lewis, John Cahill, Gerry Hayes, a 93-year-old man who came by bus from Maine — he hasn't missed a Pops opening for forty years

The Sound of Music

A Night at the Pop'ra

By Dorothy J. Newell

Arthur Fiedler, 50 years with the Pops, revealed his secret weapon for insuring the orchestra's future popularity at the opening of its 81st season last night.

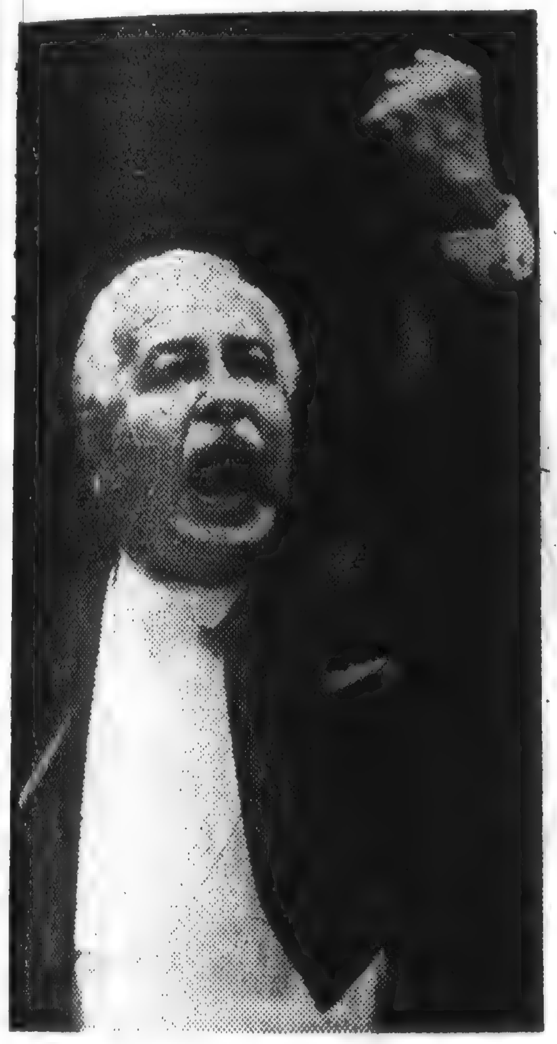
The stately Symphony Hall was filled with trumpeted Batman sounds, a salve for the ruffled feelings of youngsters dragged away from their television sets for the Pops opener. The Fiedler arrangement was announced by a full-suited portrait instead of the sign which usually pops up to list extras. The other off-program offering was a "Hello Dolly," sedate, then strong, then snappy.

Another youth favorite, Sgt. Barry Sadler's "Green Berets" brought author Robin Moore to the platform to share applause with the orchestra and composer, and to give him a beret all his own.

Mourning Doves

Selection of a hawk tune was evidentally not politically motivated. At least the bat-fans didn't mind.

Young pianist Eugene Indjic, a Harvard freshman who performed so well with the symphony during Winterfest, was ill. His solo part was taken by Virginia Eskin, whose performance of Rachmaninoff's Concerto No. 2 in C Minor, Opus 18, with the orchestra was as bright and exciting as her rose gown. If the rest of the program was more fun, Miss Eskin's part was an artistic highpoint. The concerto will be repeated tonight and Saturday.



ARTHUR FIEDLER
... Symphony Hall showman

Boston's Eire Society deserves praise for commissioning the Irish Suite by Leroy Anderson, a medley of three familiar tunes played in as many varying moods and tempos as there are shamrocks. Flute was joined by sister piccolo for the "Irish Washerwoman" with violin picking up a fast-paced round. Muted trumpets echoed a sad and smooth "Minstrel Boy" while the plaintive bassoon and dissonant violins were heard in "Rakes of Mallow." The suite gives a lesson in how to make something from a "little nothing" tune. Other nationality groups could take a lesson from the Eire Society which has made cultural advance its major thrust.

Toes tapped throughout, and it seemed that during this piece and Josef Strauss' "Feuerfest Polka" one would not be surprised to see some dancers in the aisles, costumed in the bright colors of their national dress.

The program opened with Delibes' Procession of Bacchus from "Sylvia," followed by Strauss' "Gypsy Baron" overture, its oboe and flute solos matched by expressive bass flurries, and the Air from Suite No. 3 by Bach.

'Forever' Forever

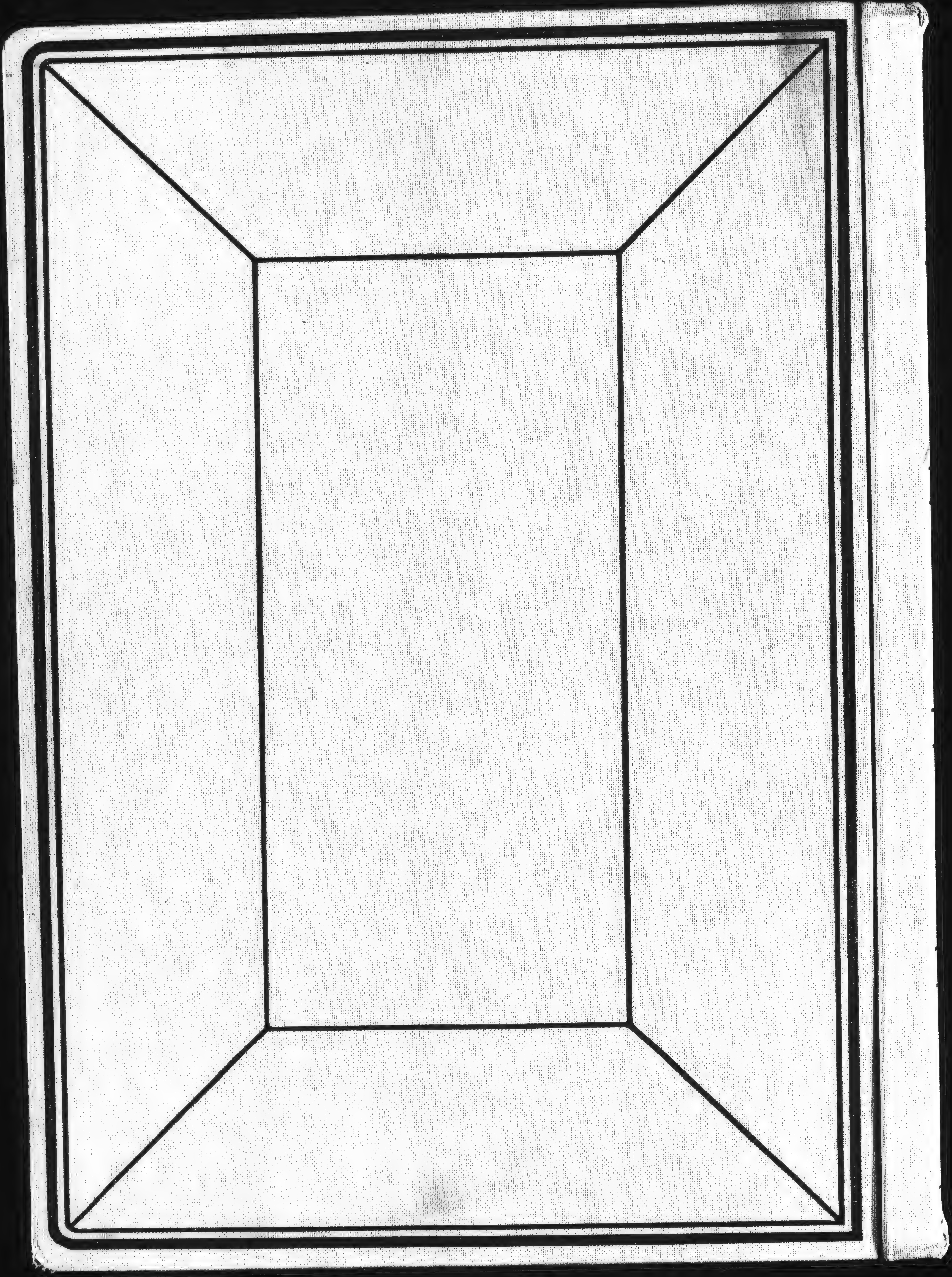
The Pops played nine selections from "On a Clear Day You Can See Forever." They included the title song, "On the S.S. Bernard Cohn," "Melinda," "When I'm Being Born Again," and "What Did I Have That I Don't Have?" This medley will be repeated Monday evening.

Tomorrow's program will include selections from Rodgers' "Sound of Music" and Schubert's "Ave Maria" with Pops concertmaster Alfred Krips as violin soloist.

The Regis College Glee Club, Weston, will be directed by Berj Zamkochian in spirituals and "West Side Story" selections on Saturday.

Fiedler is back from a winter filled with overseas concert tours. He has a deep tan and he's more balding than ever.

But he's vigorous as always, obviously enjoying every minute of the opener—especially the applause. There was plenty, and he deserved every bit.

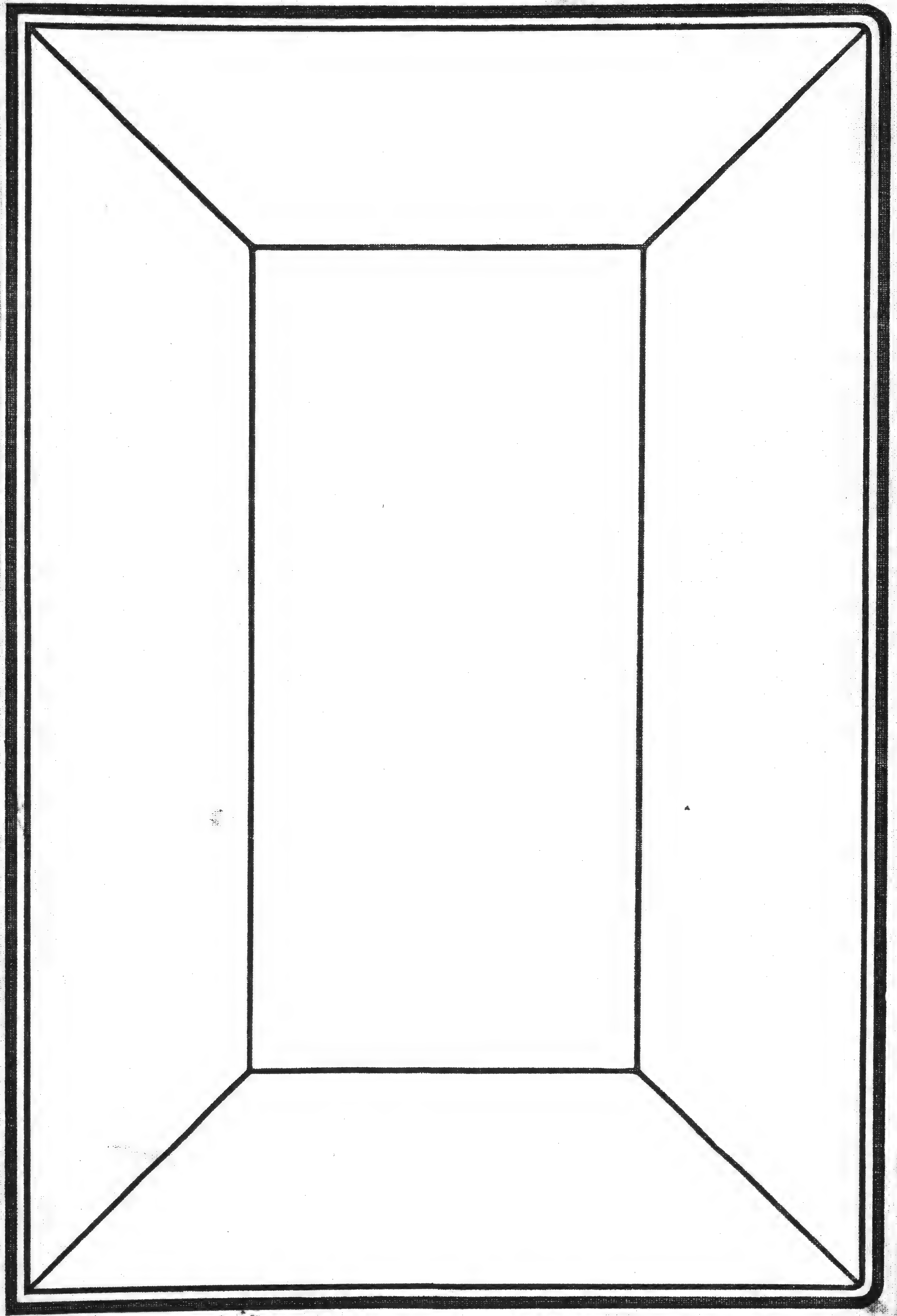


END OF VOLUME

VOLUME 112

Tanglewood

1965



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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

JAN 27 1965

Tanglewood Plans

he 1965 Berkshire Festival Tanglewood, summer home the Boston Symphony Or- estra, will open on Friday ening, July 2 with a cham- r orchestra concert under e direction of the orchestra's usic director, Erich Leinsdorf. Thomas D. Perry Jr., anager of the symphony, an- ounced that the festival will n for eight weeks in July d August, concluding on Sun- y afternoon, Aug. 22. The mphony wil give 24 concerts the music shed on Friday d Saturday evenings at 8 d Sunday afternoons at 2:30. r. Perry also said that the erkshire Music Center, the chestra's summer center for e advanced study of music, ill be operated concurrently ith the festival. This will be e 55th anniversary season of e music center.

In outlining the major musi- l events for this summer's estival, Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts and members of the Boston Symphony Orchestra. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend (Aug. 20, 21, 22). Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. The festival of Contemporary American Music given by the Berkshire Music Center in cooperation with the Fromm Music Foundation is scheduled for the last week of the Tanglewood season.

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Advocate (e)
STAMFORD, Conn.
Circ. 28,115

JAN 30 1965

Calendar Note.

The 1965 Berkshire Festival at Tanglewood in Lenox, Mass., summer home of the Boston Symphony Orchestra will open on Friday evening, July 2, with a chamber orchestra concert under direction of the orchestra's music director, Erich Leinsdorf. The Festival will conclude on Sunday afternoon, August 22. There will be 24 concerts in the Music Shed on Friday and Saturday evening at 8 o'clock, and Sunday afternoons at 2:30 o'clock.—JGC

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 31 1965

AN ACT A DAY

The one provocative item in the announcement of the repertory of the 1965 Berkshire Festival is a concert version of Wagner's "Lohengrin." It will be given uncut, one act on each of the final three programs, on Aug. 20, 21 and 22. Erich Leinsdorf will conduct the Boston Symphony Orchestra, with a cast including Lucine Amara as Elsa, Rita Gorr as Ortrud, Sandor Konya as Lohengrin, Calvin Marsh as the Herald and Jerome Hines as King Henry. The Chorus Pro Musica of Boston will also take part.

The rest of the Tanglewood Festival, beginning on July 2, will follow a predictable course: two weeks of chamber-orchestra concerts stressing the music of Bach and Mozart and six weeks of large-scale works, with those of Beethoven for solo instruments and orchestra as a theme.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

VALATIE ROUGH NOTES
Friday, January 29, 1965

Faint, but sweet early, early signs that Spring can not be far away . . . In addition to the seed catalogues comes word that the 1965 Berkshire Festival at Tanglewood will open July 2 and continue through August 22 . . . . Director Erich Leinsdorf, for the first time since he became conductor of the Boston Symphony, will conduct Bach at Tanglewood . . . . He calls this the "Year of the 3 B's—BRING BACK BACH" . . .

CHATHAM, N. Y.
COURIER
W. 3,900

JAN 28 1965

PRE-SEASON FESTIVAL

New York World-Telegram and The Sun
D. 373,849 SAT. 142,176

JAN 30 1965

Music

Tanglewood Treat: Accent on Beethoven

By LOUIS BIANCOLLI
World-Telegram Music Critic

Louis Biancolli

From music season to season, the name Beethoven crops up more often than any other. And quite rightly. He is the master of masters. Just as for Italians Verdi means opera, so for all concertgoers Beethoven means music.

This reflection was brought on by two things—the fact that we have been blessed this season with two magnificent Beethoven cycles, and a letter in the mail from the Berkshire Festival people.

It seems that Erich Leinsdorf will also emphasize the master at Tanglewood this summer—but with a difference. Instead of trying to cover the whole symphonic range, he is limiting himself to only one aspect of it.

That aspect is the concerto, that is all works composed by Beethoven for solo instrument—or instruments—and orchestra. Included will be the voilin concerto, the five piano concertos, the triple concerto, the rondo, fantasia, and two romances.

* * *

So far as I know, no such Beethoven cycle has ever been done before. It is an excellent idea. Coupled with the sheer delight of the music will be an opportunity for listeners to study Beethoven's development in this form.

The cycle will not be a concentrated feature of the festival, not even a festival within a festival. It will, instead, be distributed over the whole summer season, thus offering contrast with other styles and composers.

Leinsdorf thought it best to avoid the idea of the compact cycle, wtih only Beethoven on one program after another, spaced over two or three weeks. There have, to be sure, been cycles enough.

In looking ahead to this season, I was appalled at the quantity of Beethoven symphonies and concertos I would have to hear, not once but twice and three times. A kind of Beethoven fever had seized conductors, soloists, orchestras.

* * *

Evidently the same fever seized the public, for the many Beethoven concerts I have attended were jammed to the doors. Who isn't a perennial Beethoven fan, and who can avoid another great "Eroica" or "Pastoral"?

As for myself, the deeper I get into the Beethoven mood, the more it became a craze with me. I have attended all the Ormandy cycle so far, and all but one concert of Von Karajan's series. It was the best time, musically, I have had this season.

Beethoven lends himself to repeated and diverse interpretation. There is no one way to play or conduct his music. The two prequisites are utmost integrity and utmost endeavor. By its whole effect of the moment, a Beethoven performance justifies itself or doesn't.

Those who read me know how much I love other composers. For what promised to be a great performance of Mahler's Eighth I might even fly to Vienna. Yet Beethoven is my god. At his shrine we who write are scarcely footnotes in very small type.

The Patriot Ledger, Sat., Jan. 30, 1965

BSO Hatches Its Berkshire Summer Plans

It's going to be Ludwig's summer at the 1965 Berkshire Festival. Plans for the upcoming Tanglewood season include performances of every major Beethoven composition for solo instruments and orchestra.

So say Erich Leinsdorf, the BSO's music director, and Thomas D. Perry, its manager. They held a press conference this week at Symphony Hall to inform the public of their tentative summer schedule.

The Beethoven programs, they said, will be spread over the entire season. They'll include performances of all the concerti, plus the two Romances for violin and orchestra, Choral Fantasia for Piano, Chorus and Orchestra, and the Rondo in B-flat major. Soloists hired are Claude Frank, Theodore Lettvin, Isaac Stern, Eugene Istomin, Rudolf Serkin and Van Cliburn.

Other Sub-Festivals

Beethoven is not the only composer to win special festival attention. The BSO will offer musical observances of anniversaries of Berg, Hindemith, Ravel and Sibelius. A complete concert version of Wagner's "Lohengrin" is on the docket for the final festival weekend.

Mr. Perry, by way of rendering the prosaic details, announced that the 25th season of the music center will open with a chamber orchestra concert on Friday evening, July 2. The eight-week season will close with the weekend performance of "Lohengrin" Aug. 20-22 (one act each day).

The Festival of Contemporary American Music, co-sponsored by the Berkshire center and the Fromm Music Foundation, is scheduled for the last week of the season (Aug. 15-19).

Leinsdorf told the press he would follow the "established and popular plan" of devoting the first two weeks at Tanglewood to chamber concerts performed by BSO members. The full orchestra, he said, will converge at the music shed on the third weekend (July 16-18).

For guest conducting stints, Leinsdorf announced, he had invited Jean Martinon, conductor of the Chicago Symphony Orchestra, to stop by Aug. 7 and 14; Charles Munch, former BSO director, July 25, 30, and 31; Seiji Ozawa, a promising young Japanese conductor, Aug. 6; Leopold Stokowski, Aug. 15.

Oh yes. And Arthur Fiedler, presumably without Beatle wig, will gather his popular Popsters in the music shed in July, date unannounced. T.K.M.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

JAN 30 1965

Tanglewood Season to Feature Blend of Classical and Mode

The eight-week Berkshire Music Festival at Tanglewood, Lenox, Mass. will open on the evening of July 2 and conclude on the afternoon of Aug. 22. The festival, in its 28th season, will be under the direction of Erich Leinsdorf, music director of the Boston Symphony.

* * *

GUEST CONDUCTORS during the six weeks of concerts by the full Boston Symphony will be Dr. Charles Munch, Jean Martinon, Seiji Ozawa and Leopold Stokowski.

Dr. Munch will conduct on July 25, 30 and 31. Martinon, conductor of the Chicago Symphony Orchestra, will be the guest on Aug. 7 and 14 in his first appearances with the Boston Symphony at Tanglewood.

Ozawa, the young Japanese conductor, will conduct on Aug. 6. Ozawa studied at the Berkshire Music Center in 1960, when he received the Koussevitzky Memorial Conducting prize. Stokowski will be at Tanglewood on Aug. 15. Arthur Fiedler and the Boston Pops Orchestra will make their annual festival appearance in July.

Leinsdorf has announced that he will devote the first two weeks of the season to chamber orchestra concerts with members of the Boston Symphony Orchestra.

A complete concert version of Wagner's "Lohengrin" will be given on the final weekend of the summer series. Beethoven's major composition for solo instruments and orchestra will be performed at this summer's festival and musical observance of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. The Festival of Contemporary American Music, given by the Berkshire Music Center in co-operation with the Fromm Music Foundation, is scheduled for the last week of the Tang [illegible] season.

THE CHAMBER orc [illegible] concerts will include mu [illegible] Mozart, Haydn and Bach. [illegible] will be represented by [illegible] cantatas and works for so [illegible] struments and orchestra. [illegible] Beethoven and Gluck are scheduled for these concer [illegible]

Claude Frank, who [illegible] years ago lived in this city [illegible] perform the Beethovan P [illegible] Concerto Number 1 during [illegible] chamber orchestra series.

Isaac Stern, violinist; L [illegible] ard Rose, cellist; and Eug [illegible] Istomin, pianist, will be he [illegible] together on July 25 under [illegible] Munch playing the Beethovan's "Triple Concerto."

Significant works of modern composers have been scheduled. Aaron Copland, [illegible] Fine, Zoltan Kodaly and Walter Piston along with [illegible] century composers [illegible] Hindemith, Ravel and [illegible] will be presented during [illegible] last six weeks of the festiv [illegible]

Aaron Copland will be honored on Aug. 17 with a program of his chamber music during the second Festival of Contemporary American Music. The occassion will mark Copland's 25 years at Tanglewood.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Sun
WESTERLY, R. I.
Circ. 8,950
JAN 31 1965

Leinsdorf announces Tanglewood plans

By Nora E. Taylor

It warms the heart, if not the skin, to think of summer just now. Hence Tanglewood plans are welcome.

Boston Symphony's summer retreat at Lenox in the Berkshire hills will open Friday, July 2, for eight weeks, and offer 24 weekend concerts on Friday and Saturday evenings and on Sunday afternoons.

Erich Leinsdorf, director of the orchestra, will conduct for the opening of the 1965 Berkshire Festival. It will be a chamber orchestra concert of Mozart's music. Malcolm Frager as piano soloist will play two of Mozart's piano concertos, No. 9 (K. 415) and No. 8 (K. 414), to be heard for the first time at Tanglewood.

Events for the first two weeks will be devoted to chamber performances. In the past this has proved to be a popular plan.

* * *

On the final weekend (Aug. 20-22), a complete concert version of Wagner's "Lohengrin," will be presented. Mr. Leinsdorf explained in a recent press conference that not too many operas lend themselves ideally to concert performance. "Lohengrin," he feels, does.

"A concert performance must not be a destruction of the opera." In Bayreuth, for instance, he saw a presentation of the opera which, in effect, was practically a concert version, because the singers relied on stillness rather than movement for effect. The performances on Aug. 20, 21, and 22 (one act to a concert) will, in effect, act as warm-ups for a recording session of the uncut "Lohengrin," to be made for RCA Victor. It's six years since a complete opera has been recorded in this country with an American orchestra and American chorus.

Those taking part both at Tanglewood and in the recording session, in addition to the orchestra, will be Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, Calvin Marsh, and the Chorus pro Musica under Alfred Nash Patterson's direction.

Between the chamber concerts and "Lohengrin" a sizable group of soloists and guest conductors will visit the Berkshire music shed. Conductors who have accepted the invitation, but so far have not announced their programs, are Charles Munch (July 25, 30, 31); Jean Martinon from Chicago (Aug. 7, 14); Seiji Ozawa, young Japanese conductor (Aug. 6); Leopold Stokowski (Aug. 15). Arthur Fiedler will conduct the annual Tanglewood on Parade concert in July.

* * *

Many well known names are among the soloists. They include Isaac Stern (July 17-Aug. 1), Eugene Istomin (July 18), Leonard Rose (July 23, 24), Rudolf Serkin (Aug. 8); Van Cliburn (Aug. 14).

As is customary, Mr. Leinsdorf has tried to vary the programs, not only from each other, but from those given in earlier years. They will cover baroque, classical, romantic, and contemporary music.

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Leinsdorf Unveils Tanglewood Lineup

By JOHN F. KYES
Gazette Music Critic

BOSTON — The quiet spaces, venerable trees and immense music shed at Tanglewood in the Berkshires became real again (five months ahead of time) as Erich Leinsdorf, music director of the Boston Symphony Orchestra, glowingly outlined plans for the eight weeks from July 2 to Aug. 22. The general format remains as in 1964, with two weekends of music of Mozart, Haydn, Gluck and Bach by a chamber-sized orchestra, and six weekends by the full Boston forces.

Leinsdorf will conduct all the chamber programs and most of the later ones, but will have as guest conductors Jean Martinon of the Chicago Symphony, Charles Munch, Seiji Ozawa of Japan, and Leopold Stokowski.

The instrumental soloists include Rudolf Serkin and Van Cliburn, pianists, also Isaac Stern, violinist, Leonard Rose, cellist, and Eugene Istomin, pianist, will play two Mozart conbination. Malcolm Frager, pianist, will play two Mozard concertos new to Tanglewood. Claude Frank, pianist, and a number of first-desk players within the orchestra, will have featured roles.

The big news, about which Leinsdorf is excited, is the presentation on the final weekend of the first complete, uncut performance in America of "Lohengrin." To achieve this, one act will be performed at each concert, in concert form, with a distinguished cast headed by Lucine Amara, Rita Gorr, Sandor Konya and Jerome Hines. The Chorus pro Musica of Boston will assist.

The 100th anniversary of Sibelius, and lesser celebrations centering on Berg, Hindemith and Ravel, will be treated with respect but limited scope of music. The real emphasis this year will be on Beethoven's works for solo instruments with orchestra. All of the piano concertos, also ones for violin, the Choral Fantasia, the Triple Concerto and other pieces will be played.

Leinsdorf believes that the monumental works, like the Beethoven Fifth and Ninth Symphonies, should be played far enough apart so the public will not underrate them. He favors hearing lesser works of famous composers, in between.

Modern music will be treated "lightly" this year in the big concerts, with "safe" numbers of Copland, Fine, Kodaly, Piston, and the early-century Berg, Hindemith, Ravel and Sibelius. Contemporary music will hold full sway in a special "festival within a festival," Aug. 15-19.

A concert on August 17 will honor Aaron Copland's 25 years at Tanglewood. The July 10 concert will memorialize the late C. D. Jackson, Boston Symphony trustee and senior vice-president of Time, Inc. Vronsky and Babin, close friends of Jackson, will be heard in the Mozart Concerto for Two Pianos and Orchestra.

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Tanglewood Program Set

The 1965 Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra will open on Friday evening, July 2, with a chamber orchestra concert under the direction of the Orchestra's Music Director, Erich Leinsdorf. Thomas D. Perry, Jr., Manager of the Boston Symphony, announced that the Festival will run for eight weeks in July and August, concluding on Sunday afternoon, August 22. The Boston Symphony will give twenty-four concerts in the Music Shed on Friday and Saturday evenings at 8 o'clock and Sunday afternoons at 2:30. Mr. Perry also said that the Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will be operated concurrently with the Festival. This will be the 25th anniversary season of the Music Center.

In outlining the major musical events for this summer's Festival, Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts with members of the Boston Symphony Orchestra. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend, August 20, 21, 22. Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's Festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel, and Sibelius will take place. The Festival of Contemporary American Music given by the Berkshire Music Center in cooperation with the Fromm Music Foundation is scheduled for the last week of the Tanglewood season, August 15-19.

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Special Events, Tentative Dates Announced for Tanglewood

Partial Program, Some Visiting Artists Named for 28th Berkshire Festival

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BOSTON — Erich Leinsdorf, music director, and Thomas D. Perry, manager, of the Boston Symphony Orchestra have announced special events, names of visiting artists, some tentative dates and a partial program list for this year's Berkshire Festival, the 28th in which the orchestra has taken part and the 27th at Tanglewood in Lenox.

Special Projects

The festival will open July 2 and will run eight weeks to conclude Aug. 22. The orchestra will give 24 concerts Friday and Saturday evenings at 8 and Sunday afternoons at 2.30.

No announcement was made concerning a recital and chamber music series (given last summer on Tuesday nights), because details of its schedule have not been fixed, but at least one appearance of the Boston Symphony Chamber Players can be expected because such a plan was announced last fall when the group was formed.

The Berkshire Music Center for the advanced study of music will operate concurrently with the festival. Some of the plans for the center will be announced next week.

Projects of special interest will be a complete, uncut concert version of Wagner's "Lohengrin" in three days, the performance of all of Beethoven's concertos for solo instruments with orchestra, observance of birth anniversaries of Hindemith (70th), Berg (80th), Ravel (90th) and Sibelius (100th); a five-day festival of contemporary music, and the return of Bach, with harpsichord, to the early-season chamber-orchestra series.

Visiting Artists

Some of the visiting artists will be Isaac Stern, violinist; Leonard Rose, cellist; eight pianists, Rudolf Serkin, Eugene Istomin, Claude Frank, Theodore Lettvin, Malcolm Frager, Van Cliburn and the duo Vronsky and Babin; four conductors, Charles Munch, Leopold Stokowski, Jean Martinon and Seiji Ozawa.

Some of the singers will be Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, Calvin Marsh, Veronica Tyler, Beverly Wolff, Charles Bressler, Thomas Paul.

The first two concerts will be devoted to the music of Mozart including two piano concertos, K. 415 and K. 414. They will be played by Malcolm Frager, who will be appearing with the orchestra at Tanglewood for the third consecutive year.

Members of the Boston Symphony Chamber Players, principals of the Boston Symphony, will be soloists at the concert July 4. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg, and Sherman Walt will be heard in works by Haydn and Mozart.

Claude Frank, who played a number of concerts this winter with the Boston Symphony Chamber Players, has been invited by Leinsdorf to perform the Beethoven Piano Concerto No. 1.

Bach Returns

For the first time since he became music director of the orchestra, Leinsdorf will conduct Bach at Tanglewood. Of this Mr. Leinsdorf said:

"With all due respect to the young Bach enthusiasts who paraded about Tanglewood during the chamber orchestra concerts last year, I was convinced by a performance of the Haydn cantata 'Applausus' that Bach was feasible in the Music Shed.

"It has been my conviction for many years that Bach should be performed with a harpsichord. In the Haydn piece last year we used a slightly amplified harpsichord with the result that the sound of the instrument was undistorted and audible throughout the vast reaches of the Shed.

"I am pleased to bring back Bach in the form of three cantatas and works for solo instruments and orchestra for these chamber orchestra concerts. Some Beethoven and Gluck are also scheduled for these concerts."

Double Concerto

The orchestra's concertmaster, Joseph Silverstein, and Alfred Krips, assistant concertmaster, will be soloists in Bach's Concerto in D minor for Two Violins July 9. At this concert the Boston Symphony's principal cellist, Jules Eskin, will be soloist in Haydn's Cello Concerto, and Theodore Lettvin will be making his Tanglewood debut with performances of Beethoven's Rondo in B-flat and Piano Concerto No. 2.

For the all-Bach concert on July 11 Doriot Anthony Dwyer, principal flute; James Pappoutsakis, flute, and Silverstein will play the key musical roles the Brandenburg Concerto No. 4.

Leinsdorf has invited singers Veronica Tyler, Beverly Wolff, Charles Bressler, and Thomas Paul with the Harvard Glee Club and Radcliffe Choral Society to participate in Bach's Cantatas 70, 140, and 174 to be given July 10 and 11.

Jackson Memorial

The concert of July 10 will be dedicated to the memory of C. D. Jackson, late trustee of the Boston Symphony Orchestra and senior vice-president of Time, Inc. Appropriately, Leinsdorf has invited the duo pianists Vronsky and Babin, close friends of Mr. Jackson, to play Mozart's Concerto for Two Pianos, K. 365, at this memorial concert.

On the topic of Beethoven at Tanglewood, Leinsdorf said:

"One of our central themes will be the performances of all of Beethoven's concerti and the two romances for violin and orchestra, Choral Fantasia for Piano, Chorus and Orchestra and the Rondo in B-flat major, thus making a cycle of Beethoven's complete works for solo instrument and orchestra.

"Knowing that this composer is a rock of all symphonic and concerti repertoire, yet realizing at the same time that there have been a great number of Beethoven series in our cosmopolitan cities within recent times, I felt—for better or for worse—that we should not make this idea a concentrated festival within a festival but rather spread it over the entire Tanglewood season.

"We will thus be able to present these works performed by outstanding soloists in stylistic contrast to works by composers of completely different musical schools."

Stern - Rose - Istomin

The full orchestra will be at Tanglewood beginning with the Festival's third weekend, July 16. On July 17 Isaac Stern will return to Tanglewood for the first time since 1961 to play Beethoven's Romance in F for Violin and Orchestra and Dvorak's Violin Concerto.

Eugene Istomin will perform the Beethoven Piano Concerto No. 3 on July 18. Leonard Rose will join his colleagues, Messrs. Stern and Istomin, in the fourth week of Tanglewood concerts. They will be heard together July 25 with Charles Munch conducting Beethoven's Triple Concerto.

On July 23 Rose will play the Dvorak Cello Concerto with Leinsdorf and the Boston Symphony, and the following evening Stern will be heard twice in Beethoven's Romance in G for Violin and Orchestra and the Sibelius Violin Concerto. Isaac Stern's last appearance next summer will be on August 1 when he plays the Violin Concerto by Beethoven.

Serkin-Cliburn

Rudolf Serkin will make two appearances Aug. 8 playing Beethoven's Choral Fantasia for Piano, Chorus and Orchestra and the Piano Concerto No. 4. Van Cliburn will be heard Aug. 14 when he visits Tanglewood for a performance of the Piano Concerto No. 5 by Beethoven, completing the cycle of concerti by this composer.

Contemporary Music

The music presented at the Festival will range from the baroque, classical, and romantic to the contemporary period with significant works of modern composers.

Aaron Copland, Irving Fine, Zoltan Kodaly, and Walter Piston along with earlier 20th century composers Berg, Hindemith, Ravel, and Sibelius will be presented in the last six weeks of the Festival.

The second Festival of Contemporary American Music (Aug. 15-19) will consist of five concerts including a program of Aaron Copland's chamber music. This concert will be given on Aug. 17 as a tribute to Copland's 25 years at Tanglewood.

Four works have been commissioned by the Music Center and Fromm Foundation for this "Festival within a Festival." The commissioned composers are Charles Dodge, a member of the Berkshire Music Center in 1964, Fred Myrow, James Randall, and David Reck.

Guest Conductors

Leinsdorf, who will conduct all of the chamber orchestra programs, has invited Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski to be guest conductors during the six weeks of concerts with the full orchestra. Dr. Munch will conduct on July 25, 30, and 31.

Martinon, conductor of the Chicago Symphony Orchestra, will be guest on Aug. 7 and 14. These will be his first Berkshire Festival appearances with the Boston Symphony Orchestra.

The young Japanese conductor, Seiji Ozawa, will conduct the orchestra Aug. 6. Ozawa studied at the Berkshire Music Center in 1960 and won the Koussevitsky Memorial Conducting Prize.

Stokowski will be at Tanglewood Aug. 15. Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual Festival appearance in July for the Boston Pops at Tanglewood concert.

"Lohengrin" Uncut

In speaking of "Lohengrin," Leinsdorf stated:

"Last but not least, I come to a project which was announced first in April, 1964 at the press conference held by RCA Victor. At that time our recording company put a great deal of stress on two Boston Symphony projects for the fairly immediate future.

"These projects are recordings of all major works by Prokofiev and a recording of a complete, uncut 'Lohengrin' by Wagner. It is the latter which concerns us today. Let me give you some background of this project.

"In July, 1963, during my first tenure as music director of the Tanglewood Festival, several executives of RCA Victor approached us of the Boston Symphony to record a complete 'Lohengrin.'

"The person most instrumental in bringing about this unusual project was George Marek who has been the guiding force for some of the most important operatic recordings of our time. We only need to read the recent critics poll by the Saturday Review to realize that the two national winners of 1964 were 'Carmen' and 'Falstaff'—both guided by Marek.

"I use the words 'unusual project' in connection with this 'Lohengrin' advisedly, as it has been six years since any complete opera has been recorded in this country with an American orchestra and an American chorus.

"As you know, recordings of symphonies and other classical works are feasible only if they are first performed live. Thus, we have set the performance of 'Lohengrin' for the final week of Tanglewood 1965. Due to the length of the work—the shortest of the three acts uncut is nearly as long as a full symphony program—I felt that the best way would be to put each act on one concert.

"I believe that this will be the first time the complete work is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the 'Lohengrin' weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

Act 1 of "Lohengrin" will be given Aug. 20, Act II Aug. 21, and Act III Aug. 22. The cast will include Lucine Amara as Elsa; Rita Gorr, Ortrude; Sancor Konya as Lohengrin; Jerome Hines, King Henry; Calvin Marsh, Herald. The Chorus pro Musica of Boston, Alfred Nash Patterson, director, will join the Boston Sumphony and soloists for this performance.

Immediately following the last concert at Tanglewood the orchestra, soloists, and chorus will return to Symphony Hall, Boston, to record "Lohengrin" during the last week in August.

Partial Schedule

Programs planned by guest conductors have not been received by Leinsdorf, but some of the works he plans to conduct in addition to those reported above are:

Gluck, "Orfeo" Act II, Scene 2 (Beverly Wolff, Harvard Radcliffe Chorus).

Haydn, Sinfonia Concertante (Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt).

Mozart, Divertimento in B flat, K. 287; Sinfonia Concertante, K. 364 (Joseph Silverstein, Burton Fine); Symphony No. [illegible], K. 319; Symphony No. 35, K. [illegible]; Symphony No. 38, K. 504; Symphony No. 39, K. 543.

Beethoven, Overture, "Leonore" No. 2; Overture, "Leonore" No. 3.

Brahms, Symphony No. 2, Serenade, Op. 11.

Fine, Toccata Concertante.

Hindemith, Symphonic Metamorphosis.

Kodaly, Hary Janos Suite and "The Peacock" Variations.

Mendelssohn, Symphony No. 3 ("Scottish").

Piston, Symphony No. 8.

Prokofiev, Symphony No. 6.

Scubert, Symphony No. [illegible]

Shostakovitch, Symphony No. 5.

Strauss, "Don Juan."

Tchaikovsky, Introduction to "The Queen of Spades"; Symphony No. 4.

Wagner, Excerpts from "Gotterdammerung."

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Leinsdorf Outlines Plans At Tanglewood

By JOHN F. KYES
Gazette Music Critic

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, received and presented gifts on his 53rd birthday yesterday when he was guest of honor at a luncheon at Midtown Motor Inn. The Pre-Symphony Luncheon Group, of which Harry Ellis Dickson is a moving spirit, gathered 200 representatives of 23 musical organizations in and near Boston.

After Leinsdorf had received a cake and had been serenaded in impromptu song led by Alfred Nash Patterson, and lauded as a man interested in the entire musical picture of Boston, he spread before the assemblage exciting plans for the 1965 Berkshir Music Center at Tanglewood.

A Bridge

Last year, Leinsdorf made it plain that the center is not a school, competing for students. It is a bridge, a proving ground for unusually talented young musicians, between student days and full professional blossoming. This year the picture becomes clearer, and at the same time new attention is given to those devoted people on the fringes of the professional music world, who, Leinsdorf says, may include but not be limited to music teachers, choirmasters, "journeyman ' conductors, musical laymen and organizers of musical groups. For these, the center will offer the Tanglewood Institute, with eigh different seminar programs, ranging from two to eight weeks in duration, and with no strict limits on enrollment. Participants will be allowed to attend many of the Tanglewood events and take part in choral efforts.

Seminars Listed

Seminars announced include "Choral Music," "Listening and Analysis," "Contemporary Music for Music Educators," "Conducting," "The Performing Arts and the Community," "Wind Seminar and Workshop, ' and "String Teachers' Seminar."

The performance department of the center will make history by accepting not more than one hundred "fellows" and giving them actual stipends of $500 each. Leinsdorf says that it must be made possible for talented young people, facing problems of finance and family, to devote a summer to Tanglewood without feeling that they should be earning and laying away funds for the coming fall. The 100 chosen by auditions in various cities will be in general 70 orchestral instrumentalists, seven keyboard players, eight solo singers, four conductors and 10 composers. That leaves one unnamed!

Leinsdorf has every hope that the orchestra formed from the center's performance department will again take part in a final gala concert with the full Boston Symphony Orchestra as it did last summer. The orchestra will also offer four full-length concerts of its own, and there will be numerous chamber music programs and hear gs of music written by young nglewood composers.

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Robert Taylor's Notes

Uncut 'Lohengrin' To Be Presented At Tanglewood

By ROBERT TAYLOR

For the first time next summer, at Tanglewood, Erich Leinsdorf, the conductor of The Boston Symphony Orchestra, will in concert present the complete, uncut version of Wagner's "Lohengrin", and indeed, it is probably the first time the work has been performed entirely uncut in the Western Hemisphere.

CLAUDE FRANK, chamber pianist, who will appear with the Boston Symphony Chamber Players at their second concert on Sunday evening, Feb. 7, at Sanders Theater, Cambridge.

This is only one of the "firsts," however, that Mr. Leinsdorf has planned for next summer's Berkshire Festival. He will conduct Bach in the Music Shed for the first time; musical observances of significant anniversaries of Berg, Ravel, Hindemith and Sibelius will take place; the major compositions for solo instrument and orchestra by Beethoven will be heard; and Jean Martinon and the young Japanese conductor, Seiji Ozawa will make their debuts with the BSO.

Although the 1965 Berkshire Festival does not open until Friday evening, July 2nd, Mr. Leinsdorf unveiled his ideas for the summer season ahead at a conference in Sumphony Hall last week. Here are some of its highlights.

LEINSDORF ON BACH: "With all due respect to the young Bach enthusiasts who paraded about Tanglewood during the chamber orchestra concerts last year, I was convinced by a performance of the Haydn cantata "Applausus" that Bach was feasible in the Music Shed. It has been my conviction for many years that Bach should be performed with a harpsichord. In the Haydn piece last year we used a slightly amplified harpsichord with the result that the sound of the instrument was undistorted and audible throughout the vast reaches of the Shed. I am pleased to "Bring Back Bach" in the form of three cantatas and works for solo instruments and orchestra for these chamber orchestra concerts."

ON BEETHOVEN: "One of our central themes will be the performance of all Beethoven's concerti and the two Romances for violin and orchestra, Choral Fantasia for Piano, Chorus and Orchestra, and the Rondo in B-flat major, thus making a cycle of Beethoven's complete works for solo instrument and orchestra.

"Knowing that this composer is a rock of all symphonic and concerti repertoire, yet realizing at the same time that there have been a great many Beethoven series in our cosmopolitan cities within recent times, I felt, for better or for worse, that we should not make this idea a concentrated festival within a festival, but rather spread it over the entire Tanglewood season."

ON "LOHENGRIN": "Act I will be given Friday evening, Aug. 20; Act II, Saturday evening, and Act III, Sunday afternoon. The cast will include Lucine Amara as Elsa; Rita Gorr, Ortrud; Sandor Konya as Lohengrin; Jerome Hines, King Henry and Calvin Marsh, the Herald.

"As you know, this project was announced first, in April, 1964, by RCA Victor, which put a great deal of stress on two BSO projects for the fairly immediate future: recordings of all the major works of Prokofiev and the complete, uncut "Lohengrin."

"I use the words "unusual project" in connection with this Lohengrin advisedly, as it has been six years since any complete opera has been recorded in this country with an American orchestra and American chorus. We of the Boston Symphony were happy to cooperate with RCA Victor, for it meant the honor of reinstating American opera recording belonged to Boston.

"AS YOU KNOW recordings of operas are feasible only if performed live. Due to the length of "Lohengrin"—the shortest of the three acts uncut is nearly as long as a full symphony program—I felt the best way would be to put on each act at a concert.

"I know no instance outside Bayreuth, that the work has been performed entirely uncut, even in European cities. The 'Lohengrin' weekend is a true Festival idea, which lends itself to the relaxed and experimental atmosphere of the summer."

The complete list of works at next summer's Berkshire Festival was released at Mr. Leinsdorf's conference as well. It follows:

CHAMBER ORCHESTRA
(Conducted by Erich Leinsdorf)

BACH:—Brandenburg Concerto No. 4 (Silverstein, Dwyer, Pappoutsakis). Cantata No. 70, "Wachet! betet!" (Veronica Tyler, Beverly Wolff, Charles Bressler, Thomas Paul, Harvard Radcliffe Chorus, Elliot Forbes, Director. Cantata No. 140, "Wachet auf" (Veronica Tyler, Charles Bressler, Thomas Paul, Harvard Radcliffe Chorus), Cantata No. 174, "Ich liebe den Hochsten" (Beverly Wolff, Charles Bressler, Thomas Paul, Harvard Radcliffe Chorus). Concerto in D minor for Two Violins (Joseph Silverstein, Alfred Krips).

BEETHOVEN:—Piano Concerto No. 1 in C major (Claude Frank). Piano Concerto No 2 in B-flat, Op. 19 (Theodore Lettvin). Rondo in B-flat major (Theodore Lettvin).

GLUCK:—"Orfeo" Act II, Scene 2 (Beverly Wolff, Harvard Radcliffe Chorus).

HAYDN:—Cello Concerto in C major (Jules Eskin). Sinfonia Concertante (Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt).

MOZART:—Divertimento in B flat, K. 287. Concerto in E flat for Two Pianos, K. 365 (Vronsky and Babin). Piano Concerto No 8 in A, K. 414 (Malcolm Frager). Piano Concerto No. 9 in C, K. 415 (Malcolm Frager). Sinfonia Concertante, K. 364 (Joseph Silverstein, Burton Fine). Symphony No. 33, K. 319. Symphony No. 35, K. 385. Symphony No. 38, K. 504. Symphony No 39, K. 543.

FULL SYMPHONY
(Partial List)

BEETHOVEN:—Romance in F for Violin and Orchestra (Isaac Stern). Piano Concerto No. 3 in C minor (Eugene Istomin). Romance in G for Violin and Orchestra (Isaac Stern). Triple Concerto (Isaac Stern, Leonard Rose, Eugene Istomin). Violin Concerto (Isaac Stern). Choral Fantasia for Piano, Chorus and Orchestra (Rudolf Serkin). Piano Concerto No. 4 in G (Rudolf Serkin). Piano Concerto No. 5 in E flat (Van Cliburn). Overture, "Leonore" No. 2. Overture, "Leonore" No 3.

BRAHMS:—Symphony No. 2. Serenade, Op. 11.

DVORAK:—Violin Concerto (Isaac Stern). Cello Concerto (Leonard Rose).

FINE:—Toccata Concertante.

HINDEMITH:—Symphonic Metamorphosis.

KODALY:—Hary Janos Suite, "The Peacock" Variations

MENDELSSOHN:—Symphony No. 3 ("Scottish").

PISTON:—Symphony No. 8.

PROKOFIEV:—Symphony No. 6.

SCHUBERT:—Symphony No. 8.

SHOSTAKOVITCH:—Symphony No. 5

SIBELIUS:—Violin Concerto (Isaac Stern).

STRAUSS:—"Don Juan."

TCHAIKOVSKY:—Introduction to "The Queen of Spades." Symphony No. 4.

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The Lively Arts —

Tanglewood, No Less

By T. H. Parker

The sliding must be good on the slopes around the house where *Tanglewood Tales* was written, and possibly you can see a pung or two on the nearby roads. But in the mind's eye of Erich Leinsdorf, the 28th annual Berkshire Music Festival is already shaping up amidst visions of green lawns, the summer heat and shirtsleeve rehearsals.

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The festival will run from July 2 to August 22, the usual period of eight weeks. Though it will open with the familiar fortnight of chamber performances of music by Bach, Haydn, Mozart and some Beethoven and Gluck thrown in, it will close with an innovation.

On the last three days of the festival—August 20, 21, and 22— a complete, uncut concert version of Wagner's *Lohengrin* will be performed by Mr. Leinsdorf, the Boston Symphony and singers listed below.

The project will be undertaken in cooperation with RCA Victor which intends to make an eventual recording of the performance. It will be unusual, not only because opera is seldom heard at the Tanglewood shed, but — as Mr. Leinsdorf points out — because it has been six years since any complete opera has been recorded in this country with an American orchestra and an American chorus.

★

"As you know," Mr. Leinsdorf said, "recordings of symphonies and other classical works are feasible only if they are first performed live. Thus we have set the performance of *Lohengrin* for the final week of Tanglewood 1965. Due to the length of the work I felt that the best way would be to put on each act in one concert. The shortest of the three acts uncut is nearly as long as a full symphony program. I believe this will be the first time the complete work is performed in the entire Western hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities."

The cast will include Lucine Amara as Elsa; Rita Gorr, Ortrude; Sandor Konya, Lohengrin; Jerome Hines, King Henry; Calvin Marsh, Herald. The Chorus pro Music of Boston, directed by Alfred Patterson, will join the Boston Symphony and soloists for these performances. The actual recording will be done in Boston, at Symphony Hall, the following week.

Beethoven will be the man of the hour, next to Wagner. One of the central themes of the Berkshire Music Festival this season will be the performance of all of Beethoven's concerti, the two Romances for violin and orchestra, the Choral Fantasia for Piano, Chorus and Orchestra, and the Rondo in B-flat Major, thus making a cycle of the composer's complete works for solo instrument and orchestra.

The Beethoven works will not be performed as a festival-within-a-festival, however, but will be heard scattered across the season. "We will thus be able to present these works performed by outstanding soloists in stylistic contrast to works by composers of completely different musical schools," is the way Mr. Leinsdorf puts it.

★

Among the soloists will be Isaac Stern, Eugene Istomin, Leonard Rose, Rudolf Serkin, and Van Cliburn.

Otherwise, the programs for Tanglewood do not look very startling. Observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place.

For the first time since he became music director of the Boston Symphony, Mr. Leinsdorf will conduct Bach at Tanglewood. He states that after a performance of the Haydn "Applausus" cantata, he became convinced that Bach is feasible in the Music Shed. He says: "It had been my conviction for many years that Bach should be performed with a harpsichord. In the Haydn piece we used a slightly amplified harpsichord with the result that the sound of the instrument was undistorted and audible throughout the vast reaches of the shed. I am pleased to 'Bring Back Bach'."

Guest conductors for this season's festival will be Jean Martinson, Seiji Ozawa, Charles Munch and Leopold Stokowski. Mr. Martinson is conductor of the Chicago Symphony, Mr. Ozawa a former student at the Berkshire Music Center where he won the Koussevitzky Memorial conducting prize.

The second Festival of Contemporary American Music will be held at Tanglewood August 15 to 19. There will be a concert of Aaron Copland's music on August 17, in tribute to the composer's 25 years at Tanglewood. Works have been commissioned by the Music Center and the Fromm Foundation from Charles Dodge, Fred Myrow, James Randall and David Reck.

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Banner (e)
BENNINGTON, Vt.
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FEB 10 1965

Tanglewood Announces 25th Season

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the orchestra's Berkshire Music Center at Tanglewood here has announced plans for the center's 25th season which will run from June 27 through Aug. 22, concurrently with the Berkshire Festival.

The center has been reorganized for 1965. There are two major divisions, the Performance Department and the Tanglewood Institute, the latter being the larger in the 1965 season.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

JAN 3 1 1965

MUSICAL NOTES By Edgar S. Van Olinda

Tanglewood Plans Listed

By EDGAR S. VANOLINDA

Tentative plans for the 1965 Berkshire Music Festival at Tanglewood in the Berkshires, have been released. This is the 28th year since the Boston Symphony Orchestra first took part in the concerts in the Berkshire Hills in Western Massachusettes. The schedule includes eight weeks of concerts by the orchestra, chamber music concerts and the activities of the Berkshire Music Center, established in 1940. The festival will open Friday evening, July 2, and will end on Sunday afternoon, Aug. 22.

In outlining the major musical events for this summer's festival, Eric Leinsdorf said he would follow the established and popular plan of devoting the opening two weekend concerts to the use of orchestral music by Mozart, Beethoven, Gluck, Haydn and Bach, conducted by Mr. Leinsdorf. Guest conductors during the 1965 season will include Jean Martinson, Charles Munch, Seifi Ozawa, and Leopold Stowkowski

Soloists engaged for the festival are Malcolm Frager, Isaac Stern, Eugene Istomin, Leonard Rose, Rudolf Serkin, and Van Cliburn. Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual appearance in July.

The final weekend series of performances will be devoted to a concert version of Wagner's "Lohengrin," with Act 1 being performed on Friday evening Aug. 20; Act 2 on Saturday evening and Act 3 on Sunday afternoon. Soloists engaged are Lucine Amara, as Elsa; Rita Gorr, as Ortrude; Sandor Konya as Lohengrin; Jerome Hines as King Henry and Calvin Marsh as the Herald. The orchestra will be assisted by the Chorus pro Musica of Boston. Immediately following the final concert at Tanglewood, the orchestra, soloists and chorus will return to Symphony Hall, Boston to record "Lohengrin," during the last week in August for RCA-Victor.

The Indianapolis Times
D. 87,875 SUN. 99,455

FEB 1 1965

Henry Butler

Complete 'Lohengrin' Due At Berkshire Festival

TALK ABOUT publicity well in advance, I just got from the Boston Symphony's press department the announcement of next summer's Berkshire Festival at Tanglewood (Lenox, Mass.).

(N. B.: Local outfits would do well to emulate this example, instead of sometimes pleading for a story a couple of days before an event.)

Anyway, Tanglewood will open its '65 season July 2 with a chamber orchestra concert directed by Boston's Erich Leinsdorf.

(A separate one-page release lists a number of honors Leinsdorf received during 1964, including nomination as Musician of the Year by Music Business magazine.)

THE FESTIVAL will run eight weeks in July and August, concluding on Sunday afternoon, Aug. 22.

In that time, the Boston Symphony will give 24 concerts at 8 p. m. Fridays and Saturdays and 2:30 p. m. Sundays in the great Music Shed.

Leinsdorf will "follow the established and popular plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts with members of the Boston Symphony . . ." He will conduct a complete concert version of Wagner's "Lohengrin" on the concluding weekend, Aug. 20, 21 and 22.

He will present a goodly selection of Beethoven's major works for solo instruments and orchestra. He will also honor musically "significant anniversaries of Berg, Hindemith, Ravel and Sibelius."

THE RELEASE adds, "The Festival of Contemporary American Music given by the Berkshire Music Center in co-operation with the Fromm Music Foundation is scheduled for the last week of the Tanglewood season (Aug. 15-19)."

Included in the initial chamber orchestra programs will be works of Bach, Haydn, Mozart and Beethoven. For the Bach they're going to use a slightly amplified harpsichord (essential instrument in the Cantatas, particularly) which can be heard throughout the huge Shed.

The full-orchestra programs, covering a wide range of classic, romantic and modern works, will present such soloists as Isaac Stern, violinist; Leonard Rose, cellist, and Eugene Istomin, Ridolf Serkin and Van Cliburn, pianists.

Biggest project of the Festival will be the concert version of "Lohengrin."

ON THIS, the release quotes Leinsdorf: "Due to the length of the work—the shortest of the three acts uncut is nearly as long as a full symphony program—I felt that the best way would be to put each act on one concert. I believe that this will be the first time the complete work is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the 'Lohengrin' weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

The "Lohengrin" cast will comprise Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines and Calvin Marsh. After the Festival, the entire outfit will go to Boston's Symphony Hall to record the Wagner opera for RCA-Victor.

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Sunday Globe
BOSTON, Mass.
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Sunday Herald
BOSTON, Mass.
Circ. 281,586

JAN 3 1 1965

Tanglewood Concerts Open July 2

Beethoven's major works for solo instruments and orchestra and a complete, concert performance of Wagner's opera "Lohengrin" will be heard this Summer at the Berkshire Festival in Lenox.

Erich Leinsdorf and four guest conductors will direct the Boston Symphony in the 6000-seat Music Shed, site of the orchestra's Summer concerts.

The festival will begin on Friday evening, July 2, and conclude eight weeks later with the Wagner which will be spread over the week-end, Aug. 20-22.

Concerts are Friday and Saturday evenings at 8 and Sunday afternoons at 2:30.

The season will open with two week-ends of chamber orchestra concerts. Three Bach Cantatas will be on these programs and the Beethoven cycle will begin then with the first two piano concertos.

Soloists at the festival will as usual include principal players of the Boston Symphony. Others are pianists Claude Frank, Theodore Lettvin, Malcolm Frager, Eugene Istomin, Rudolf Serkin, Van Cliburn, and the duo team of Vronsky and Babin; violinist Isaac Stern, and cellist Leonard Rose.

Singers in the Wagner, which will be recorded for RCA Victor in Boston immediately following the close of the festival, will be Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines and Calvin Marsh. The Chorus pro Musica of Boston will be the choral group.

Guest conductors during the Summer will be Charles Munch, former music director of the Boston Symphony (July 25, 30-31); Jean Martinon of the Chicago Symphony (Aug. 7,14); Leopold Stokowski (Aug. 15), and Seija Ozawa (Aug. 6). Arthur Fiedler will conduct the Boston Pops at Tanglewood in July.

The Berkshire Music Center, the orchestra's Summer center for the advanced study of music, will run concurrently with the festival. The center will be observing its 25th anniversary.

The second Festival of Contemporary American Music will consist of five concerts Aug. 15-19. One program will be devoted to works of Aaron Copland as a tribute to the composer's 25 years at Tanglewood.

Four composers have been commissioned by the music center and the Fromm Foundation to write pieces for the festival - within - a - festival. They are Charles Dodge, Fred Myrow, James Randall and David Reck.

Leinsdorf will conduct all programs in the chamber orchestra series of six concerts July 2-11. Composers, works and soloists are as follows:

BACH: Brandenburg Concerto No. 4 (Joseph Silverstein, Doriot Anthony Dwyer, James Pappoutsakis); Cantata Nos. 70 "Wachet! betet!", No. 140 "Wachet auf," and No. 174 "Ich liebe den Hochsten" (Harvard-Radcliffe Chorus and Veronica Tyler, Beverly Wolff, Charles Bressler and Thomas Paul), Concerto in D minor for Two Violins (Silverstein, Alfred Krips).

BEETHOVEN: Piano Concertos No. 1 (Claude Frank) and No. 2 (Theodore Lettvin), Rondo in B-flat major (Lettvin).

GLUCK: "Orfeo," Act II, Scene 2 (Wolff, Harvard-Radcliffe).

HAYDN: Cello Concerto in C major (Jules Eskin), Sinfonia Concertante (Silverstein, Eskin, Ralph Gomberg, Sherman Walt).

MOZART: Divertimento, K. 287; Concerto for Two Pianos, K. 365 (Vronsky and Babin); Piano Concertos K. 414-415, (Malcolm Frager); Sinfonia Concertante, K. 364 (Silverstein, Burton Fine); Symphonies Nos. 33, [illegible]

A partial list of works to be performed by the full Boston Symphony and soloists in 18 concerts July 16-Aug. 22 is as follows:

BEETHOVEN: Romances in F and G for Violin and Orchestra (Isaac Stern); Piano Concertos No. 3 (Eugene Istomin), No. 4 (Rudolf Serkin) and No. 5 (Van Cliburn); Triple Concerto (Stern, Leonard Rose, Istomin); Violin Concerto (Stern); Choral Fantasia for Piano, Chorus and Orchestra (Serkin); "Leonore" Overtures Nos. 2 and 3.

BRAHMS: Symphony No. 2; Serenade, Op. 11. **DVORAK:** Violin Concerto (Stern); Cello Concerto (Rose).

FINE: Toccata Concertante. **HINDEMITH:** Symphonic Metamorphosis. **KODALY:** Hary Janos Suite; "The Peacock" Variations.

MENDELSSOHN: Symphony No. 3, "Scottish." **PISTON:** Symphony No. 8. **PROKOFIEV:** Symphony No. 6; **SCHUBERT:** Symphony No. 8; **SHOSTAKOVITCH:** Symphony No. 5.

SIBELIUS: Violin Concerto (Stern); **STRAUSS:** "Don Juan"; **TCHAIKOVSKY:** Introduction to "The Queen of Spades"; Symphony No. 4.

WAGNER: Excerpts from "Gotterdammerung" and the complete "Lohengrin" (Act I, Aug. 20; Act II, Aug. 21; Act III, Aug. 22, with Lucine Amara as Elsa; Rita Gorr as Ortrude; Sandor Konya as Lohengrin; Jerome Hines as King Henry; Calvin Marsh as the herald; and the Chorus pro Musica of Boston).

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

JAN 3 1 1965

Boston Symphony Orchestra Turns Thoughts to Summer

By R. C. HAMMERICH

Among the lovliest sights of the year are the headlines in February announcing the opening of the big league baseball training camps. Somehow, the air seems a little warmer after that.

Now we have another, earlier harbinger of the happy, hot season. It is a pair of Leinsdorfian January press conferences to announce preliminary plans for the Tanglewood season — eight weeks in July and August.

The conferences are gatherings in Symphony Hall, Boston, of reporters and Boston Symphony Orchestra staff personnel at which Erich Leinsdorf, music director, and the orchestra's press staff offer tasty bits of information to whet the appetite for the sumptuous summer fare cooked up at Tanglewood by the orchestra and its chief chef, Leinsdorf.

Special Projects

Next Thursday will be the press conference for the Berkshire Music Center for the advanced study of music.

Last Monday was the conference for the festival—the series of 24 concerts in the great, 6000-seat Shed on the spacious lawns of the 200—plus—acre estate owned by the orchestra.

Announced Monday were special projects, names of guest soloists and conductors and titles of 49 of the works to be conducted by Leinsdorf.

Off-the-Cuff

Leinsdorf did make some off-the-cuff remarks at the conference about the future of the festival which may be of more than passing interest.

He said, for instance, that "it is quite possible" that the Berkshire festival will change gradually to include performances in "related artistic fields"—ballet, perhaps.

. . . .That "we are not sitting by idly" in respect to plans for meeting possible competition from the Philadelphia Orchestra's summer festival at Saratoga, N. Y., planned to begin in 1966.

. . . .That the Saratoga and Berkshire festivals may compliment each other rather than compete. (He and Ormandy may work out a plan for an even swap of guest conducting appearances.)

. . . .That it is unlikely that opera will return to Tanglewood because "we don't have a house large enough" and because the logistics are a "great headache."

. . .That one reason more "extremely contemporary" music is not presented by the orchestra in the great Shed is that the Shed is too large— ". . .it is the wrong frame," he said, for the instrumentation of the new music. (The second Festival of Contemporary Music is scheduled for five days in the Theater-Concert hall at the start of the final week, Aug. 15-19.)

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

FEB 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

FEB 4 1965

1965 SCHEDULE AT TANGLEWOOD IS ANNOUNCED

LENOX—The 1965 Berkshire Festival at Tanglewood, summer home of the Boston Symphony Orchestra, will open on Friday evening, July 2 with a chamber orchestra concert under the direction of the orchestra's music director, Erich Leinsdorf.

The festival will run for eight weeks in July and August, concluding Sunday afternoon, Aug. 22. The Boston Symphony will give 24 concerts in the Music Shed on Friday and Saturday evenings at 8 and Sunday afternoons at 2:30.

The Berkshire Music Center, the orchestra's summer center for the advanced study of music, will be operated concurrently with the festival. This will be the 25 anniversary season of the Music Center.

In outlining the major musical events for this summer's festival, Mr. Leinsdorf said he would follow the established plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts with members of the Boston Symphony Orchestra. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend, Aug. 20, 21, 22.

Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel, and Sibelius will take place. The Festival of Contemporary American Music, given by the Berkshire Music Center in cooperation with the Fromm Music Foundation, is scheduled for the last week of the Tanglewood season, Aug. 15-19.

The first two concerts at Tanglewood will be devoted to the music of Mozart, including two piano concertos, No. 9, K. 415 and No. 8, K. 414, to be heard for the first time at the Berkshire Festival. These will be played by Malcolm Frager, who will be appearing with the orchestra at Tanglewood for the third consecutive year. Members of the Boston Symphony Chamber Players, principals of the Boston Symphony, will be soloists at the concert Sunday, July 4. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg, and Sherman Walt will be heard in works by Haydn and Mozart. Claude Frank, who played a number of concerts this winter with the Boston Symphony Chamber Players, has been invited by Mr. Leinsdorf to perform the Beethoven Piano Concerto No. 1.

For the first time since he became music director of the orchestra, Mr. Leinsdorf will conduct Bach at Tanglewood.

The orchestra's concertmaster, Joseph Silverstein, and Alfred Krips, assistant concertmaster, will be soloists in Bach's Concerto in D Minor for Two Violins July 9. At this concert the Boston Symphony's principal cellist, Jules Eskin, will be soloist in Haydn's Cello Concerto and Theodore Lettvin will be making his Tanglewood debut with performances of Beethoven's Rondo in B-flat and Piano Concerto No. 2. For the all-Bach concert July 11, Doriot Anthony Dwyer, principal flute; James Pappoutsakis, flute; and Mr. Silverstein will play the Brandenburg Concerto No. 4.

Mr. Leinsdorf has invited singers Veronica Tyler, Beverly Wolff, Charles Bressler, and Thomas Paul with the Harvard Glee Club and Radcliffe Choral Society to participate in Bach's Cantatas 70, 140, and 174 to be given July 10 and 11.

The concert of July 10 will be dedicated to the memory of C. D. Jackson, late trustee of the Boston Symphony Orchestra and senior vice president of Time, Inc. Appropriately, Mr. Leinsdorf has invited the duo pianists Vronsky and Babin, close friends of Mr. Jackson, to play Mozart's Concerto for Two Pianos, K. 365, at the memorial concert.

The entire orchestra will be at Tanglewood beginning with the festival's third weekend, July 16, 17 and 18. On July 17 Isaac Stern will return to Tanglewood for the first time since 1961 and play Beethoven's Romance in F for Violin and Orchestra and Dvorak's Violin Concerto. Eugene Istomin will perform the Beethoven Piano Concerto No. 3 July 18.

Leonard Rose will join his colleagues, Mr. Stern and Mr. Istomin, in the fourth week of Tanglewood concerts. They will be heard together July 25 with Charles Munch conducting Beethoven's Triple Concerto. On July 23 Mr. Rose will play the Dvorak Cello Concerto with Mr. Leinsdorf and the Boston Symphony, and the following evening Mr. Stern will be heard twice in Beethoven's Romance in G for Violin and Orchestra and the Sibelius Violin Concerto.

Mr. Stern's last appearance next summer will be Aug. 1, when he plays the Violin Concerto by Beethoven.

Rudolf Serkin will make two appearances Aug. 8, playing Beethoven's Choral Fantasia for Piano, Chorus and Orchestra and the Piano Concerto No. 4. Van Cliburn will be heard Aug. 14, when he visits Tanglewood for a performance of the Piano Concerto No. 5 by Beethoven.

The music presented at this summer's Berkshire Festival will range from baroque, classical and romantic to the contemporary period with significant works of modern composers scheduled for performance. Aaron Copland, Irving Fine, Zoltan Kodaly, and Walter Piston, along with earlier 20 Century composers Berg, Hindemith, Ravel, and Sibelius will be presented in the last six weeks of the festival.

The second Festival of Contemporary American Music, Aug. 15-19, will consist of five concerts, including a program of Aaron Copland's chamber music. The Copland concert will be given Aug. 17 as a tribute to Mr. Copland's 25 years at Tanglewood. Four works have been commissioned by the Music Center and Fromm Foundation for this "festival within a festival." The commissioned composers are Charles Dodge, a member of the Berkshire Music Center in 1964; Fred Myrow, James Randall, and David Reck.

Mr. Leinsdorf, who will conduct all of the chamber orchestra programs, has invited Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski to be guest conductors during the six weeks of concerts with the full Boston Symphony. Dr. Munch is scheduled to conduct on July 25, 30 and 31. Mr. Martinon, conductor of the Chicago Symphony Orchestra, will be guest conductor Aug. 7 and 14 in his first Berkshire Festival appearances with the Boston Symphony Orchestra. The young Japanese conductor, Seiji Ozawa, will conduct the orchestra Aug. 6. Mr. Ozawa studied at the Berkshire Music Center in 1960, when he received the Koussevitzky Memorial Conducting Prize.

Mr. Stokowski will be at Tanglewood Aug. 15. Arthur Fiedler, conductor of the Boston Pops Orchestra, will make his annual festival appearance in July for the Boston Pops at Tanglewood concert.

Act I of Wagner's "Lohengrin" will be given Friday evening, Aug. 20; Act II Saturday evening, Aug. 21; and Act III Sunday afternoon, Aug. 22. The cast will include Lucine Amara as Elsa; Rita Gorr, Ortrude; Sandor Konya, Lohengrin; Jerome Hines, King Henry; Calvin Marsh, Herald. The Chorus pro Musica of Boston, will join the Boston Symphony and soloists for this performance.

Immediately following the last concert at Tanglewood, the orchestra, soloists and chorus will return to Symphony Hall in Boston to record "Lohengrin" during the last week in August for RCA Victor.

Chicago's AMERICAN
Always on Top of the News
D. 438,422 S. 540,180

FEB 1 1965

CHICAGO DAILY NEWS
D. 496,980 S. 492,211

FEB 1 1965

JEAN MARTINON has been engaged as guest conductor of the Boston Symphony for the 1965 season of the Berkshire Festival, on Aug. 7 and 14. Seiji Ozawa will be a Tanglewood guest on Aug. 6. Other conductors picked by Erich Leinsdorf, festival director, are Charles Munch and Leopold Stokowski. The Festival of Contemporary Music given in cooperation with the Fromm Music Foundation is scheduled for Aug. 15-19. Leinsdorf will conduct a complete concert version of "Lohengrin" in three successive programs, Aug. 20, 21 and 22. The festival will run for eight weeks, July 2-Aug. 22.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

FEB 23 1965

Wagner's 'Lohengrin' Scheduled As Tanglewood's Last Summer Concert

One of the major projects of the summer at Tanglewood will be the presentation of a complete concert version of Wagner's "Lohengrin" on the final weekend of the summer series by the Boston Symphony Orchestra under the direction of Erich Leinsdorf.

* * *

SCHEDULED for performance on the evenings of Aug. 20 and 21 and the afternoon of Aug. 22, "Lohengrin" will be given with assisting soloists and the Chorus pro Musica of Boston, directed by Alfred Nash Patterson, aiding the Boston Symphony.

Soloists will be Lucine Amara as Elsa; Rita Gorr, Ortrude; Sandor Konya as Lohengrin; Jerome Hines, King Henry; Calvin Marsh, Herald. One act of the work will be presented at each of the three concerts and following the final concert at Tanglewood the orchestra, soloists and chorus will return to Symphony Hall, Boston, to record "Lohengrin" during the last week in August for RCA Victor.

Featured instrumental soloists scheduled to appear wih the Boston Symphony Orchestra during the season at Tanglewood are pianists Rudolph Serkin and Van Cliburn; duo-pianists Vronsky and Babin; Malcolm Frager, Theodore Lettvin and Claude Frank, pianists.

* * *

ISAAC STERN, violinist; Leonard Rose, cellist; and Eugene Istomin, pianist, will perform the Beethoven "Triple Concerto" under Dr. Charles Munch on July 25 and each will be heard individually on other programs.

Also appearing as soloists will be orchestra members Joseph Silverstein and Alfred Krips, concertmaster and assistant concertmaster of the orchestra; and other principal players of the symphony — Burton Fine, Jules Eskin, Ralph Gomberg and Sherman Walt, Doriot Anthony Dwyer and James Pappoutsakis.

Serkin will make two appearances on Aug. 8 playing Beethoven's "Choral Fantasia for piano, chorus and orchestra" and the "Piano Concerto number 4."

* * *

CLIBURN WILL PLAY the "Piano Concerto number 5," Beethoven, on Aug. 14.

Duo-pianists Vronsky and Babin will play Mozart's "Concerto for Two Pianos, K. 365" at a July 10 concert dedicated to the memory of C. D. Jackson, late trustee of the Boston Symphony Orchestra.

Malcolm Frager will appear in the two piano concertos, Numbers 9 and 8 of Mozart at the first two concerts of the Tanglewood season July 2 and 3.

Works of Haydn and Mozart will be heard July 4 with the Boston Symphony Players as soloists and Claude Frank playing the Beethoven "Piano Concerto number 1."

Silverstein and Krips will be soloists in the Bach "Concerto in D minor for Two Violins" on July 9. At the same concert Eskin, principal cellist of the orchestra, will be soloist in the Haydn "Cello Concerto" and Lettvin will make his Tanglewood debut with performances of Beethoven's "Rondo in B-flat and Piano Concerto number 2."

* * *

THE "BRANDENBURG Concerto number 4" to be presented at an all-Bach concert July 11 will feature as soloists Mrs. Dwyer, Pappoutsakis and Silverstein.

Soloists with the Harvard Glee Club and Radcliffe Choral Society singing the Bach cantatas 70, 140 and 174 July 10 and 11 will be singers Veronica Tyler, Beverly Wolff, Charles Bressler and Thomas Paul.

Stern will appear with the orchestra at Tanglewood for the first time since 1961 on July 17 when he will play Beethoven's "Romance in F" for violin and orchestra and the Dvorak "Violin Concerto." On July 23 he will play the Beethoven "Romance in G" for violin and orchestra and the Sibelius "Violin Concerto" and his last appearance will be on Aug. 1 when he plays the "Violin Concerto" by Beethoven.

Eugene Istomin will perform the Beethoven "Piano Concerto number 3" on July 18. Rose will play the Dvorak "Cello Concerto" with Leinsdorf and the Symphony July 23.

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Morning Globe
BOSTON, Mass.
Circ. 202,711

FEB 2 1965

Plans for Summer

Erich Leinsdorf will announce plans for the Berkshire Music Center, the Boston Symphony's Summer school of music, Thursday at a luncheon meeting of music groups in the Midtown Motor Inn.

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Sunday Star-Ledger
NEWARK, N. J.
SUN. 377,132

2 1 1965

Long Island Press
JAMAICA, N. Y.
D. 304,330 SUN. 365,701

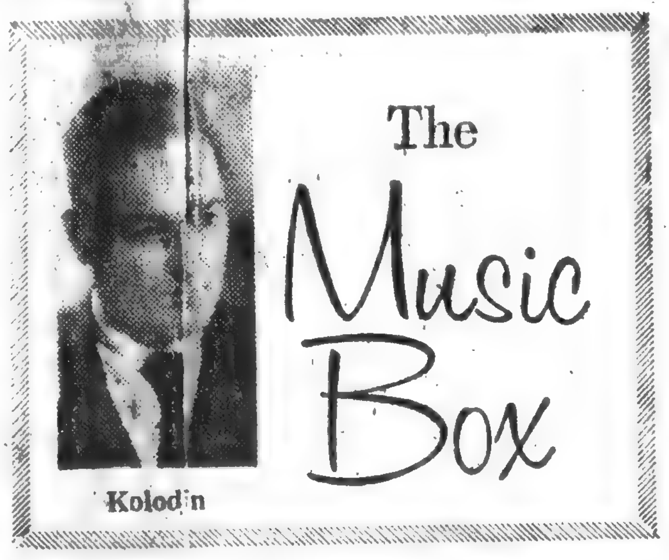
FEB 2 1 1965

Leinsdorf plan strikes new key for musicians

By IRVING KOLODIN

[illegible]dership has been so much a part [illegible] the summer activities of the Boston Symphony Orchestra at its Berkshire County (Mass.) home, that it [illegible] be considered almost self-perpetuating. Not only was it the first [illegible] orchestra to undertake a [illegible] festival in suitably pastoral surroundings, it was also the first [illegible] orchestra to assume that [illegible] function went further than merely performing the best way it knew how, [illegible] had an obligation to train composers, conductors, and performers as [illegible]

However, there is little danger that progress will follow merely with "more of the same" while Erich Leinsdorf is music director of the Boston Symphony Orchestra and, by charter of that post, director of the Berkshire Music Center at Tanglewood.



Kolodin

Whereas some of the innovations initiated by his predecessors came from advisors and educational specialists, Leinsdorf has shown himself to have as much interest in improving the breed of future musicians as any full-time educator.

That, certainly, is the implication of a recent communication from Boston setting forth plans and intentions for the forthcoming season of Tanglewood's educational activities says Leinsdorf: "During my third summer as Director of the Berkshire Music Center I have suggested a new approach to our task.

* * *

ELABORATING on his thesis, Leinsdorf outlined the policy to be initiated on behalf of the one hundred instrumentalists, singers and composers who make the center's performance department.

"Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit." Out of its own resources and contributions from interested patrons, the Berkshire Music Center will expend $500 on each of the hundred fellows, or a total of $50,000. A "fellow" is described as a musician who "has finished his formal training and begun his professional career."

Erich Leinsdorf . . . innovator

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

MAR 2 6 1965

Tanglewood Program Passing Is a Treat

By WENDY LINSCOTT

One of the most rewarding and enjoyable jobs available during the summer to young people in the Berkshires is the position of program girl or male usher at Tanglewood.

As a program girl or an usher you are exposed to music ranging from Bach to the Boston Pops and to such musical greats as Erich Leinsdorf, Van Cliburn, and Eugene Ormandy. There is constant variety provided by the different moods of the various concerts: the glamour of "long-gown" night, when the girls wear floor-length gowns in honor of a special guest star; the smaller, more intimate concert series in the Theater Concert Hall; the excitement of semiformal evening programs in the Shed; the warm, sunny (usually) Sunday afternoon concerts. Each is distinctly different; together they give you a picture of all the phases of Tanglewood.

Apart from the exposure to music at its best, working at Tanglewood is fun. The last-minute rush for programs and seats before the concert begins, the bright lights, the famous people, the very thought that you are part of a music festival that attracts people from all over the nation, and even the world, are all inherent aspects of the job.

You have contact with as diverse a cross-section of humanity as can be found anywhere, from the three-year-old who would much rather be home playing to the devoted music lovers of all ages. It is a rather nice feeling to know that you have been of some aid to such people, if only to tell them where their seats are or how long the intermission lasts.

There is also, however, that awful feeling of dismay when you realize that you've sent someone to the wrong side of the Shed or referred him to an usher instead of a first-aid attendant. Then, of course, there is the feeling of complete helplessness as 20 ten-year-old campers descend on you from all sides to battle over your half-dozen remaining programs.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Commerce Digest
BOSTON, Mass.
Monthly Circ. 12,000

MAR 1965

Visitors to Lenox for a summer concert at the Tanglewood shed, one of the many tourist attractions in Massachusetts. The state seeks additional funds to promote such events.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

APR 1 1965

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Singing with the Chorus Pro Musica from Wellesley are Mrs. Charles W. Close of 4 Arnold rd., Mrs. Sheldon Cooperman of 12 Dinsmor rd. and Miss Margaret Styer of 554 Washington st. Mr. Patterson will be assisted in preparations for the Lohengrin production by Donald Teeters, organist and choirmaster of St. Andrew's Church in Wellesley.

The Chorus is now auditioning male voices for this project. Applicants may attend rehearsals on Monday evenings at 645 Boylston st. Travel, board and room at Tanglewood will be provided and each singer will receive a fee for the recording sessions. For further information, the telephone number is 267-7442.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 534,556 SUN. 971,225

APR 4 1965

Tanglewood lists Classics, moderns

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The festival in the Berkshires will open July 2 with chamber music concerts devoted to Mozart. Erich Leinsdorf will also return Bach to the early programs—his first since becoming director of the festival. Cantatas will be sung July 10-11, instrumental works, July 9.

Within the festival will be a Beethoven observance in which all the concerti, the two violin Romances and the Choral Fantasia and B Flat Rondo for piano.

Contemporary works will be scattered through the eight-week season with a festival within a festival, Aug. 15-19. Aaron Copland's [illegible] at Tanglewood will be marked by his music, Aug. 11. Fromm foundation commissions for the contemporary festival have gone to Charles Dodge, Fred Myrow, James Randall and David Reck.

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Singers for "Lohengrin" will be Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines and Calvin Marsh.

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Sunday Star-Ledger
NEWARK, N. J.
SUN. 377,132

FEB 21 1965

Long Island Press
JAMAICA, N. Y.
D. [illegible]04,330 SUN. 365,701

FEB 21 1965

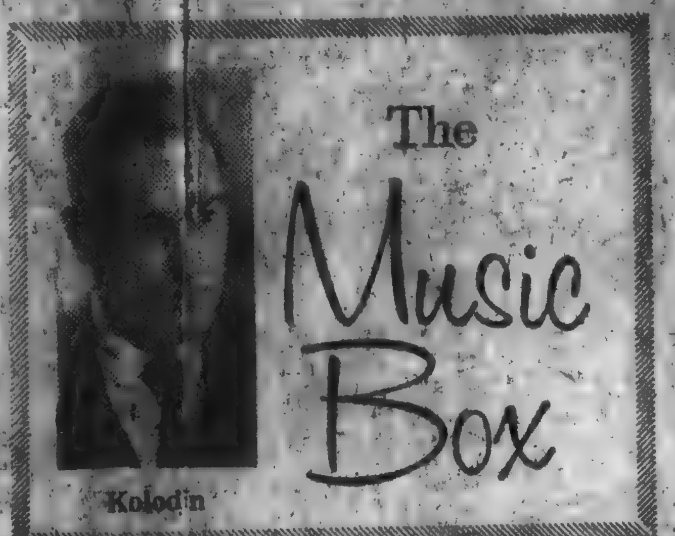
Leinsdorf plan strikes new key for musicians

By IRVING KOLODIN

Leadership has been so much a part of the summer activities of the Boston Symphony Orchestra at its Berkshire County (Mass.) home, that it might be considered almost self-perpetuating. Not only was it the first American orchestra to undertake a summer festival in suitably pastoral surroundings, it was also the first American orchestra to assume that its function went further than merely performing the best way it knew how, that it had an obligation to train composers, conductors, and performers as well.

However, there is little danger that progress will follow merely with "more of the same" while Erich Leinsdorf is music director of the Boston Symphony Orchestra and, by charter of that post, director of the Berkshire Music Center at Tanglewood.

Whereas some of the innovations initiated by his predecessors came from advisors and educational specialists, Leinsdorf has shown himself to have as much interest in improving the breed of future musicians as any full-time educator.



Kolodin

That, certainly, is the implication of a recent communication from Boston setting forth plans and intentions for the forthcoming season of Tanglewood's educational activities says Leinsdorf: "During my third summer as Director of the Berkshire Music Center I have suggested a new approach to our task.

* * *

ELABORATING on his thesis, Leinsdorf outlined the policy to be initiated on behalf of the one hundred instrumentalists, singers and composers who make the center's performance department.

"Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit." Out of its own resources and contributions from interested patrons, the Berkshire Music Center will expend $500 on each of the hundred fellows, or a total of $50,000. A "fellow" is described as a musician who "has finished his formal training and begun his professional career."

Erich Leinsdorf . . . innovator

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

MAR 26 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4300

News-Times (e)
DANBURY, Conn.
Circ. 23,828

MAR 5 1965

1965 Berkshire Festival Schedule Is Announced

By ROBINA CLARK

While the snow still blankets much of New England and the wind whistles among the Berkshire Hills, comes the announcement that the 1965 Berkshire Festival at Tanglewood in Lenox, Mass. will open July 20.

The first program will be a chamber orchestra concert under the direction of the orchestra's music director, Erich Leinsdorf.

Thomas D. Perry Jr., manager of the Boston Symphony, has announced that the festival will run for eight weeks in July and August. Twenty-four concerts will be performed by the orchestra on Friday and Saturday evenings at 8, and Sunday afternoons at 2:30 in the music shed.

The Berkshire Music Center, marking its 25th season, will be operating concurrently with the festival.

Major events scheduled for the 28th Berkshire Festival will include a complete concert version of Wagner's "Lohengrin." This will be given during the final weekend of the festival, on Aug. 20, 21 and 22.

This festival of contemporary American music will be given by the music center in cooperation with the Fromm Music Foundation, also scheduled for the festival's final week. The festival also will include the performance of Beethoven's major compositions for solo instruments and orchestra; as well as the musical observance of significant anniversaries of Berg, Hindemith, Ravel and Sibelius.

First Two Weeks

The first two weeks of the season will be devoted to chamber music concerts performed by members of the Boston Symphony Orchestra.

The first two concerts will be devoted to music of Mozart. This will include two piano concertos, No. 9 K 415 and No. 8 K 414, which will be heard for the first time at a Berkshire Festival. They will be performed with orchestra by Malcolm Frager. He is appearing at Tanglewood for his third consecutive year.

Soloists in the July 4 concert will be the following orchestra members: Joseph Silverstein, Burton Fine, Ralph Gomberg and Sherman Walt. They will perform the Beethoven Piano Concerto No. 1.

Back at Tanglewood

For the first time since he became music director of the Boston Symphony, Leinsdorf will conduct Bach at Tanglewood. On July 9 the orchestra's concert master, Joseph Silverstein, and its assistant concertmaster, Alfred Krips, will be soloists in Bach's Concerto in D minor for two violins. Jules Eskim, the orchestra's principal cellist, will play Haydn's cello concerto. Theodore Lettvin, pianist making his debut at Tanglewood, will perform Beethoven's Rondo in B flat and Piano Concerto No. 2.

For the all-Bach concert on July 11, Doriot Anthony Dwyer, principal flutist, James Pappoutsakis, flutist and Silverstein will play the Brandenburg Concerto No. 4.

On July 10 and 11, three of Bach's Cantatas 79, 140 and 174 will be given by singers Veronica Tyler, Beverly Wolff, Charles Bressler, Thomas Paul, the Harvard Glee Club and the Radcliffe Choral Choir.

The July 10 concert will be a memorial to C.D. Jackson, late trustee of the Boston Symphony. It will feature the duo pianists, Vronsky and Babin, in Mozart's Concerto for two pianos, K 365.

Stern, Rose, Istonin

For the concerts by the full Boston Symphony Orchestra, a distinguished group of soloists will be heard. On July 17, Isaac Stern will perform Beethoven's Romance in F for Violin and Dvorak's Violin Concerto. On July 18, Eugene Istomin will perform Beethoven's Piano Concerto No. 3. On July 25, Leonard Rose, with Stern and Istonnin, will perform Beethoven's Triple Concerts with Charles Munch conducting.

On July 23, Rose will be soloist in Dvorak's Cello Concerto with Leinsdorf conducting. On July 24, Stern will perform Beethoven's Romance in G for Violin and Orchestra and the Sibelius Violin Concerto.

The schedule of soloists for August will bring back Stern on August 1 for his last appearance at this year's festival, in Beethoven's Violin Concerto. On August 8, Rudolf Serkin will make two appearances, performing Beethoven's Choral Fantasia for piano, chorus and orchestra and the Piano Concerto No. 4. Van Cliburn will be heard on Aug. 14 in a performance of the Piano Concerto No. 5 by Beethoven, completing the cycle of concerti by this company.

Contemporary Music

The music to be presented during the season will range from the baroque, classical and romantic, to the contemporary period with significant works by modern composers. Music by Aaron Copland, Irving Fine, Zoltan, Kolody and Walter Piston, along with earlier 20th century composers, Berg, Hindemith, Ravel and Sibelius, are scheduled for performance during the last six weeks of the festival.

Five concerts, including a program of Aaron Copland's chamber music, have been arranged for the second Festival of Contemporary Music from Aug. 15 through 18.

The Copland concert on Aug. 17 will be given as a tribute to the composer's 25 years at Tanglewood. Four works by Fred Myrow, James Randall and David Beck have been commissioned by the Music Center and Fromm Foundation for this "Festival Within a Festival."

Great Conductors

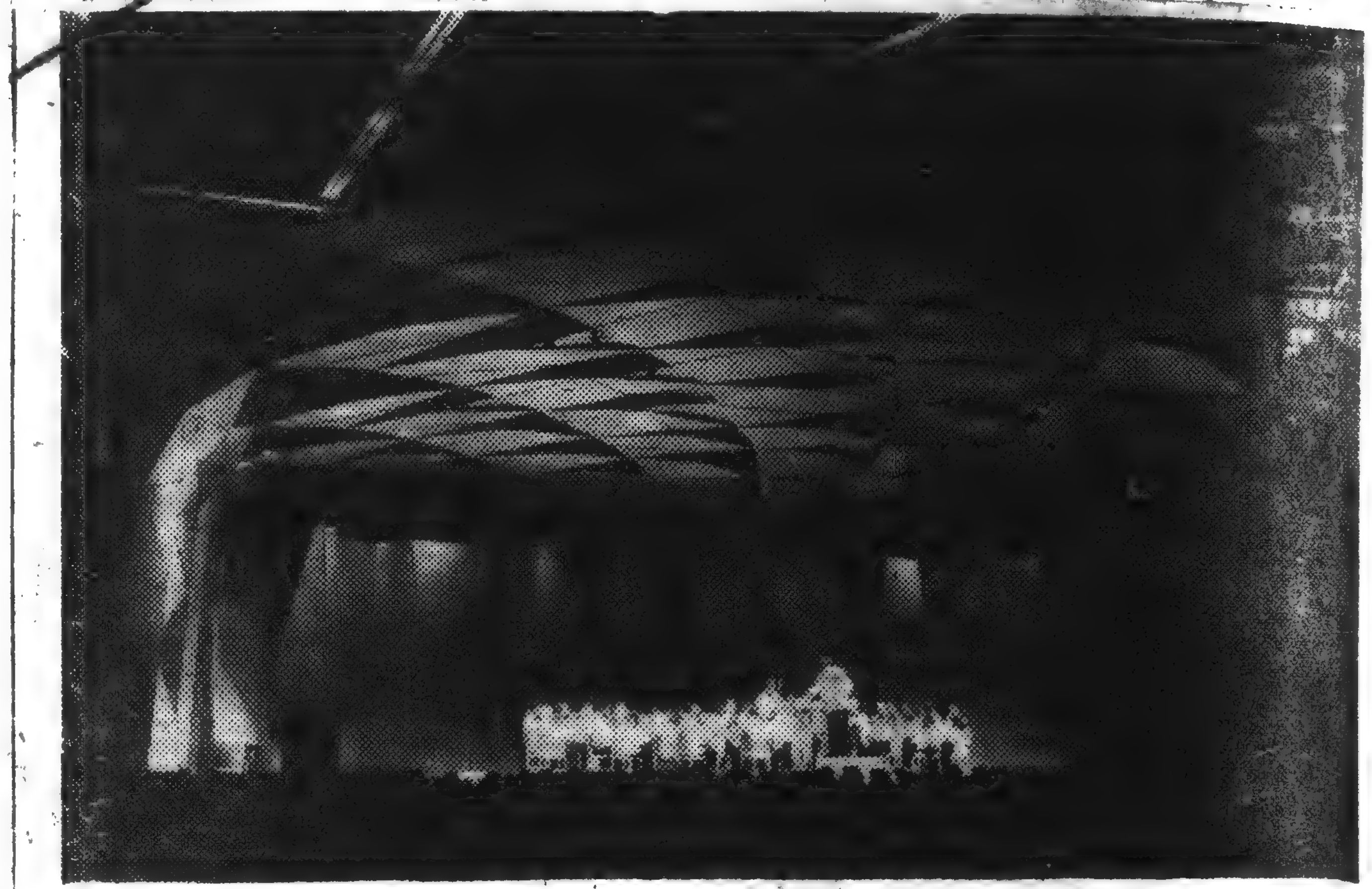
Leinsdorf, who will conduct all of the chamber orchestra programs, has invited Jean Martinon, Charles Munch, Seiji Ozawa and Leopold Stokowski to be guest conductors during the six weeks of concerts with the full Boston Symphony.

Dr. Munch will conduct on July 25, 30 and 31; Martinon, conductor of the Chicago Symphony, on Aug. 7 and 14; Ozawa, the young Japanese conductor, on Aug. 6, and Stokowski on Aug. 15. Arthur Fiedler, conductor of the Boston Pops, will make his annual Festival appearance in July.

Act I of "Lohengrin" will be given the evening of Aug. 20; Act II, Aug. 21, and Act III, Aug. 22. The cast will include Lucine as Elsa; Rita Gorr, Ortrude; Sandor Konya, Lohengrin; Jerome Hines, King Henry; Calvin Marsh, Herald. The Chorus pro Musica of Boston, Alfred Nash Patterson, director, will join the Boston Symphony and soloists for this performance.

Times (e)
HARTFORD, Conn.
Circ. 128,545

APR 10 1965



BOSTON SYMPHONY as it appears in Summer evening concert at Tanglewood.

Tanglewood Summer Music Scheduled

PROGRAMS which the Boston Symphony Orchestra will present at its 24 concerts during the eight-week 1965 Berkshire Festival season are announced herewith by Erich Leinsdorf, music director. All concerts will take place on Fridays and Saturdays at 8 p.m. and Sundays at 2:30 in the 6000-seat Music Shed at Tanglewood, the 210-acre estate in Lenox, Mass., Summer home of the Orchestra.

Mr. Leinsdorf also will continue the Saturday morning Open Rehearsals in the Music Shed at 10 a.m. given for the benefit of the Orchestra's Pension Fund.

* * *

Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weekends (July 2-3-4, July 9-10-11) to chamber orchestra concerts with members of the Boston Symphony Orchestra, including works by Bach, Mozart, Haydn and Beethoven. The remaining six weekends will involve the full Boston Symphony.

Mr. Leinsdorf will conduct the six chamber orchestra programs and 11 of the 18 programs by the full orchestra. Guest conductors will be Eleazar de Carvalho, Jean Martinou, Charles Munch, Seiji Ozawa, and Leopold Stokowski.

* * *

Beethoven's major compositions for solo instruments and orchestra will be performed at this Summer's festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend Aug. 20-21-22.

A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

In the following schedule the conductor is listed after the date, and the composer of each work played follows in capital letters; soloists are in parentheses.

July 2: LEINSDORF: MOZART Symphony No. 33, K. 319; Piano Concerto No. 9 in C, K. 415 (Malcolm Frager); Symphony No. 38 in D, K .504.

July 3: LEINSDORF: MOZART Divertimento in B, flat, K. 287; Piano Concerto No. 8 in A, K 414 (Frager); Symphony No. 39 in E flat, K. 543.

July 4: LEINSDORF: HAYDN Sinfonia Concertante (Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt); BEETHOVEN Piano Concerto No. 1 in C (Claude Frank); MOZART Sinfonia Concertante, K. 364 (Silverstein, Burton Fine).

July 9: LEINSDORF: BACH Concerto in D minor for Two Violins (Silverstein, Alfred Krips); HAYDN Cello Concerto in C (Eskin); BEETHOVEN Piano Concerto No. 2 in B flat, Op. 19 (Theodore Lettvin); MOZART Symphony No. 35, K. 385.

July 10: LEINSDORF: GLUCK Orfeo, Act II, Scene 2 (Veronica Tyler, Beverly Wolff, Harvard Glee Club-Radcliffe Choral Society); MOZART Concerto in E flat for Two Pianos, K. 365 (Vronsky and Babin); BACH Cantata 140, "Wachet auf" (Tyler, Wolff, Charles Bressler, Thomas Paul, Harvard-Radcliffe).

July 11: LEINSDORF: BACH Cantata 145 (Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe); Brandenburg Concerto No. 4 (Silverstein, Doriot Anthony Dwyer, James Pappoutsakis); Cantata 70, "Wachet! betet!" (Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe).

July 16: LEINSDORF: BEETHOVEN Symphony No. 8; KODALY Peacock Variations; WAGNER Excerpts from "Gotterdammerung."

July 17: LEINSDORF: Fine Toccata Concertante; BEETHOVEN Piano Concerto No. 3 in C minor (Eugene Istomin); BRAHMS Symphony No. 2.

July 18: LEINSDORF: WEBER Overture to "Oberon"; BEETHOVEN Romance in F (Isaac Stern); DVORAK Violin Concerto (Stern); STRAUSS Dance of the Seven Veils from "Salome"; KODALY Suite from "Hary Janos."

July 23: LINSDORF: DVORAK Cello Concerto (Leonard Rose); TCHAIKOVSKY Symphony No. 4.

July 24: LEINSDORF: MENDELSSOHN Symphony No. 3, "Scotch"; BEETHOVEN Romance in G (Stern); SIBELIUS Violin Concerto (Stern).

July 25: OZAWA: Program to be announced.

July 30: MUNCH: VIVALDI Concerto Grosso Op. 3, No. 11; SIBELIUS Symphony No. 7; HONEGGER Symphony No. 4; ROUSSEL Bacchus and Ariane.

July 31: LEINSDORF: TCHAIKOVSKY Prelude, "The Queen of Spades"; PROKOFIEV Symphony No. 6; BEETHOVEN Violin Concerto (Stern).

Aug. 1: MUNCH: MENDELSSOHN Symphony No. 5; FRANCK Symphonic Variations (Nicole Henriot - Schweitzer); RAVEL Piano Concerto (Henriot-Schweitzer); RAVEL La Valse.

Aug. 6: MARTINON: WEBER Overture, "Der Freischutz"; SCHUMANN Symphony No. 1; RAVEL Le Tombeau de Couperin; DEBUSSY La Mer.

Aug. 7: MARTINOU: MARRTINOU Overture for a Greek Tragedy; STRAVINSKY Jeu de Cartes; BERLIOZ Fantastic Symphony.

Aug. 8: LEINSDORF: BEETHOVEN Choral Fantasia for Piano, Chorus and Orchestra (Rudolf Serkin); BARTOK Concerto for Orchestra; BEETHOVEN Piano Concerto No. 4 (Serkin).

Aug. 13: DE CARVALHO: HAYDN Symphony No. 99; LUTOSLAWSKI Jeux Venitiens; STRAVINSKY Le Sacre du Printemps.

Aug. 14: LEINSDORF: STRAUSS Don Juan; COPLAND Music for a Great City; BEETHOVEN Piano Concerto No. 5 (Van Cliburn).

Aug. 15: STOKOWSKI: BACH Passacaglia and Fugue in C minor; SCHUBERT Symphony No. 8; SHOSTAKOVITCH Symphony No. 5.

Aug. 20: LEINSDORF: BEETHOVEN Overture, Leonore No. 2; WAGNER Lohengrin, Act I (Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus pro Musica).

Aug. 21: LEINSDORF: WAGNER Lohengrin, Act II (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica).

Aug. 22: LEINSDORF: BEETHOVEN Overture, Leonore No. 3; WAGNER Lohengrin, Act III (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN BAY NEWS
Saturday, April 10, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, April 10, 1965

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

APR 1 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

APR 1 0 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Saturday, April 10, 1965

NewEnglandNewsclipAgency,Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

APR 1 0 1965

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Banner (e)
BENNINGTON, Vt.
Circ. 5,191

APR 1 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 109,204

APR 1 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Mercury (e)
MEDFORD, Mass.
Circ. 7,823

APR 1 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
MALDEN, Mass.
Circ. 10,720
APR 1 3 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, April 17, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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TROY MORNING RECORD
Saturday, April 17, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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TROY TIMES RECORD
Saturday, April 17, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, April 18, 1965

NewEnglandNewsclipAgency,Inc.
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Morning Globe
BOSTON, Mass.
Circ. 202,711

APR 2 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Review
DARIEN, Conn.
Weekly Circ. 3,898

APR 2 9 1965

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAY 1965

WILLIAMS ALUMNI REVIEW
WILLIAMSTOWN, MASS.
QUARTERLY 12,000

MAY 1965

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAY 1965

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

MAY 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200C

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

MAY 1 4 1965

BETHLEHEM, PA.
GLOBE-TIMES
D. 30,500

MAY 2 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Press (e)
BRISTOL, Conn.
Circ. 14,611

JUN 3 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUN 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

JUN 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,717

APR 1 9 1965

Notes and Footnotes

route . . . Handsome touring atlas just published by Texaco with vacation information covering U.S., Canada and Mexico. Includes the Berkshires, plus photograph of Tanglewood's crowded lawn during an afternoon concert of the Boston Symphony Orchestra . . . Thought

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PROVIDENCE, R.I.
RHODE ISLAND HERALD
W. 12,411 (J)

APR 2 3 1965

BERKSHIRE FESTIVAL 1965

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra and of the Berkshire Festival at Tanglewood (Lenox, Mass.), has announced the Orchestra's complete programs of 24 concerts during the eight-week 1965 Festival season. From July 2 through August 22 the Boston Symphony Orchestra will play on Friday and Saturday nights at 8 P.M. and Sundays at 2:30 P.M. The first two weekends (July 2-3-4, July 9-10-11) will be devoted to chamber orchestra concerts, including works by Bach, Mozart, Haydn and Beethoven. The remaining six weekends will consist of concerts by the full Boston Symphony. Mr. Leinsdorf will conduct the chamber orchestra programs and 11 of the 18 programs by the full Orchestra. Guest conductors will be Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

APR 1 0 1965

Leinsdorf Announces Program For 24 Tanglewood Concerts

Erich Leinsdorf, music director of the Boston Symphony Orchestra and of the Berkshire Festival at Tanglewood, has announced the complete programs which the orchestra will present at its 24 concerts during the eight-week 1965 Berkshire Festival season.

From July 2 through August 22 the Boston Symphony Orchestra will be heard Friday and Saturday evenings at 8 and Sunday afternoons at 2:30. All concerts will be held in the 6,000-seat music shed at Tanglewood, in Lenox. Mr. Leinsdorf will also continue the Saturday morning open rehearsals in the Music Shed at 10. They are given for the benefit of the orchestra's pension fund.

Bach Is First

In outlining the major musical events of this summer's festival, Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weekends to chamber orchestra concerts with members of the Boston Symphony Orchestra, including works by Bach, Mozart, Haydn and Beethoven.

The remaining six weekends will consist of concerts by the full Boston Symphony. Mr. Leinsdorf will conduct the six chamber orchestra programs and 11 of the 18 programs by the full orchestra. Guest conductors will be Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski.

Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. A complete concert version of Wagner's "Lohengrin" will be given the final weekend.

A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

The program:

July

2—Leinsdorf: Mozart, Symphony No. 33, K. 319; Piano Concerto No. 9 in C, K. 415 (Malcolm Frager); Symphony No. 38 in D, K. 504.

3—Leinsdorf: Mozart, Divertimento in B flat, K. 287; Piano Concerto No. 8 in A, K. 414 (Frager); Symphony No. 39 in E flat, K. 543.

4—Leinsdorf: Haydn Sinfonia Concertante (Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt); Beethoven Piano Concerto No. 1 in C (Claude Frank); Mozart Sinfonia Concertante, K. 364 (Silverstein, Burton Fine).

9—Leinsdorf: Bach Concerto in D minor for Two Violins (Silverstein, Alfred Krips); Haydn Cello Concerto in C (Eskin); Beethoven Piano Concerto No. 2 in B flat, Op. 19 (Theodore Lettvin); Mozart Symphony No. 35, K. 385.

10—Leinsdorf: Gluck, Orfeo, Act II, Scene 2 (Veronica Tyler, Beverly Wolff, Harvard Glee Club-Radcliffe Choral Society); Mozart Concerto in E flat for Two Pianos, K. 365 (Vronsky and Babin); Bach Cantata 140, "Wachet auf" (Tyler, Wolff, Charles Bressler, Thomas Paul, Harvard-Radcliffe).

11—Leinsdorf: Bach Cantata 146 (Tyler, Wolff, Bressler, Paul, Harvard-Radcliffe); Brandenburg Concerto No. 4 (Silverstein, Doriot Anthony Dwyer, James Pappoutsakis); Cantata 70, "Wachet! betet!" (Tyler, Bressler, Paul, Harvard-Radcliffe).

16—Leinsdorf: Beethoven Symphony No. 8; Kodaly, Peacock Variations; Wagner Excerpts from "Gotterdammerung."

17—Leinsdorf: Fine Toccata Concertante; Beethoven Piano Concerto No. 3 in C minor (Eugene Istomin); Brahms Symphony No. 2.

18—Leinsdorf: Weber Overture to "Oberon"; Beethoven Romance in F (Isaac Stern); Dvorak Violin Concerto (Stern); Strauss, Dance of the Seven Veils from "Salome"; Kodaly Suite from "Hary Janos."

23—Leinsdorf: Dvorak Cello Concerto (Leonard Rose); Tchaikovsky Symphony No. 4.

24—Leinsdorf: Mendelssohn Symphony No. 3, "Scotch"; Beethoven Romance in G (Stern); Sibelius Violin Concerto (Stern).

25—Ozawa: Program to be announced.

30—Munch: Vivaldi Concerto Grosso Op. 3, No. 11; Sibelius Symphony No. 7; Honegger Symphony No. 4; Roussel Bacchus and Ariane.

31—Leinsdorf: Tchaikovsky Prelude, "The Queen of Spades"; Prokofiev Symphony No. 6; Beethoven Violin Concerto (Stern).

August

1—Munch: Mendelssohn Symphony No. 5; Franck Symphonic Variations (Nicole Henriot-Schweitzer); Ravel Piano Concerto (Henriot-Schweitzer); Ravel La Valse.

6—Martinon: Weber Overture, "Der Freischutz"; Schumann Symphony No. 1; Ravel Le Tombeau de Couperin; Debussy La Mer.

7—Martinon: Martinon, Overture for a Greek Tragedy; Stravinsky, Jeu de Cartes; Berlioz Fantastic Symphony.

8—Leinsdorf: Beethoven Choral Fantasia for Piano, Chorus and Orchestra (Rudolf Serkin); Bartok Concerto for Orchestra; Beethoven Piano Concerto No. 4 (Serkin).

13—De Carvalho: Haydn Symphony No. 99; Lutoslawski, Jeux Venitiens; Stravinsky Le Sacre du Printemps.

14—Leinsdorf: Strauss, Don Juan; Copland, Music for a Great City; Beethoven Piano Concerto No. 5 (Van Cliburn).

15—Stokowski: Bach Passacaglia and Fugue in C minor; Schubert Symphony No. 8; Shostakovitch Symphony No. 5.

20—Leinsdorf: Beethoven Overture, Leonore No. 2; Wagner Lohengrin, Act I (Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus pro Musica).

21—Leinsdorf: Wagner Lohengrin, Act II (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica).

22—Leinsdorf: Beethoven Overture, Leonore No. 3; Wagner Lohengrin, Act III (Amara, Konya, Gorr, Hines, Dooley, Marsh, Chorus pro Musica).

Ottawa Journal 4/17/65

MASSACHUSETTS

Tanglewood, Summer Home Of the Boston Symphony

In a period when many familiar and favorite landmarks are giving way to the new construction of the 1960's, Tanglewood in Massachusetts' Berkshire Hills remains the same after 30 years of ownership by the Boston Symphony Orchestra. Conceived as a gentleman's estate in the mid-part of the last century, it is a beautiful and restful estate on which to picnic, stroll, and hear the concerts by one of the world's great orchestras. In fact, Tanglewood has changed little since its inception save adding a few buildings for music. The original homestead, its architecture a monument to the 19th century, is still used today by the Orchestra's Berkshire Music Centre. The Music Shed, Theatre, and Chamber Music Hall, though products of a modern era, blend with the natural beauty of a bygone day.

Tall avenues of pines still greet today's visitors at the entrance of Tanglewood, and the Formal Gardens offer cool, shaded walks among the carefully manicured hemlock hedges. The vast lawns, once pasture, now invite the Berkshire Festival visitors to spread their picnics before and after concerts. In the gathering twilight of the evening concerts or the bright Summer sun of the Sunday afternoon programs, the great symphonic music rolls through the giant 6,000-seat Music Shed, bounded on three sides by only the distant shade trees.

This Summer's Berkshire Festival will be held from July 2 to August 22 with the Boston Symphony Orchestra under the direction of Music Director Erich Leinsdorf and guest conductors will give concerts each Friday and Saturday evening at 8.00 p.m. and Sunday afternoon at 2.30 p.m. during this period. The Festival's highlights include two weeks of chamber orchestra concerts (July 2-July 11) including Bach, Mozart, Haydn, and Beethoven. The remaining six weeks of the Festival will consist of 18 concerts by the full Boston Symphony Orchestra including the complete works for solo instruments and orchestra by Beethoven. Such outstanding soloists as Van Cliburn, Eugene Istomin, Rudolph Serkin, Isaac Stern, and Leonard Rose will join the Orchestra for many of these concerts.

For the final week of the Berkshire Festival Erich Leinsdorf has chosen to perform the first complete, uncut version of Wagner's "Lohengrin" to be given in the Western Hemisphere. One of the three Acts will be presented on each on the last three concerts (August 20, 21, 22). Lucine Amara, William Dooley, Rita Gorr, Jerome Hines Sandor Konya, and Calvin Marsh, all of the Metropolitan Opera Company, will be the soloists for this unusual performance.

Tanglewood offers vast parking facilities for 5,000 cars and is easily reached by major turnpikes from New York City, and New England. Guided tours at no expense are available on weekdays, and a cafeteria is open before concerts for light meals.

The Berkshire area is filled with other attractions for the visitor to see. For the avid music lover there are chamber music concerts, jazz, and dance; for theatre minded Berkshire visitors there are two excellent Summer stock companies. Superb museums are to be found in every quarter of Berkshire County. The Jacob's Pillow Dance Festival is a few miles from Tanglewood as are the Berkshire and Williamstown playhouses. The Berkshire Museum in Pittsfield has fine collections, and one of its prize possessions is the original "One Horse Shay" of Oliver Wendell Holmes, a nineteenth century Pittsfield resident. Holmes' neighbors included Longfellow and Melville, whose "Arrowhead," scene of the writing of "Moby Dick," is still to be seen in the outskirts of Pittsfield. During the period of these literary giants an unhappy colleague of theirs, Nathaniel Hawthorne, lived in the "Little Red Cottage" at Tanglewood. A replica of this building is one of the oft - visited spots of the Boston Symphony's Summer home.

For generations Berkshire artists have been inspired by the wonders of nature in the area. Many of their works can be seen in the galleries scattered throughout the county. In Williamstown some of the world's greatest art is housed in the Clark Institute. The Winter ski areas offer picnic sites and trips on ski lifts for those who wish to partake of the scenery.

A brochure with complete information on the Berkshire Festival is available from the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115, and the Berkshire Hills Conference in Pittsfield has information on accommodations as well as many of the attractive areas of the Berkshires.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 106,076

APR 25 1965

Words And Music

Stokowski Is Last Of Era

By Larry Colton

Tanglewood in the Berkshires is a pleasant spot. Its setting is idyllic yet strictly metropolitan. It has what Maine should have. It has one of the world's great music festivals.

This summer Tanglewood is going to have something very special, even for Tanglewood. Leopold Stokowski is scheduled to conduct the Boston Symphony for just one program, on Aug. 15. And by fair means or foul the lady at our house and I will be there. Stokowski is one of our favorite people.

Stokowski

At 83 Stokowski is the dean of the big league symphony orchestra leaders and the last American link with the golden era of conducting symbolized by Toscanini.

Of the other venerable conductors who come readily to mind, Ernest Ansermet is 82, Otto Klemperer will be 80 next month and Hans Knappertsbusch is 77.

IT'S EASY TO THINK OF STOKOWSKI as a contemporary of Maine's own Pierre Monteux, and of Toscanini, Serge Koussevitzky, Bruno Walter, Wilhelm Furtwaengler and Sir Thomas Beecham.

It's a little harder to think of Stokowski as a contemporary of Walter Damrosch, Ossip Gabrilowitsch, Frederick Stock and Willem Mengelberg.

It's really hard to think of Stokowski as a contemporary of Karl Muck and Josef Stransky. And to realize he became conductor of the Philadelphia Orchestra the year after Gustav Mahler got through as conductor of the New York Philharmonic.

To one who believes that a flair for showmanship in music is no great sin, Stokowski has been a constant reason for wonderment. In his youth he was a great admirer of Artur Nikisch, the most pretentious conductor of all. Stokowski was not above copying a few Nikisch gimmicks early in his career; he also developed a few of his own.

BUT WITH THE PASSAGE OF TIME he has become progressively less flamboyant. Today he must seem a model of conservatism to anyone accustomed to watching Leonard Bernstein.

Stokowski may still stand as an exhibitionist but I prefer to think of him as a doer of noble deeds. Like transcribing Bach organ pieces for large orchestra. Like being in the front rank of those who have encouraged technological advances in the reproduction of music. And, above all, like developing orchestras distinguished for their superb sound.

When you marvel at the sound made by Eugene Ormandy and the Philadelphia Orchestra remember that this is a sound Leopold Stokowski began to shape 53 years ago. With the Philadelphia, it has become almost a way of life.

This is the man we look forward to seeing Aug. 15. To paraphrase Sir Winston Churchill's deathless comment about Sir Stafford Cripps:

Stokowski has all the faults I admire and none of the virtues I dislike.

The News American
BALTIMORE, MD.
D. 217,383 SUN. 314,266

APR 11 1965

Tanglewood Season

The Boston Symphony Orchestra will present 24 concerts during the 8-week 1965 Berkshire Festival at Tanglewood (Lenox, Mass.), from July 2 through Aug. 22.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

MAY 11 1965

—Berkshire Festival Photo

HERE'S A GREAT FESTIVAL NEARER HOME, with the music as gorgeous and the setting as relaxing as any abroad. It's the Berkshire Festival in Massachusetts, starring the Boston Symphony Orchestra, July 2 to Aug. 22. The great Music Shed at Tanglewood, pictured here, accommodates 6000 inside, more thousands outside on the lawns.

SHOWTHROUGH

15

Music Journal
May 1965

TANGLEWOOD

MUSIC SHED

BY M. D. MORRIS. Of the 175,000-odd people who annually attend the Tanglewood concerts of the Berkshire Music Festival, how many have noticed the minuscule plaque mounted six feet up on center-back column number one? And of that handful who might have read this simple inscription:

JOSEPH FRANZ
ENGINEER
STOCKBRIDGE, MASS.
1938

how many give even a thought (as they attend the "world series of music") to just how much they really owe Joe Franz? A Civil Engineer, (ever since John Smeaton began the profession in 1777), has been regarded as a man who can do for one dollar what anyone else can do for two. Joseph Franz, a Stockbridge citizen and engineer, upped these odds to one-for-three!

In the early thirties, two great artistic genii, Dr. Serge Koussevitzky (then musical director of the Boston Symphony) and his good friend, Eliel Saarinen, the noted architect, discussed in grandiose terms a dream plan for a national music center in the Berkshires. But as it is with genius, true art cannot be disturbed by mundane monetary matters. Saarinen's concept for the Tanglewood music shed and facilities was lovely and lavish. But the lowest contractor's estimated building costs were $232,000 and there was only $80,000 in the till. From his Bloomfield Hills, Michigan, headquarters the Finnish architect understandably refused to modify even a rivet of his design, disdaining any surrender of art to economics. Koussevitzky's dream was about to go aglimmering when, in 1937, Joseph Franz, volunteering his services at no fee, salvaged and enlarged the project without altering the overall open spirit or pie-cut concept.

Since there would be no need for scenery in a purely musical enterprise, he omitted the scenery storage space in the roof and planned it as a single rather than double deck. Feeling that to hear was far more important than the actual need to see the players, the slope of the floor was reduced from 12 feet to 3 feet of pitch, thus omitting an expensive grading operation. The floor cover material itself was eliminated in favor of tamping the earth in place. By locating the toilet facilities in the corner housings, the two promenade wings were cut out, and by moving back the last row of seats several feet, the seating capacity was increased from 4200 to 6000. Franz's final idea was to put three narrow section roof-support columns on a crucial radius near the center of the seating area. With this stroke he reduced the size and cost of the structural steel to one-third its original plan without obstructing visibility in any way. From there on the structural design was revised to repeating the most basic mode of simple truss. This modular design also cut the office paperwork to a minimum, as it did the time and material involved in the fabrication and erection.

So Joe Franz completed the now world famous Tanglewood Music Shed in 1938 for $77,768 of the available $80,000. This included roads, water, sanitary facilities and everything except the anticipation of the parking problems of the '60's. When Serge Koussevitzky walked around the colonnade to listen to the music that was coming from his orchestra on the stage, all he could say was "It's marvelous, it's marvelous!" Thus, the engineer's accomplishment was pronounced a success, just as was his Laurel Hill Bridge and Jacob's Pillow Dance Theatre.

Austrian-born Joe Franz died in June of 1959 at the spirited age of 76, leaving behind, among other things, a musical monument to the pragmatic and empathetic understanding between engineers and artists. ☐

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAY 24 1965

At Tanglewood

Memorial Plaque To Honor First Festival Conductor

A plaque in memory of Henry Hadley, the conductor of the first two seasons of the Berkshire Symphonic Festivals, will be dedicated at Tanglewood following the first Sunday afternoon concert on July 4th.

Dr. Herman Neuman, president of the National Association for American Composers and Conductors, of which Dr. Hadley was the founder, has completed arrangements with Thomas Perry, manager of the Boston Symphony Orchestra, for the ceremony in which Dr. Neuman and Henry B. Cabot, president of the Boston orchestra's board of trustees, will participate.

During a visit with friends in Stockbridge, Dr. Hadley chanced to confess to one of his dearest ambitions, to conduct a symphony orchestra in the open. This random remark took root, and in August of 1934 a symphony orchestra consisting of 65 members of the New York Philharmonic Symphony was engaged and three programs on a late August weekend were given at the Hanna Farm in Stockbridge, now the Stockbridge School, to audiences whose enthusiasm warranted the continuance of the idea. This has grown over the last 30 years to the present international institution at Tanglewood.

The Hadley plaque will take its place in a small Hall of Fame at Tanglewood, which now consists of plaques to the late Miss Gertrude Robinson Smith, the first president and the originator of the festival, and to Mrs. Edna Betts Talbot, the donor of the estate which is now the property on which the firmly established Berkshire Symphonic Festivals are held.

ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

MAY 30 1965

Carvalho at Berkshire

ELEAZAR DE CARVALHO, conductor and music director of the St. Louis Symphony Orchestra, will be guest conductor of the Boston Symphony Orchestra at the Berkshire Festival, Aug. 13. Since the 1930s the members of the Boston Symphony have retreated to the Tanglewood estate at Lenox, Mass., to participate in the seven week summer festival and to serve as the faculty for the Berkshire Music Center, an educational center for the advanced study of music. The festival opens July 2.

De Carvalho will conduct Haydn's Symphony No. 99 in E Flat, the first Berkshire Festival performance of "Jeux Venitiens" by Lutoslawski and Stravinsky's "Le Sacre du Printemps."

Other guest conductors this summer are Charles Munch, Jean Martinon, Seiji Ozawa and Leopold Stokowski. Erich Leinsdorf is regular conductor of the Boston Symphony.

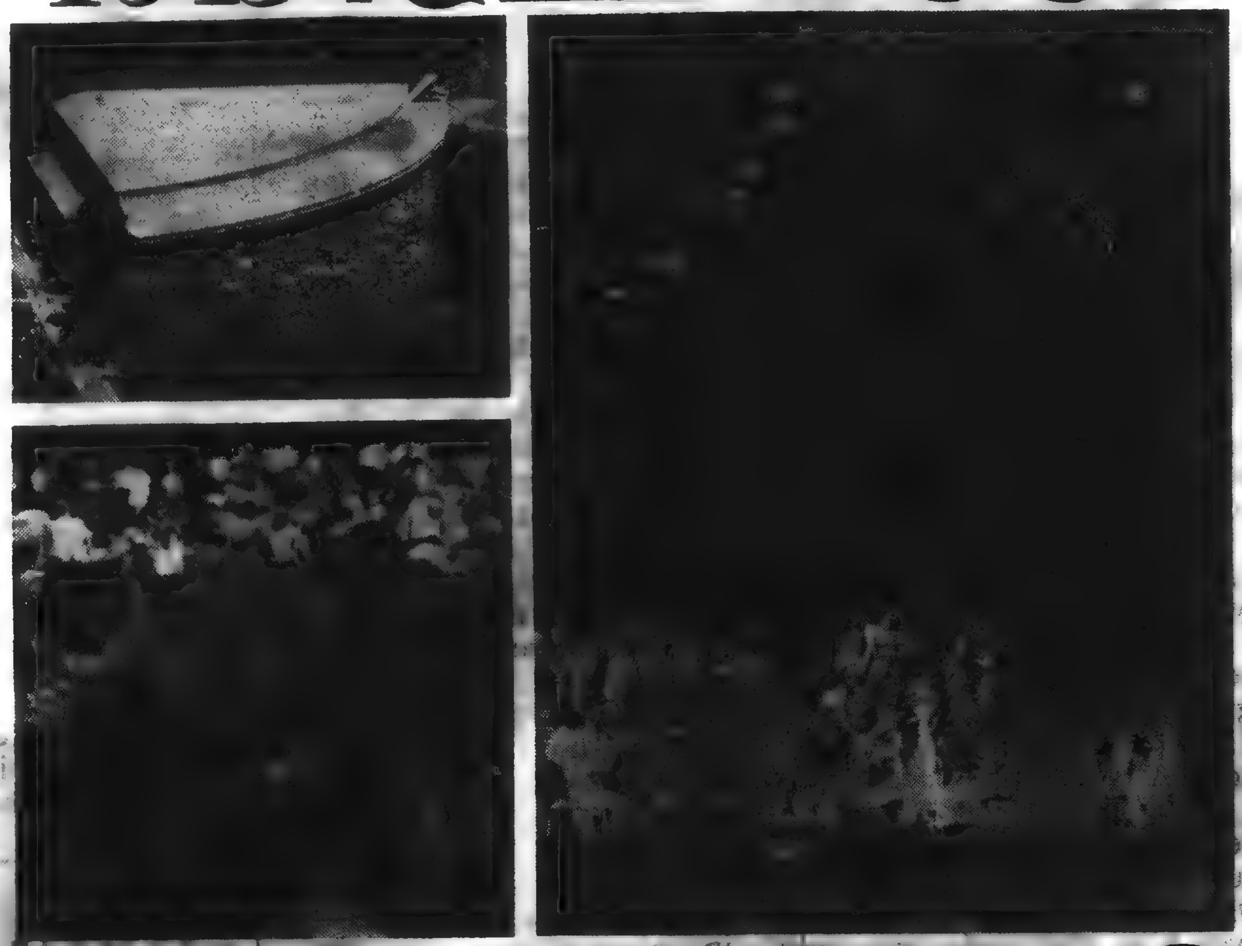
Featured performers and ensembles at the festival will be pianists Van Cliburn, Malcolm Frager of St. Louis, Claude Frank, Nicole Henriot-Schweitzer, Eugene Istomin, Theodore Lettvin, Rudolf Serkin and duo-pianists Vronsky and Babin; violinists Alfred Krips, Joseph Silverstein and Isaac Stern; violist Burton Fine; cellists Jules Eskin and Leonard Rose; flutists Doriot Anthony Dwyer and James Pappoutsakis; oboist Ralph Gomberg, bassoonist Sherman Walt; Singers Lucine Amara, Charles Bressler, William Dooley, Rita Gorr, Jerome Hines, Sandor Konya, [illegible], Thomas Paul, Veronica Tyler and Beverly Wolff; The Chorus Pro Musica, Harvard Glee Club, the Radcliffe Choral Society, the Kroll Quartet, the Boston Symphony Chamber Players and the Lenox Quartet.

SHOWTHROUGH

15

Music Journal
May 1965

TANGLEWOOD



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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAY 24 1965

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ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

MAY 30 1965 Buffalo

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16

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499

APR 30 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397

MAY 2 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, May 2, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

AMSTERDAM RECORDER
Monday, May 3, 1965

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

MAY 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 14,497

MAY 6 1965

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

MAY 8 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN BAY NEWS
Saturday, May 8, 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

MAY 8 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

TROY MORNING RECORD
Saturday, May 8, 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

MAY 8 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY UNION STAR
Saturday, May 8, 1965

CAPITAL CITY NEWS BUREAU
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, May 8, 1965

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,261 SUN. 102,387

MAY 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435

MAY 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Circ. 176,483

MAY 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAY 10 1965

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

MAY 11 1965

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

MAY 15 1965

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

MAY 20 1965

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Town Crier
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Evening Globe
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JUN 7 1965

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Morning Globe
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BRISTOL, CONN.
PRESS
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JUN 30 1965

Tanglewood Concert To Honor Koussevitzky, 25th Anniversary

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Seiji Ozawa, who attended the Berkshire Music Center in 1960, will conduct the Boston Symphony Orchestra for this anniversary performance. Since his summer at Tanglewood, the young Japanese conductor has been an assistant conductor of the New York Philharmonic and musical director of the Ravinia Festival in Chicago. He was guest conductor at Tanglewood last summer, and beginning with the 1965-1966 season will be musical director of the Toronto Symphony Orchestra. Mr. Ozawa's program for the July 25 concert will include Beethoven Triple Concerto, with Isaac Stern, Leonard Rose, and Eugene Istomin as soloists, and the Symphony in D Minor by Franck. Also to be heard at this concert will be Hindemith's "Konzertmusik" for Strings and Brass, commissioned for the 50th anniversary of the Boston Symphony Orchestra and first performed April 3, 1931, by the orchestra under its music director at that time, Serge Koussevitzky.

Dominant Figure

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In addition to the July 25 concert, the Gala Evening scheduled for Aug. 11 will also observe the Music Center's anniversary. Details on this concert for the benefit of the Music Center will be announced early in July. Further information on the Berkshire Festival and the Berkshire Music Center at Tanglewood may be obtained by writing to Symphony Hall, Boston, Mass., 12005.

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 Tl. a YR. 41,600

JUN 1965

BERKSHIRE MUSIC CENTER. Twenty-four concerts by the Boston Symphony Orchestra and concerts of chamber music by the Boston Symphony Chamber Players and guest artists are scheduled during the 1965 session of the Berkshire Music Center June 27-August 22, at Tanglewood, Lenox, Massachusetts. The Tanglewood Institute is comprised of a number of seminar programs ranging from two to eight weeks in duration. Address all inquiries to Berkshire Music Center, Symphony Hall, Boston.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,499
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,397
MAY 2 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
LONG ISLAND DAILY PRESS
Sunday, May 2, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AMSTERDAM RECORDER
Monday, May 3, 1965
047

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
MAY 4 1965

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News (e)
FRAMINGHAM, Mass.
Circ. 14,497
MAY 6 1965

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Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
MAY 8 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
BROOKLYN BAY NEWS
Saturday, May 8, 1965

BROOKLYN, N.Y.
KINGS COURIER
W. 15,200
MAY 8 1965

CAPITAL CITY NEWS BUREAU
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NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
TROY MORNING RECORD
Saturday, May 8, 1965

BROOKLYN, N.Y.
BAY NEWS
W. 12,100
MAY 8 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
047
SCHENECTADY UNION STAR
Saturday, May 8, 1965

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BROOKLYN KINGS COURIER
Saturday, May 8, 1965

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,261 SUN. 102,387
MAY 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 102,435
MAY 9 1965

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Sunday Herald
BOSTON, Mass.
Circ. 176,483
MAY 9 1965

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BROOKLYN, N.Y.
FLATBUSH LIFE
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MAY 1 5 1965

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
MAY 2 0 1965

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Bi-Weekly Circ. 5,912
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
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BOSTON, Mass.
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BRISTOL, CONN.
PRESS
D. 15,000
JUN 3 0 1965

MUSIC EDUCATORS
JOURNAL
WASHINGTON, D. C.
6 TI. a YR. 41,600
JUN 1965

BERKSHIRE MUSIC CENTER. Twenty-four concerts by the Boston Symphony Orchestra and concerts of chamber music by the Boston Symphony Chamber Players and guest artists are scheduled during the 1965 session of the Berkshire Music Center June 27-August 22, at Tanglewood, Lenox, Massachusetts. The Tanglewood Institute is comprised of a number of seminar programs ranging from two to eight weeks in duration. Address all inquiries to Berkshire Music Center, Symphony Hall, Boston.

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SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

MAY . 0 1965

Entertainment

The Hills Are ALIVE...

WHEN Rodgers and Hammerstein wrote the title song of their award-winning musical *The Sound of Music*, they began it with the now-famous lines: "The hills are alive/With the sound of music . . ."

Rodgers and Hammerstein may have been writing about the Tyrolean Alps (where the action of their play takes place)—but they couldn't have written truer lines about their own land.

There's hardly a hill left in the U. S. nowadays that does not reverberate to the sounds of some kind of a summer music festival. There are those of the folk variety—some professional, some strictly amateur "hoots." There are jazz festivals—hot, cool, and "new wave." There are symphonic "concerts under the stars," and opera in tent theatres. On and on goes the list.

The 1960's have, in particular, witnessed an enormous upsurge in the number of summer music camps for young people, plus park district music clinics in every state of the Union.

Music camps alone now number more than 150 and are scattered from the Green Mountains of New England to the Pacific Palisades. The largest and one of the oldest is the National Music Camp at Interlochen, Michigan. It offers classes in music, drama, art, and the dance to more than 2,000 high school and college students. Many others follow the motto of the Transylvania Music Camp at Brevard, North Carolina: "A Vacation with a Purpose, Serving Youth Through Music." Their four B's are Bach, Beethoven, Boating, and Baseball.

Some new camps are growing faster than their founders ever dreamed they would. Enrollment at the Lake Tahoe Music Camp in Nevada, for example, has zoomed from 33 in 1957 to more than 900. The University of Illinois' Summer Music Program has soared from 150 in 1950 to 1,200 this season.

Part of the appeal of most music camps, of course, is their location in beautiful surroundings. Some seek to make the most of the combination of music and scenery. At the Idyllwild School, which clings to the slopes of California's San Bernardino Mountains, students are fittingly awakened each morning to the tones of an Alpine horn. Occasionally, the sounds at some camps or schools are not that much "on cue." Students rehearsing in wooded glens or grassy fields may find themselves joined by chirping birds, croaking frogs, or even a dissonantly howling dog or two.

A few summer music schools combine their activities with professional festivals. Perhaps the most famous is the Tanglewood Festival of the Berkshire Music School at Lenox, Massachusetts. Its resident orchestra: the great Boston Symphony. On sunny days or starry nights, the orchestra may play to an audience of 15,000 to 20,000 people—more than five times the "standing room only" capacity of the U. S.' major indoor concert halls. This summer, as part of the Berkshire's Music Center's 25th anniversary, the Boston Symphony will present many new and unusual works. Included will be the first U. S. performance—over a period of three consecutive days!—of the complete (uncut) Wagner opera *Lohengrin*. A Metropolitan Opera cast will be featured.

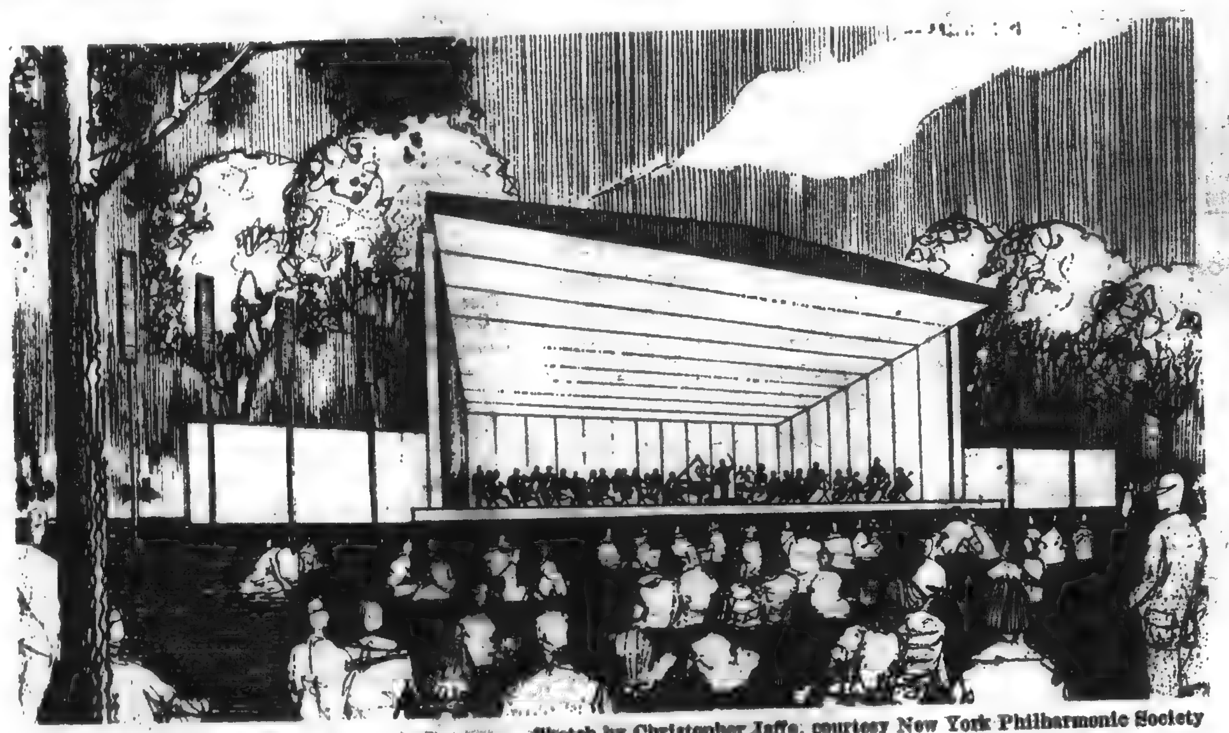
The "Met" itself will be moving outdoors this summer for the first time. It will present concert versions of popular operas and operettas, as well as—brace yourself—a few special jazz concerts at Lewisohn Stadium in New York City. Those who complain about the Met's sky-high ticket prices during the regular winter season will undoubtedly cheer (on key, the Met hopes) the stadium price "bottom" of 50¢! Of course, a few airplanes approaching nearby airports plus New York street noises will be added as counterpoint to the singing—at no extra cost.

Meanwhile, the Met's imaginative rival, the New York City Opera, will be making its West Coast debut this summer as part of Stanford University's Summer Festival of the Arts at Palo Alto, California. Also participating in Stanford's eight-week survey of "The Mozart Era": the Opera da Camera of Milan (Italy), and the Stuttgart (Germany) Chamber Orchestra.

Perhaps the most exciting programs of any "big name" recruit to the U. S. summer festival scene this year will be those of the New York Philharmonic. First, it has scheduled a gala French-American Festival for July at its Lincoln Center home (including several major premieres—one of a new work by Leonard Bernstein). Then, throughout August, it will offer *free* public concerts in five New York City parks (Manhattan's Central Park, Brooklyn's Prospect Park, Queen's Crocheron Park, Staten Island's Clove Park, and the Bronx's Botanical Gardens), all to be led by prominent conductors. A portable, specially designed acoustical stage and shell—the first of its kind in any country capable of holding a 105-man symphony orchestra plus a chorus—is now being built for these concerts. This portable stage will be moved overnight by trailers, from park to park—along with dressing rooms, generators, and other necessary equipment.

Carlos Moseley, managing director of the Philharmonic, told *Scholastic Magazines* that the free concerts could attract some of the largest audiences ever to hear such musical programs. Not only is New York the nation's largest city, but it will also be host to millions of World's Fair visitors this summer. "The Philharmonic played to 30,000 at an outdoor concert in Brazil a few years ago. We hope to exceed that figure at home," Moseley says.

Our hills, valleys, parks, glens, nooks, and crannies are indeed alive in 1965 with the sound of summer music! So much so, in fact, that for anyone looking for peace and quiet on a hilltop, we understand the skiing is good in Chile this time of year. —ROY HEMMING



Sketch by Christopher Jaffe, courtesy New York Philharmonic Society

TWO FIRSTS: New York Philharmonic begins series of free concerts in five city parks this summer—using one of world's largest specially designed portable stages.

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAY 29 1965

BSO Drops Berkshire Nights Series, Offers Discount on Individual Basis

There will not be an official Berkshire Nights at Tanglewood series this year, according to an announcement by the Boston Symphony management.

The Berkshire Nights series was started eight years ago when area residents were offered seats at six Friday night performances at Tanglewood for the price of four.

The BSO management said that area interest hadn't been sufficient to continue the program this year. However, those residents who wish to purchase the Friday night series at the same discount as previously may do so by writing or calling the box office at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Visitors Guidepost
Cambridge, Mass.
JUL 1965
Bi-weekly

NOT A FAR DRIVE from Boston, especially with the completion of the Massachusetts Turnpike Extension is Tanglewood in Lenox, in the Berkshires of Massachusetts. Tanglewood has been the summer home of the Boston Symphony Orchestra since 1938. The Music Shed at Tanglewood is located on a beautiful 210-acre estate overlooking Lake Mahkeenac. Oon a sunny summer weekend, many thousands of music lovers will come by bus, train, and car, to enjoy beautiful music in a beautiful spot.

The first two weekends of the festival will be devoted to chamber music performances conducted by Eric Leinsdorf on Friday at 8; Saturday, at 8, and Sunday, at 2:30 p.m. The festival will have a number of guest conductors including Charles Munch, retired director of the Boston Symphony, and Leopold Stokowski, music director of the American Symphony Orchestra. An unusual feature of the eighth and final weekend on Aug. 20 - Aug. 22, will be a full presentation of Wagner's Lohengrin, with the first act to be presented on Aug. 20, the second on Aug. 21, and the third on Aug. 22.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100

JUN 1965

[illegible]

FESTIVALS Oakland University's second Meadow Brook Music Festival (Rochester, Michigan) July 8 through August 14 will offer six weeks of eighteen concerts with the Detroit Symphony, Sixten Ehrling conducting fifteen programs with Robert Shaw taking over the orchestra in the fourth week of the season. The opening concerts July 8, 9 and 10 will feature violinist Isaac Stern. Other instrumentalists will be Claudio Arrau and Sylvi Lin, pianists. Robert Shaw will be guest conductor . . . The New York Philharmonic's French-American Festival at Lincoln Center, New York, directed by Lukas Foss, will have composers, conductors, singers and instrumentalists of both nations. The ten orchestra concerts and four chamber-music programs will be given in cooperation with the French government. Conductors will be Leonard Bernstein, Charles Munch, Mr. Foss, Aaron Copland, Darius Milhaud, and Duke Ellington, most of them conducting works of their own. The Festival will open on Bastille Day, July 14, with a French concert under the direction of Mr. Munch . . . The Johann Sebastian Bach Festival in Carmel, California, July 16-25, will have Sandor Salgo as its music director now in his tenth season there . . . A Pierre Monteux Memorial Festival will be held in the late conductor's home town, Hancock, Maine, from August 1 through 20. There will be festival orchestra concerts every Sunday at four, conducted by Harry Ellis Dickson, Erich Kunzel, Claude Monteux, Leonard dePaur, James Robertson, Werner Torkanowsky, as well as chamber concerts, recitals and lectures . . . The Berkshire Festival at Tanglewood (Lenox, Massachusetts), summer home of the Boston Symphony, will open July 2 with a chamber orchestra concert under the direction of the festival's music director, Erich Leinsdorf. The festival will run for eight weeks in July and August, concluding August 22. The Boston Symphony will give twenty-four concerts in the Music Shed on Friday and Saturday evenings at eight and Sunday afternoons at two-thirty. A complete concert version of Wagner's *Lohengrin* will be given on the final weekend, August 20, 21 and 22 . . . The Stratford Festival in Ontario, Canada, June 14-October 2, will have a wide variety of soloists: Claudio Arrau, Leonard Rose, Oscar Shumsky, Leon Fleisher, Benny Goodman and Louis Marshall, as well as the Dave Brubeck Quartet. Handel's *Solomon* will be presented . . . The twentieth Caramoor Festival in Katonah, New York, will open June 19, and will give seven performances, on June 19, 20, 26, 27, and July 2, 3, and 4. The programs will include choral works, opera and chamber music. Julius Rudel will be musical director, this for his second season . . . The 1965 season of Grant Park Concerts will be under the direction of six conductors: Irwin Hoffman, Leo Kopp, Kenneth Schermerhorn, Julius Rudel, Martin Rich, and Elyakum Shapira, the latter making his Grant Park debut. The series opens June 26 and closes August 22 . . . The Peninsula Music Festival, in Ephraim, Wisconsin, will open August 7 with Dr. Thor Johnson as its conductor and musical director. Soloists will be Gyorgy Sandor, Charles Treger, Richard Cass, Mary Sauer, Helen Boatwright, Katsumi Niwa, Soni Ventorum, Oscar Shassow. . . . The Ravinia Festival Association will have Igor Stravinsky and Aaron Copland as two composers-conductors. Others will be Nadia Boulander, Robert Craft, Andre Previn, Sixten Ehrling, Georges Pretre, Josef Krips and Willi Boskovsky . . . The festival will be held from June 15 to July 31 . . . The Chautauqua Festival, July 1 to August 29, will have Marian Anderson, Van Cliburn, The Brothers Four and Guy Lombardo and his Orchestra, besides twenty-one concerts by the Chautauqua Symphony Orchestra directed by Dr. Walter Hendl.

(Continued on page seventeen)

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New York World-Telegram and The Sun
D. 403,348 SAT 166,071

JUL 1 1965

Music

Tanglewood Tunes Up For Festival's 25th Year

By LOUIS BIANCOLLI
World-Telegram Music Critic

Louis Biancolli

If he is anywhere within earshot, Serge Koussevitsky will be a proud spirit July 25. That Sunday afternoon, in the Music Shed of Tanglewood, the Boston Symphony will honor his memory with a concert.

The occasion will mark the 25th anniversary of the Berkshire Music Center, which, for the man who founded it and long conducted the Boston Symphony, was the dream of a lifetime come true. Tanglewood was his brain-child and his legacy.

In a sense, every concert of the eight-week season opening tomorrow under the batons of Leinsdorf, Ozawa, Martinon, De Carvalho and Stokowski — will celebrate the dreamer who died in 1951.

The programs feature many of the classics that were dear to him—Haydn, Mozart, Bach, Gluck, Beethoven, Schubert, Brahms, Wagner. Also, many of the moderns he converted into classics—Sibelius, Shostakovich, Bartok, Stravinsky.

* * *

Those of an older generation will recall the intense and dynamic little figure bustling about from classroom to rehearsal hall, recalling for a reporter the vision of a world center of the arts, which possessed him as a boy in Russia.

That was the attraction of Koussevitsky, the perfect fusion of the man of action and the visionary, the conductor engrossed in the gruelling search for perfection and the man with his eye on the future. Tanglewood is the memorial to that fusion.

If it has not quite evolved as the amalgam of the performing arts that Koussevitsky had in mind, Tanglewood has come close by showing from summer to summer, in novelty after novelty, how music pervades and is pervaded by the allied arts.

It was Walter Pater who somewhere said that all other arts strive for the perfection that is only music's. That may be a better epigram than it is a fact. Each art is its own excuse for being. Yet, music best embodies the ideal.

So ideal that it creates an atmosphere in which the neighboring media of drama and poetry and painting can flourish, too. Tanglewood may still become the Lincoln Center of the Berkshires and a still greater attraction for motoring art lovers.

* * *

From the moment you set foot on the Tanglewood grounds you are in another world. You may have a seat in the shed, a beach-chair or only a patch of grass to lie on. The music floods your spirit like a prayer answered.

There is very little in the way of program novelty this summer, except for the uncut one-act-a-day "Lohengrin" spread out over the last three concerts. Almost everything billed was heard by many of us in Carnegie or Philharmonic Hall or both this past winter.

For others who await the summer months for symphonic refreshment, the music will have both the impact of novelty and superlative performance. For everyone it will sound different in the clean highland air of the Berkshires.

Remember the dates: Tomorrow through Aug. 22—Friday and Saturday nights at 8, Sunday matinees at 2:30. There are fewer better prescriptions for the city-dweller's bruised body and soul than a weekend in the Berkshires. In this part of the world it is the fourth B of music.

MADEMOISELLE
NEW YORK, N. Y.
MONTHLY 599,800

JUN 1965

. . . The Berkshire Festival, Tanglewood, Lenox, Mass., is America's greatest. Time span: July 2–Aug. 22. Big events: Director Leinsdorf's concert version of Wagner's *Lohengrin*, Aug. 20–22; Beethoven's major solo-instrument and orchestra compositions; anniversary celebrations for Berg, Hindemith, Ravel, Sibelius. Warning: Tanglewood area's always jammed: book early. Nearby: Jacob's Pillow, and that means one of America's glorious dance festivals; June 24–Aug. 28. Details: Box 87, Lee, Mass. Special: Nederland Dans Theatre, July 6–17. . . . Emphasis is on the contemporary at Conn. College School of Dance (New London, Conn.) festival July 24–Aug. 15. The mods will all be there. . . . Marlboro (Vt.) Music Festival is 15 seasons old; from June 21 to Aug. 16. Some of the loveliest music, starriest sounds.

—LEO LERMAN

Mademoiselle for June 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUN 5 1965

Of Interest

TANGLEWOOD - Berkshire Festival, Lenox, Mass. 8 wks. July 2-Aug. 22 - Erich Leinsdorf, music director. Boston Symphony Orch. Programs to be announced.

ATHENS, GA.
ADVERTISER
W. CIRC.N.AVAIL.

JUN 2 1965

THE BOSTON SYMPHONY ORCHESTRA, a flourishing musical organization with a remarkable past and an enthusiastic future, is now in its 84th season and acclaimed by many as "The Aristocrat of Orchestras". The famed ensemble, under the direction of Erich Leinsdorf, has given many "bravo" performances throughtout this country and abroad.

PARKERSBURG, W. VA.
SENTINEL
D. 18.000

JUN 3 1965

The Lively Arts

By RICHARD SUTER

The Berkshire Festival at Tanglewood near Lenox, Mass., is a considerable distance from Parkersburg, but music lovers from this area sometimes take their vacations in New England, and they might like to know something about the plans for this summer.

The Boston Symphony Orchestra will be in residence at the most venerable of the summer music festivals from July 2 until late August. Most of the concerts will be conducted by the orchestra's musical director, Erich Leinsdorf, but there will be some guest appearances by his predecessor, Charles Munch, as well as Leopold Stokowski, Jean Martinon and others.

The big scale project of the series is an uncut performance of Wagner's **Lohengrin** in concert form. The three acts of the lengthy work will be spaced over three days, Aug. 20, 21 and 22, one act at a time. It is said to be the first time the complete score has ever been presented in the United States, although recordings originating in Europe have long been available to American collectors.

Indeed, a prime factor in the Tanglewood performance is the plan by RCA Victor to record the whole thing. That company has the Boston orchestra under exclusive contract.

It had at first been intended that the cast would be headed by Leontyne Price as Elsa, a new role for her, but she found it impossible to learn the part in the time she had available. Another soprano who has never sung the role, Lucine Amara, did learn the music, and she is scheduled for the festival performance. Leinsdorf will conduct, and the cast will be completed by Sandor Konya in the title part, Rita Gorr as Ortrud, Jerome Hines as King Henry, William Dooley as Telramund, and Calvin Marsh as the Herald.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 146,906 SUN. 195,457

JUN 6 1965

Andante and Then Some

Tourism Sparks Music Fetes

By Timothy Miller

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18

New York World-Telegram
and The Sun
D. 403,348 SAT 166,071

JUL 1 1965

Music

Tanglewood Tunes Up For Festival's 25th Year

By LOUIS BIANCOLLI
World-Telegram Music Critic

Louis Biancolli

If he is anywhere within earshot, Serge Koussevitsky will be a proud spirit July 25. That Sunday afternoon, in the Music Shed of Tanglewood, the Boston Symphony will honor his memory with a concert.

The occasion will mark the 25th anniversary of the Berkshire Music Center, which, for the man who founded it and long conducted the Boston Symphony, was the dream of a lifetime come true. Tanglewood was his brain-child and his legacy.

In a sense, every concert of the eight-week season opening tomorrow under the batons of Leinsdorf, Ozawa, Martinon, De Carvalho and Stokowski — will celebrate the dreamer who died in 1951.

The programs feature many of the classics that were dear to him—Haydn, Mozart, Bach, Gluck, Beethoven, Schubert, Brahms, Wagner. Also, many of the moderns he converted into classics—Sibelius, Shostakovich, Bartok, Stravinsky.

* * *

Those of an older generation will recall the intense and dynamic little figure bustling about from classroom to rehearsal hall, recalling for a reporter the vision of a world center of the arts, which possessed him as a boy in Russia.

That was the attraction of Koussevitsky, the perfect fusion of the man of action and the visionary, the conductor engrossed in the gruelling search for perfection and the man with his eye on the future. Tanglewood is the memorial to that fusion.

If it has not quite evolved as the amalgam of the performing arts that Koussevitsky had in mind, Tanglewood has come close by showing from summer to summer, in novelty after novelty, how music pervades and is pervaded by the allied arts.

It was Walter Pater who somewhere said that all other arts strive for the perfection that is only music's. That may be a better epigram than it is a fact. Each art is its own excuse for being. Yet, music best embodies the ideal.

So ideal that it creates an atmosphere in which the neighboring media of drama and poetry and painting can flourish, too. Tanglewood may still become the Lincoln Center of the Berkshires and a still greater attraction for motoring art lovers.

* * *

From the moment you set foot on the Tanglewood grounds you are in another world. You may have a seat in the shed, a beach-chair or only a patch of grass to lie on. The music floods your spirit like a prayer answered.

There is very little in the way of program novelty this summer, except for the uncut one-act-a-day "Lohengrin" spread out over the last three concerts. Almost everything billed was heard by many of us in Carnegie or Philharmonic Hall or both this past winter.

For others who await the summer months for symphonic refreshment, the music will have both the impact of novelty and superlative performance. For everyone it will sound different in the clean highland air of the Berkshires.

Remember the dates: Tomorrow through Aug. 22—Friday and Saturday nights at 8, Sunday matinees at 2:30. There are fewer better prescriptions for the city-dweller's bruised body and soul than a weekend in the Berkshires. In this part of the world it is the fourth B of music.

MADEMOISELLE
NEW YORK, N. Y.
MONTHLY 599,800

JUN 1965

. . . The Berkshire Festival, Tanglewood, Lenox, Mass., is America's greatest. Time span: July 2–Aug. 22. Big events: Director Leinsdorf's concert version of Wagner's *Lohengrin*, Aug. 20–22; Beethoven's major solo instrument and orchestra compositions; anniversary celebrations for Berg, Hindemith, Ravel, Sibelius. Warning: Tanglewood area's always jammed: book early. Nearby: Jacob's Pillow, and that means one of America's glorious dance festivals; June 24–Aug. 28. Details: Box 87, Lee, Mass. Special: Nederland Dans Theatre, July 6–17. . . . Emphasis is on the contemporary at Conn. College School of Dance (New London, Conn.) festival July 24–Aug. 15. The mods will all be there. . . . Marlboro (Vt.) Music Festival is 15 seasons old; from June 21 to Aug. 16. Some of the loveliest music, starriest sounds.

—Leo Lerman

Mademoiselle for June 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUN 5 1965

Of Interest

TANGLEWOOD - Berkshire Festival, Lenox, Mass. 8 wks. July 2-Aug. 22 - Erich Leinsdorf, music director. Boston Symphony Orch. Programs to be announced.

ATHENS, GA.
ADVERTISER
W. - CIRC.N.AVAIL.

JUN 2 1965

THE BOSTON SYMPHONY ORCHESTRA, a flourishing musical organization with a remarkable past and an enthusiastic future, is now in its 84th season and acclaimed by many as "The Aristocrat of Orchestras". The famed ensemble, under the direction of Erich Leinsdorf, has given many "bravo" performances throughtout this coun[illegible]

PARKERSBURG, W. VA.
SENTINEL
D. 18,000

JUN 3 1965

The Lively Arts

BY RICHARD SUTER

The Berkshire Festival at Tanglewood near Lenox, Mass., is a considerable distance from Parkersburg, but music lovers from this area sometimes take their vacations in New England, and they might like to know something about the plans for this summer.

The Boston Symphony Orchestra will be in residence at the most venerable of the summer music festivals from July 2 until late August. Most of the concerts will be conducted by the orchestra's musical director, Erich Leinsdorf, but there will be some guest appearances by his predecessor, Charles Munch, as well as Leopold Stokowski, Jean Martinon and others.

The big scale project of the series is an uncut performance of Wagner's Lohengrin in concert form. The three acts of the lengthy work will be spaced over three days, Aug. 20, 21 and 22, one act at a time. It is said to be the first time the complete score has ever been presented in the United States, although recordings originating in Europe have long been available to American collectors.

Indeed, a prime factor in the Tanglewood performance is the plan by RCA Victor to record the whole thing. That company has the Boston orchestra under exclusive contract.

It had at first been intended that the cast would be headed by Leontyne Price as Elsa, a new role for her, but she found it impossible to learn the part in the time she had available. Another soprano who has never sung the role, Lucine Amara, did learn the music, and she is scheduled for the festival performance. Leinsdorf will conduct, and the cast will be completed by Sandor Konya in the title part, Rita Gorr as Ortrud, Jerome Hines as King Henry, William Dooley as Telramund, and Calvin Marsh as the Herald.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 146,906 SUN. 195,451

JUN 6 1965

Andante and Then Some

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SHOWTHROUGH

MA
1965

19

The Tradition of TANGLEWOOD

usands of serious music lov- rth of July weekend has a meaning this year because it the opening concerts of the Berkshire Festival held at the wood Estate in Lenox, Massa- . To them, Tanglewood is an the name of a luxurious it is the perfect blending of music by the world-renowned Symphony Orchestra with the passed serene beauty of the Mountains.

year's eight-week season, the twenty-eighth since the Boston Symphony established its summer home in Lenox, is under the direction of Erich Leinsdorf, and runs from July 2 through August 22. The first two weekends will be devoted to chamber orchestra concerts, including two programs of Mozart on July 2 and 3, with the full orchestra playing for the remaining six weekends. Concerts are held in the Music Shed each Friday and Saturday evening at 8 p.m. and Sunday afternoons at 2:30.

As well as conducting both weekends of chamber orchestra concerts, Erich Leinsdorf will lead the full orchestra in eleven of the eighteen performances. Guest conductors invited by Mr. Leinsdorf for this summer's concerts are Jean Martinon, Charles Munch, Seiji Ozawa and Leopold Stokowski.

Music at this summer's Berkshire Festival will range from the Baroque, Classical and Romantic to the Contemporary period. Significant works by contemporary composers Aaron Copland, Irving Fine, Zoltan Kodaly, and earlier composers such as Berg, Hindemith, Ravel and Sibelius will be presented during the last six weeks of the Festival.

Possibly the most exciting prospect of this year's season is Mr. Leinsdorf's proposed presentation of a complete, uncut "Lohengrin" by Wagner. The Boston Symphony Orchestra plans to record this monumental work during the last week in August, but it must be performed live first. Because the shortest of the three acts is nearly as long as a full symphony program, Mr. Leinsdorf has decided to put each act into a separate concert. This ambitious project will take place on the last weekend of the season, August 20, 21 and 22. "Lohengrin" has never before been performed in its uncut version in the Western Hemisphere, and has only been done once before anywhere.

The entire program schedule for this season follows. For complete ticket information write or call Symphony Hall, 251 Huntington Avenue, Boston, CO 6-1492.

FIRST WEEKEND

JULY 2: Leinsdorf, cond.; Frager, sol. Mozart: Sym. No. 33, K. 319; Piano Con. No. 9, K. 413; Sym. No. 38, K. 504.

JULY 3: Leinsdorf, cond.; Frager, soloist. Mozart: Divert. in B flat, K. 287; Piano Con. No. 8, K. 414; Sym. No. 39, K. 543.

JULY 4: Leinsdorf, cond.; Silverstein, Eskin, Frank, Gomberg, Walt, Fine, soloists. Haydn: Sinf. Con. in B flat; Beethoven: Piano Con. No. 1; Mozart: Sinf. Con. in E flat, K. 364.

SECOND WEEKEND

JULY 9: Leinsdorf, cond.; Silverstein, Krips, Eskin, Lettvin, soloists. Bach: Con. in d for 2 violins; Haydn: Cello Con. in C; Beethoven: Rondo in B flat; Beethoven: Piano Con. No. 2; Mozart: Sym. No. 35 in D, K. 385.

JULY 10: Leinsdorf, cond.; Tyler, [illegible], Babin, Bressler, Paul, soloists, with the Harvard-Radcliffe Chorus. Gluck: Orfeo, "The Elysian Fields"; Mozart: Con. in E flat for Two Pianos, K. 365; Bach: Cantata 140.

JULY 11: Leinsdorf, cond.; Tyler, Wolff, Bressler, Paul, Silverstein, Dwyer, Pappoutsakis, soloists, with the Harvard-Radcliffe Chorus. Bach: Cantata No. 146; Brandenburg Con. No. 4; Cantata No. 70.

THIRD WEEKEND

JULY 16: Leinsdorf, cond. Beethoven: Sym. No. 8; Kodaly: Peacock Variations; Wagner: Excerpts from "Die Gotterdammerung."

JULY 17: Leinsdorf, cond.; Istomin, soloist. Fine: Toccata Con.; Beethoven: Piano Con. No. 3; Brahms: Sym. No. 2 in D.

JULY 18: Leinsdorf, cond.; Stern, soloist. Weber: Over. to "Oberon"; Beethoven: Romance in F for Violin and Orch.; Dvorak: Violin Con.; Strauss: Dance of Seven Veils from "Salome"; Kodaly: Hary Janos Suite.

FOURTH WEEKEND

JULY 23: Leinsdorf, cond.; Rose, soloist. Dvorak: Cello Con. in b; Tchaikovsky: Sym. No. 4 in f.

JULY 24: Leinsdorf, cond.; Stern, soloist. Mendelssohn: Sym. No. 3, "Scottish"; Beethoven: Romance in G for Violin and Orch.; Sibelius: Violin Con.

JULY 25: Ozawa, cond.; Stern, Rose, Istomin, soloists. Beethoven: Triple Con. in C; Hindemith: "Konzertmusic" for Strings and Brass. (Berkshire Music Center 25th Anniversary Concert.)

FIFTH WEEKEND

JULY 30: Munch, cond. Vivaldi: Con. Grosso in d, Op. 3, No. 11; Sibelius: Sym. No. 7; Honegger: Sym. No. 4; Roussel: Bacchus et Ariane.

JULY 31: Leinsdorf, cond.; Stern, soloist. Tchaikovsky: Intro. to "The Queen of Spades"; Prokofiev Sym. No. 6; Beethoven: Violin Con., op. 61.

AUGUST 1: Munch, cond.; Henriot-Schweitzer, soloist. Mendelssohn: Sym. No. 5; Franck: Var. for Piano and Orch.; Ravel: Con. in G for Piano & Orch.; Ravel: La Valse.

SIXTH WEEKEND

AUGUST 6: Martinon, cond. Weber: Over. to "Der Freischutz"; Schumann: Sym. No. 1; Ravel: Tombeau de Couperin; Debussy: "La Mer."

AUGUST 7: Martinon, cond. Martinu: Over. for a Greek Tragedy; Stravinsky: Jeu de Cartes; Berlioz: Symphonie Fantastique.

AUGUST 8: Leinsdorf, cond.; Serkin, soloist. Beethoven: Choral Fantasia for Piano, Chorus and Orch.; Bartok: Con. for Orch.; Beethoven: Piano Con. No. 4.

SEVENTH WEEKEND

AUGUST 13: De Carvalho, cond. Haydn: Sym. No. 99 in E flat; Lutoslawski: Jeux Venitiens; Stravinsky: Le Sacre du Printemps.

AUGUST 14: Leinsdorf, cond.; Cliburn, soloist. Strauss: "Don Juan"; Copland: Music for a Great City; Beethoven: Piano Con. No. 5.

AUGUST 15: Stokowski, cond. Bach: Passacaglia and Fugue in c; Schubert: Sym. No. 8, "Unfinished"; Shostakovitch: Sym. No. 5.

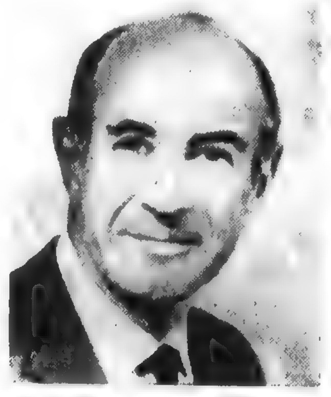
EIGHTH WEEKEND

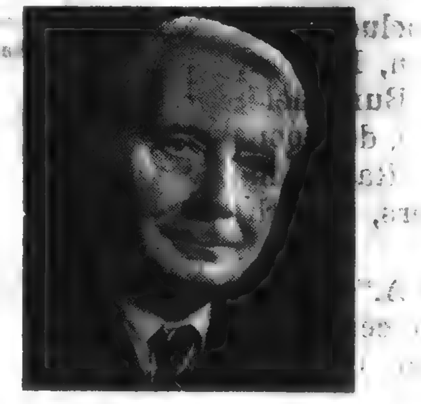
AUGUST 20: Leinsdorf, cond. Beethoven: Over., Leonore No. 2; Wagner: "Lohengrin," Act I.*

AUGUST 21: Leinsdorf, cond. Wagner: "Lohengrin," Act II.*

AUGUST 22: Leinsdorf, cond. Beethoven: Over., Leonore, No. 3; Wagner: "Lohengrin," Act III.*

*Soloists for the performance of "Lohengrin" are: Elsa, Amara; Lohengrin, Konya; Ortud, Gorr; King Henry, Hines; Telramund, Dooley; The Herald, March; with the Chorus Pro Musica.


Leinsdorf


Munch

Ozawa

Frank

Amara

Fiedler

Tanglewood to Hear Uncut 'Lohengrin'

LENOX, Mass.—The first complete, uncut version of Wagner's "Lohengrin" ever to be given in the Western Hemisphere will be performed by the Boston Symphony Orchestra under Erich Leinsdorf at Tanglewood here in August.

One of the three acts of "Lohengrin" will be presented at each of the last three concerts of this season's Berkshire Festival — Friday, Saturday and Sunday, Aug. 20, 21 and 22.

Metropolitan Opera Company singers who will be soloists for the unusual performance will include Lucine Amara, Eastman School of Music graduate William Dooley, Rita Gorr, Jerome Hines, Sandor Konya and Calvin Marsh. The Chorus Pro Musica of Boston also will participate.

* * *

THE FESTIVAL will open July 2 with the first two weeks being given over to chamber orchestra concerts of Bach, Mozart, Haydn, Gluck and Beethoven works by the Boston Symphony and Leinsdorf. Concerts are given each Friday and Saturday night at 8 and Sunday afternoon at 2:30 during the eight weeks.

Following the chamber music programs will be six weeks of 18 concerts by the full orchestra under Music Director Leinsdorf and guest conductors. To be played in the programs will be the complete works for solo instruments and orchestra by Beethoven.

Guest conductors will be Seiji Ozawa, who is taking over the Toronto Symphony next season, July 25; Charles Munch, retired music director of the Boston Symphony, July 30, Aug. 1; Jean Martinon, music director of the Chicago Symphony, Aug. 7, 8; Eleazar de Carvalho, musical director, St. Louis Symphony, Aug. 13, and Leopold Stokowski, music director, American Symphony, Aug. 15.

* * *

SOLOISTS will include Van Cliburn, Aug. 14, in Beethoven's Piano Concerto No. 5 in E flat; Eugene Istomin, July 17, in Beethoven's Piano Concerto No. 3 in C minor and July 25, in Beethoven's Triple Concerto in C, with Isaac Stern and Leonard Rose; Violinist Stern also will play July 18, 24, 25, 31, and Cellist Rose also will play July 23; Rudolf Serkin, Aug. 8, doing Beethoven's Piano Concerto No. 4 in G and his Choral Fantasia for Piano, Chorus and Orchestra.

There will be a pension fund concert by the Boston Pops conducted by Arthur Fiedler at 8 p.m. Wednesday, July 28.

Tanglewood is reached from the West via the New York State Thruway to the Berkshire Extension of the Thruway to Exit B-3.

Rochester Democrat & Chronicle 6-6-65

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

JUL 7 1965

BSO guest conductors

Five guest conductors of the Boston Symphony Orchestra will take the podium during the 1965-66 season. They are Richard Burgin, associate conductor of the orchestra, Oct. 15-16; Eleazar de Carvalho, musical director of the St. Louis Symphony, Dec. 3-4; Jean Martinon, director of Chicago Symphony, Jan. 14-22; Charles Munch, retired music director, March 11-19; and Werner Torkanowsky, conductor and music director of the New Orleans Philharmonic, Nov. 12-13.

7P

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HOLYOKE, Mass.
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JUN 2 1965

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News (e)
MILFORD, Mass.
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Gazette (e)
TAUNTON, Mass.
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News (e)
FRAMINGHAM, Mass.
Circ. 15,205

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Valley News (e)
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JUN 28 1965

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JUN 2 1965

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TIMES
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JUN 2 1965

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Times (e)
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Express (e)
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JUN 2 1965

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 5,024

JUN 3 1965

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Sentinel (e)
KEENE, N. H.
Circ. 7,894

JUN 3 1965

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Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUN 4 1965

NewEnglandNewsclipAgency,Inc.
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Item (e)
CLINTON, Mass.
Circ. 3,341

JUN 4 1965

NewEnglandNewsclipAgency,Inc.
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Times (e)
BEVERLY, Mass.
Circ. 7,991

JUN 15 1965

N. E. Summer Music Programs Feature Something for Everyone

By JOHN A. HAHN

BOSTON (UPI)—The sounds of music will echo from seashore to mountainside and back in New England this summer.

A panoply of harmony will be there for the listening — grand opera in the Berkshires, Broadway show tunes in the Boston area and jazz and folk singing in Rhode Island.

As usual, the major attraction will be the 1965 Berkshire Festival at Tanglewood in Lenox. Guest conductors Leopold Stokowski, Charles Munch, Jean Martinon, Eleazar de Carvalho and Seiji Ozawa will join Musical Director Erich Leinsdorf in a series of Boston Symphony Orchestra concerts on eight weekends starting July 2.

The Tanglewood season will culminate in the 6,000-seat Music Shed Aug. 22 with a complete concert performance of Wagner's "Lohengrin," marking the first performance of opera since Leinsdorf became director of the Berkshire festival.

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St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

JUN 12 1965

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The Dallas Morning News
DALLAS, TEXAS
D. 235,265 SUN. 259,210

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUN 13 1965

Plan your Berkshire section of the Main Trail trip to coincide with a Boston Symphony Orchestra performance at Tanglewood in Lenox (advance motel or hotel reservations needed).

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
New Haven, Conn.
Circ. 109,204

JUN 13 1965

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Aug. 7: BSO-Martinon; Berlioz, Martinon, Stravinsky.

Aug. 8: BSO-Leinsdorf; Beethoven, Bartok; Rudolf Serkin soloist.

Aug. 13: BSO-Eleazer de Carvalho; Haydn, Stravinsky, Lutoslawski.

Aug. 14: BSO-Leinsdorf; Copland, Beethoven; Van Cliburn soloist

Aug. 15: BSO-Leopold Stokowski; Bach, Schubert, Shostakovich.

Aug. 20: BSO-Leinsdorf; Beethoven, Wagner; featuring Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus Pro Musica

Aug. 21: BSO-Leinsdorf; Wagner; featuring Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Aug. 22: BSO-Leinsdorf; Beethoven, Wagner; Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Performances are at 8 p.m. on Friday and Saturdays and at 2:30 p.m. on Sundays; open rehearsals in the music shed Saturdays at 10:30 a.m. Boston box office, 266-1492. Tanglewood number, 637-1600.

19

The Tradition of TANGLEWOOD

of serious music lov- ...ly weekend has a ... this year because it ...ing concerts of the ...estival held at the ... in Lenox, Massa- ...m. Tanglewood is ...ame of a luxurious ... perfect blending of the world-renowned Orchestra with the ...me beauty of the ...ains.

...ight-week season, the ...nce the Boston Sym- ...hed its summer home ...der the direction of ..., and runs from July ...ust 22. The first two ...be devoted to chamber ...erts, including two pro- ...zart on July 2 and 3, ... orchestra playing for ...g six weekends. Concerts ...n the Music Shed each Fri- ...aturday evening at 8 p.m. ... afternoons at 2:30.

...ll as conducting both week- ... chamber orchestra concerts, ...h Leinsdorf will lead the full or- ...a in eleven of the eighteen per- ...nces. Guest conductors invited by Mr. Leinsdorf for this summer's concerts are Jean Martinon, Charles Munch, Seiji Ozawa and Leopold Stokowski.

Music at this summer's Berkshire Festival will range from the Baroque, Classical and Romantic to the Contemporary period. Significant works by contemporary composers Aaron Copland, Irving Fine, Zoltan Kodaly, and earlier composers such as Berg, Hindemith, Ravel and Sibelius will be presented during the last six weeks of the Festival.

Possibly the most exciting prospect of this year's season is Mr. Leinsdorf's proposed presentation of a complete, uncut "Lohengrin" by Wagner. The Boston Symphony Orchestra plans to record this monumental work during the last week in August, but it must be performed live first. Because the shortest of the three acts is nearly as long as a full symphony program, Mr. Leinsdorf has decided to put each act into a separate concert. This ambitious project will take place on the last weekend of the season, August 20, 21 and 22. "Lohengrin" has never before been performed in its uncut version in the Western Hemisphere, and has only been done once before anywhere.

The entire program schedule for this season follows. For complete ticket information write or call Symphony Hall, 251 Huntington Avenue, Boston, CO 6-1492.

FIRST WEEKEND

JULY 2: Leinsdorf, cond.: Frager, sol. Mozart: Sym. No. 33, K. 319; Piano Con. No. 9, K. 413; Sym. No. 38, K. 504.

JULY 3: Leinsdorf, cond.: Frager, soloist. Mozart: Divert. in B flat, K. 287; Piano Con. No. 8, K. 414; Sym. No. 39, K. 543.

JULY 4: Leinsdorf, cond.: Silverstein, Eskin, Frank, Gomberg, Walt, Fine, soloists. Haydn: Sinf. Con. in B flat: Beethoven: Piano Con. No. 1: Mozart: Sinf. Con. in E flat, K. 364.

SECOND WEEKEND

JULY 9: Leinsdorf, cond.; Silverstein, Krips, Eskin, Lettvin, soloists. Bach: Con. in d for 2 violins; Haydn: Cello Con. in C; Beethoven: Rondo in B flat; Beethoven: Piano Con. No. 2; Mozart: Sym. No. 35 in D, K. 385.

JULY 10: Leinsdorf, cond.: Tyler, Wolff, Vronsky, Babin, Bressler, Paul, soloists, with the Harvard-Radcliffe Chorus. Gluck: Orfeo, "The Elysian Fields"; Mozart: Con. in E flat for 2 Pianos, K. 365; Bach: Cantata 140.

JULY 11: Leinsdorf, cond.; Tyler, Wolff, Bressler, Paul, Silverstein, Dwyer, Pappoutsakis, soloists, with the Harvard-Radcliffe Chorus. Bach: Cantata No. 146; Brandenburg Con. No. 4; Cantata No. 70.

THIRD WEEKEND

JULY 16: Leinsdorf, cond. Beethoven: Sym. No. 8; Kodaly: Peacock Variations; Wagner; Excerpts from "Die Gotterdammerung."

JULY 17: Leinsdorf, cond.; Istomin, soloist. Fine: Toccata Con.; Beethoven: Piano Con. No. 3: Brahms: Sym. No. 2 in D.

JULY 18: Leinsdorf, cond.: Stern, soloist. Weber: Over. to "Oberon"; Beethoven: Romance in F for Violin and Orch.; Dvorak: Violin Con.; Strauss: Dance of Seven Veils from "Salome"; Kodaly: Hary Janos Suite.

FOURTH WEEKEND

JULY 23: Leinsdorf, cond.; Rose, soloist. Dvorak: Cello Con. in b; Tchaikovsky: Sym. No. 4 in f.

JULY 24: Leinsdorf, cond.; Stern, soloist. Mendelssohn: Sym. No. 3, "Scottish"; Beethoven: Romance in G for Violin and Orch.: Sibelius: Violin Con.

JULY 25: Ozawa, cond.: Stern, Rose, Istomin, soloists. Beethoven: Triple Con. in C; Hindemith: "Konzertmusic" for Strings and Brass. (Berkshire Music Center 25th Anniversary Concert.)

FIFTH WEEKEND

JULY 30: Munch, cond. Vivaldi: Con. Grosso in d, Op. 3, No. 11: Sibelius: Sym. No. 7: Honegger: Sym. No. 4: Roussel: Bacchus et Ariane.

JULY 31: Leinsdorf, cond.; Stern, soloist. Tchaikovsky: Intro. to "The Queen of Spades"; Prokofiev: Sym. No. 6; Beethoven: Violin Con., op. 61

AUGUST 1: Munch, cond.: Henriot-Schweitzer, soloist. Mendelssohn: Sym. No. 5; Franck: Var. for Piano and Orch.; Ravel: Con. in G for Piano & Orch: Ravel: "La Valse."

SIXTH WEEKEND

AUGUST 6: Martinon, cond. Weber: Over. to "Der Freischutz"; Schumann: Sym. No. 1; Ravel: Tombeau de Couperin; Debussy: "La Mer".

AUGUST 7: Martinon, cond. Martinon: Over. for a Greek Tragedy; Stravinsky: Jeu de Cartes; Berlioz: Symphonie Fantastique.

AUGUST 8: Leinsdorf, cond.; Serkin, soloist. Beethoven: Choral Fantasia for Piano, Chorus and Orch.; Bartok: Con. for Orch.; Beethoven: Piano Con. No. 4.

SEVENTH WEEKEND

AUGUST 13: De Carvalho, cond. Haydn: Sym. No. 99 in E flat: Lutoslawski: Jeux Venitiens; Stravinsky: Le Sacre du Printemps.

AUGUST 14: Leinsdorf, cond.; Cliburn, soloist. Strauss: "Don Juan"; Copland: Music for a Great City; Beethoven: Piano Con. No. 5.

AUGUST 15: Stokowski, cond. Bach: Passacaglia and Fugue in c: Schubert: Sym. No. 8, "Unfinished": Shostakovitch: Sym. No. 5.

EIGHTH WEEKEND

AUGUST 20: Leinsdorf, cond. Beethoven: Over., Leonore No. 2; Wagner: "Lohengrin," Act I.*

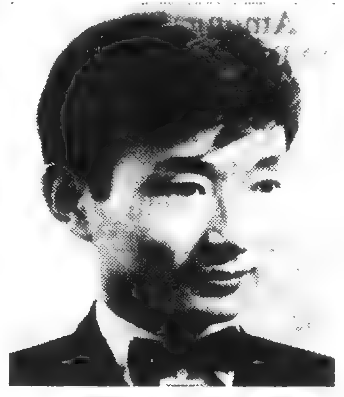
AUGUST 21: Leinsdorf, cond. Wagner: "Lohengrin," Act II.*

AUGUST 22: Leinsdorf, cond. Beethoven: Over., Leonore, No. 3; Wagner: "Lohengrin," Act III.*

*Soloists for the performance of "Lohengrin" are: Elsa, Amara: Lohengrin, Konya; Ortud, Gorr; King Henry, Hines; Telramund, Dooley; The Herald, March: with the Chorus Pro Musica.

Leinsdorf

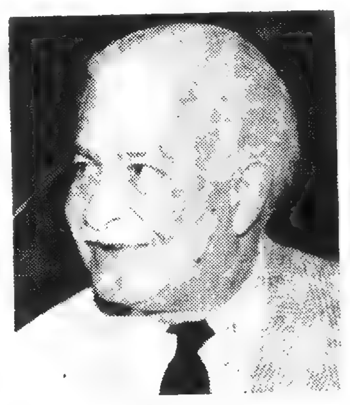
Munch



Ozawa

Frank

Amara



Fiedler

Tanglewood to Hear Uncut 'Lohengrin'

LENOX, Mass.—The first complete, uncut version of Wagner's "Lohengrin" ever to be given in the Western Hemisphere will be performed by the Boston Symphony Orchestra under Erich Leinsdorf at Tanglewood here in August.

One of the three acts of "Lohengrin" will be presented at each of the last three concerts of this season's Berkshire Festival — Friday, Saturday and Sunday, Aug. 20, 21 and 22.

Metropolitan Opera Company singers who will be soloists for the unusual performance will include Lucine Amara, Eastman School of Music graduate William Dooley, Rita Gorr, Jerome Hines, Sandor Konya and Calvin Marsh. The Chorus Pro Musica of Boston also will participate.

* * *

THE FESTIVAL will open July 2 with the first two weeks being given over to chamber orchestra concerts of Bach, Mozart, Haydn, Gluck and Beethoven works, by the Boston Symphony and Leinsdorf. Concerts are given each Friday and Saturday night at 8 and Sunday afternoon at 2:30 during the eight weeks.

Following the chamber music programs will be six weeks of 18 concerts by the full orchestra under Music Director Leinsdorf and guest conductors. To be played in the programs will be the complete works for solo instruments and orchestra by Beethoven.

Guest conductors will be Seiji Ozawa, who is taking over the Toronto Symphony next season, July 25; Charles Munch, retired music director of the Boston Symphony, July 30, Aug. 1; Jean Martinon, music director of the Chicago Symphony, Aug. 7, 8; Eleazar de Carvalho, musical director, St. Louis Symphony, Aug. 13, and Leopold Stokowski, music director, American Symphony, Aug. 15.

* * *

SOLOISTS will include Van Cliburn, Aug. 14, in Beethoven's Piano Concerto No. 5 in E flat; Eugene Istomin, July 17, in Beethoven's Piano Concerto No. 3 in C minor and July 25, in Beethoven's Triple Concerto in C, with Isaac Stern and Leonard Rose; Violinist Stern also will play July 18, 24, 25, 31, and Cellist Rose also will play July 23; Rudolf Serkin, Aug. 8, doing Beethoven's Piano Concerto No. 4 in G and his Choral Fantasia for Piano, Chorus and Orchestra.

There will be a pension fund concert by the Boston Pops conducted by Arthur Fiedler at 8 p.m. Wednesday, July 28.

Tanglewood is reached from the West via the New York State Thruway to the Berkshire Extension of the Thruway to Exit B-3.

Rochester Democrat + Chronicle 6-6-65

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

JUL 7 1965

BSO guest conductors

Five guest conductors of the Boston Symphony Orchestra will take the podium during the 1965-66 season. They are Richard Burgin, associate conductor of the orchestra, Oct. 15-16; Eleazar de Carvalho, musical director of the St. Louis Symphony, Dec. 3-4; Jean Martinon, director of Chicago Symphony, Jan. 14-22; Charles Munch, retired music director, March 11-19; and Werner Torkanowsky, conductor and music director of the New Orleans Philharmonic, Nov. 12-13.

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News (e)
MILFORD, Mass.
Circ. 8,587

JUN 2 1965

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Transcript-Telegram (e)
HOLYOKE, Mass.
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JUN 2 1965

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Gazette (e)
TAUNTON, Mass.
Circ. 12,884

JUN 2 1965

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News (e)
FRAMINGHAM, Mass.
Circ. 15,205

JUN 2 1965

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Valley News (e)
LEBANON, N. H.
Circ. 6,911

JUN 28 1965

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Banner (e)
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Circ. 5,191

JUN 2 1965

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TIMES
D. 38,500

JUN 2 1965

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Times (e)
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CENTRAL FALLS, R. I.
Circ. 38,292

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Express (e)
PORTLAND, Me.
Circ. 28,844

JUN 2 1965

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 5,024

JUN 3 1965

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Sentinel (e)
KEENE, N. H.
Circ. 7,894

JUN 3 1965

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Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUN 4 1965

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Item (e)
CLINTON, Mass.
Circ. 3,341

JUN 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
BEVERLY, Mass.
Circ. 7,991

JUN 15 1965

N. E. Summer Music Programs Feature Something for Everyone

By JOHN A. HAHN

BOSTON (UPI)—The sounds of music will echo from seashore to mountainside and back in New England this summer.

A panoply of harmony will be there for the listening — grand opera in the Berkshires, Broadway show tunes in the Boston area and jazz and folk singing in Rhode Island.

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The Dallas Morning News
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D. 235,265 SUN. 259,210

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St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

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NewEnglandNewsclipAgency,Inc.
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Sunday Register
New Haven, Conn.
Circ. 109,204

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Aug. 1: BSO-Munch; Mendelssohn, Frank Ravel; Nicole Henriot-Schweitzer, soloist.

Aug. 6: BSO-Jean Martinon; Schumann, Ravel, Debussy.

Aug. 7: BSO-Martinon; Berlioz, Martinon, Stravinsky.

Aug. 8: BSO-Leinsdorf; Beethoven, Bartok; Rudolf Serkin soloist.

Aug. 13: BSO-Eleazer de Carvalho; Haydn, Stravinsky, Lutoslawski.

Aug. 14: BSO-Leinsdorf; Copland, Beethoven; Van Cliburn soloist

Aug. 15: BSO-Leopold Stokowski; Bach, Schubert, Shostakovich.

Aug. 20: BSO-Leinsdorf: Beethoven, Wagner; featuring Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus Pro Musica

Aug. 21: BSO-Leinsdorf; Wagner; featuring Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Aug. 22: BSO-Leinsdorf; Beethoven, Wagner; Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Performances are at 8 p.m. on Friday and Saturdays and at 2:30 p.m. on Sundays; open rehearsals in the music shed Saturdays at 10:30 a.m. Boston box office, 266-1492. Tanglewood number, 637-1600.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUN 13 1965

Plan your Berkshire section of the Main Trail trip to coincide with a Boston Sym~~phony Orchestra~~ performance at Tanglewood in Lenox (advance motel or hotel reservations needed).

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News (e)
MILFORD, Mass.
Circ. 8,587

JUN 2 1965

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Gazette (e)
TAUNTON, Mass.
Circ. 12,884

JUN 2 1965

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News (e)
FRAMINGHAM, Mass.
Circ. 15,205

JUN 2 1965

PAWTUCKET R
TIMES
D. 38,500

JUN 2 1965

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,292

JUN 2 1965

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Sentinel (e)
KEENE, N. H.
Circ. 7,894

JUN 3 1965

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Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUN 4 1965

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Item (e)
CLINTON, Mass.
Circ. 3,341

JUN 4 1965

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Times (e)
BEVERLY, Mass.
Circ. 7,991

JUN 15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUN 2 1965

NewEnglandNewsclipAgency,Inc.
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Valley News (e)
LEBANON, N. H.
Circ. 6,911

JUN 28 1965

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Banner (e)
BENNINGTON, Vt.
Circ. 5,191

JUN 2 1965

St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

JUN 12 1965

Boston Symphony Books de Carvalho

Eleazar de Carvalho, conductor of the St. Louis Symphony, will conduct the Boston Symphony in concerts Dec. 3-4. The Boston announcement pointed out that de Carvalho first conducted the Boston Symphony in 1947 and later joined the faculty of the Berkshire Music Center.

This summer de Carvalho again is a member of the music center's faculty and will conduct the Berkshire Festival Concert Aug. 13.

The Dallas Morning News
DALLAS, TEXAS
D. 233,755 SUN. 253,210

3 1965

Orchestra Signs Munch as Guest

Charles Munch, music director of the Boston Symphony Orchestra from 1949 to 1962, will be guest conductor of the Dallas Symphony on Feb. 21 at McFarlin Auditorium.

The event will be one of 15 on the orchestra's Symphonic Series, season tickets for which go on sale to the general public this week.

Munch, born in Alsace, is identified with Paris where his conducting career started in 1932. He first conducted in North America as a guest of the Boston Symphony in 1946, three years before he assumed the post of music director for the orchestra. Since 1962, Munch has devoted himself to guest appearances throughout the world.

The signing of Munch completes the podium assignments for the 1965-66 Symphonic Series. Music director Donald Johanos will conduct 12 of the concerts, with one each going to Munch, Sixten Ehrling and associate conductor George Trautwein.

N. E. Summer Music Programs Feature Something for Everyone

By JOHN A. HAHN

BOSTON (UPI)—The sounds of music will echo from seashore to mountainside and back in New England this summer.

A panoply of harmony will be there for the listening — grand opera in the Berkshires, Broadway show tunes in the Boston area and jazz and folk singing in Rhode Island.

As usual, the major attraction will be the 1965 Berkshire Festival at Tanglewood in Lenox. Guest ~~conductors~~ Leopold Stokowski, Charles Munch, Jean Martinon, Eleazar de Carvalho and Seiji Ozawa will join Musical Director Erich Leinsdorf in a series of Boston Symphony Orchestra concerts on eight weekends starting July 2.

The Tanglewood season will culminate in the 6,000-seat Music Shed Aug. 22 with a complete concert performance of Wagner's "Lohengrin," marking the first performance of opera since Leinsdorf became director of the Berkshire festival.

Prior to the regular Berkshire season, the Boston Symphony will play a series of outdoor concerts on the Charles River Esplanade in Boston from June 26 to July 10, following the last Boston Pops Concert June 26.

The Berkshire Music Barn, also at Lenox, will feature folk and jazz concerts July 4-Aug. 22. The South Mountain Chamber Music Festival will be held in nearby Pittsfield from July 21 to Oct. 16.

The Red Fox Music Barn in New Marlboro will hold concerts July 24 to Sept. 4. A series of chamber programs will be offered by the Nantucket Musical Art Society from July 6 through August.

The Oberlin College Playhouse will perform Gilbert and Sullivan works and other operettas at Falmouth from July 6 to Aug. 28.

Typical of Broadway shows to be offered in the Boston area are "A Funny Thing Happened on the Way to the Forum," "The Sound of Music," "Show Boat," "Music Man," "West Side Story," "110 in the Shade," "Mary, Mary" and "South Pacific" at the North Shore Music Theater.

The Carousel theater at Framingham will present Cab Calloway in Gershwin's "Porgy and Bess," Hugh O'Brian and Anita Bryant in "Guys and Dolls" and special week-long productions featuring Peter, Paul and Mary; Liberace; Louis Armstrong; Duke Ellington; Johnny Mathis; Tony Bennett and Victor Borge.

Richard Cardinal Cushing announced plans, not yet complete, for internationally known organists to give recitals in the former John Hays Hammond Museum at Gloucester, Mass.

Rhode Island's popular jazz festival will be held July 1-4 at Newport, followed by a folk music festival, July 22-25.

Dartmouth College will sponsor a series of programs June 30 to Aug. 21 at the Hopkins Center by students performing choral, symphonic and chamber music. The center will present lectures and concerts supervised by composers Ernst Krenek, Zoltan Kodaly and Ross Lee Finney.

Clarinetist Benny Goodman will present programs June 18 to July 10 at Stamford, Conn. The Hartford Festival of Music will be held at Trinity College July 7-28.

A starlight music festival will be held June 29 to Aug. 10 at the Yale Law School and a series of pops concerts will begin July 10 at New Haven.

Elsewhere in Connecticut there will be chamber music at the Silvermine Guild Festival in New Canaan, July 11 to Aug. 29; Music Mountain in Falls Village on Sundays starting July 4 and at the Norfolk Music Shed, July 2 to Aug. 20.

The Hungarian String Quartet will open Maine's formal music season at Colby College with concerts from June 24 through July 29. Bowdoin College will present a chamber music series July 8 to Aug. 21.

Northeast Harbor will host the Mount Desert Island Festival of Chamber Music July 13 to Aug. 13. Chamber music programs will be given at Kneisel Hall in Blue Hill July 18 to Aug. 22.

A series of orchestral memorial concerts for the late conductor Pierre Monteux will be held Aug. 5-29 in Hancock where he made his home.

The New Hampshire Music Festival will be held July 8 to Aug. 19 at Meredith and Wolfeboro.

The Southern Vermont Art Center in Manchester will begin a series of musical programs June 10. Chamber concerts at the Marlboro School of Music will run from June 21 to Aug. 15, including programs with famed cellist-conductor Pablo Casals July 3 and Aug. 13.

The University of Vermont's Lane Summer Series will be heard July 8-26 at Burlington. A 14-day composers conference and chamber music center will be held at Bennington starting Aug. 15.

An annual fiddlers' concert will be held July 24 at Craftsbury Common and the Vermont Philharmonic will play July 4 at Middlebury and July 31 at Stowe.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUN 13 1965

Plan your Berkshire section of the Main Trail trip to coincide with a Boston Symphony Orchestra performance at Tanglewood in Lenox (advance motel or hotel reservations needed).

NewEnglandNewsclipAgency,Inc.
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Sunday Register
New Haven, Conn.
Circ. 109,204

JUN 13 1965

LENOX, MASS.:

Tanglewood

July 2: Boston Chamber Orchestra (BCO)—Erish Leinsdorf conducting; Mozart compositions; Malcolm Frager soloist.

July 3: BCO-Leinsdorf; Frager soloist; Mozart works.

July 4: BCO-Leinsdorf; Haydn, Mozart and Beethoven; featuring Joseph Silverstein, Jules Eskin, Ralph Gomber, Sherman Walt, Claude Frank and Burton Fine

July 9: BCO-Leinsdorf; Bach Haydn, Beethoven, Mozart, soloists: Silverstein, Alfred Krips, Eskin, Theodore Lettvin.

July 10: BCO-Leinsdorf; Gluck, Mozart, Bach featuring Veronica Tyler, Beverly Wolff, 2 glee clubs, Charles Bressler and Thomas Paul

July 11: BCO-Leinsdorf; Bach; Tyler, Wolff, Bresler, Paul, 2 glee clubs, Silversteon, Doriot Dwyer and Pames Papoutaskis.

July 16: Boston Symphony Orchestra (BSO) — Leinsdorf; Beethoven, Kodaly, Wagner.

July 17: BSO-Leinsdorf: Fine, Beethoven, Brahms; Eugene Istomin, soloist

July 18: BSO-Leinsdorf; Weber, Beethoven, Dvorak, Strauss, Kodaly; Isaac Stern soloist.

July 23: BSO-Leinsdorf; Dvorak, Tchaikovsky; Leonard Rose soloist.

July 24: BSO-Leinsdorf; Mendelssohn, Beethoven, Sibelius; Stern soloist.

July 25: BSO-Seijo Ozawa; program to be announced.

July 30: BSO-Charles Munch; Vivaldi, Sibelius, Honegger, and Roussel

July 31: BSO-Leinsdorf; Tchaikovsky, Prokofiev, Beethoven; Stern soloist.

Aug. 1: BSO-Munch; Mendelssohn, Frank Ravel; Nicole Henriot-Schweitzer, soloist

Aug. 6: BSO-Jean Martinon; Schumann, Ravel, Debussy.

Aug. 7: BSO-Martinon; Berlioz Martinon, Stravinsky.

Aug. 8: BSO-Leinsdorf; Beethoven, Bartok; Rudolf Serkin soloist.

Aug. 13: BSO-Eleazer de Carvalho; Haydn, Stravinsky, Lutoslawski.

Aug. 14: BSO-Leinsdorf. Copland, Beethoven, Van Cliburn soloist

Aug. 15: BSO-Leopold Stokowski; Bach, Schubert, Shostakovich.

Aug. 20: BSO-Leinsdorf: Beethoven, Wagner; featuring Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus Pro Musica

Aug. 21: BSO-Leinsdorf. Wagner; featuring Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica

Aug. 22: BSO-Leinsdorf. Beethoven, Wagner; Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Performances are at 8 p.m. on Friday and Saturdays and 2:30 p.m. on Sundays. Open rehearsals in the music shed Saturdays at 10:30 a.m. Box office, 266-1492. Tanglewood number, 637-1600.

21

AKRON BEACON JOURNAL
AKRON, OHIO
SUN. 151,102

JUN 1 8 1965

The Berkshires: Where Culture Is Fun

By EDWARD COLLIER
Beacon Journal Special Writer

Travel

STOCKBRIDGE, Mass. — The magic of music, from symphony to jazz to folk singing, mantles the lush green Berkshire Hills.

Driving from Albany, N. Y., on new U. S. Interstate 90, we began a circle tour around western Massachusetts segment of the New England Heritage Trail here at Stockbridge.

THIS CULTURAL center has retained the tranquility and tree-shaded charm of its 18th century beginning. Beautiful old mansions grace Main st., west of the village center.

Historic prize of the wide thoroughfare is 1739 Mission House (open to visitors), the two-story weathered clapboard home of Rev. John Sergeant, missionary to the Indians. The plain structure is set off by a formal colonial flower and herb garden.

JUST OUTSIDE Lenox there is daily proof that culture can be fun — attested to by the thousands who throng Tanglewood, the Summer home of the Boston Symphony Orchestra. Centerpiece of this sylvan setting is the Music Shed, shaped like a great wedge of pie.

Six thousand seats are under the modernistic canopied roof; the back end is open for the additional thousands who like to sit on the lawn and take their Brahms, Beethoven, Stravinsky, Wagner & Co. under the stars— or sun.

A half-mile away the countryside really jumps at the Berkshire Music Barn, a green tent emporium that holds 1,000 and often spills hundreds onto the lawn for its jazz and folk concerts.

THE ROAD (U. S. 7) leads north to Pittsfield, long the area's urban and industrial center, but with a matching pride in its parks, golf courses, old colonial homes and cultural activities such as the Art Center, South Mountain Chamber Music Festival, and the Berkshire Museum of art and natural history.

There is a side trip to the 3,491-foot top of Mt. Greylock, highest spot in Massachusetts. A hairpin turn brings you to the summit, dominated by the 90-foot granite War Memorial Beacon Tower.

The wide-screen, five-state panorama is breath-taking in scope and beauty; beyond the towns and checkerboard fields is a green world that extends until it changes to blue haze. Challenging to hikers is the maze of trails below, including the historic Appalachian that runs from Maine to Georgia.

RETURNING from the summit, the route is flanked by high green hills into Williamstown, rightly called the "village beautiful." Life in this storybook New England town hovers around the campus of Williams College, bastion of the "Little Ivy League."

Newest pride is the Sterling and Francine Clark Art Institute, a stunning white marble edifice set in its own park at the edge of town. Plots of junipers and flowers flank the four fluted Grecian entrance columns. Inside treasures represent 500 years of fine arts: sculpture, furniture, bronzes, porcelain and priceless old silver. The magnificent collection of paintings ranges from Renoirs to works of such Americans as Remington and Sargent.

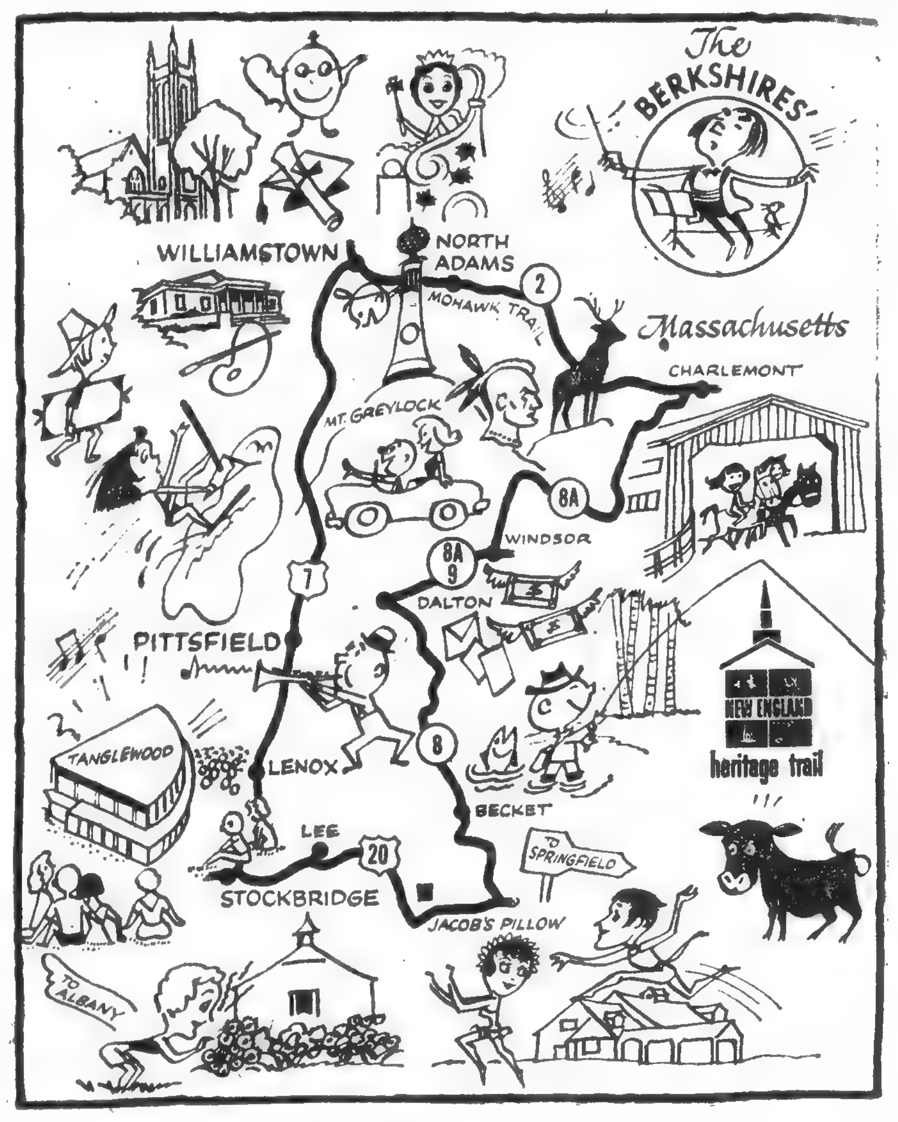
THE ROUTE curves east (Mass. 2) over the historic Mohawk Trail, today a scenic, blacktopped highway. Beyond North Adams is Whitcomb Summit, marked by the bronze statue of an elk, where there are magnificient panoramas of blue-green hills and canyons to the east.

On a side road near Charlemont is Bissell Bridge, one of the three remaining covered wooden structures in the area. A favorite with photographers and artists, it had to be rebuilt to cope with modern traffic.

MUCH OF the fun of the tour comes from planning it to explore back country roads. From Charlemont we turned south on Mass. 8A and discovered the most untouched, sylvan part of the Berkshire Mills.

The road momentarily dips back to the busy world at Dalton, where fine paper has been manufactured since 1801. The Crane Museum, housed in the 1844 Old Stone Mill, is an appropriate setting for exhibits which trace the history of American papermaking.

Final stop is at Jacob's Pillow, a Summer dance center founded in 1942, where internationally-famed artists perform. Set several miles back in the woods, it is pleasantly rustic with plank walls and rough wooden beams.



ST. LOUIS POST-DISPATCH
SUN. 555,639

JUN 1 8 1965

Seasonal Music in St. Louis

It is hard to say where the notion got started that summer is the off-season for music and musicians, and it is doubtful that there ever was much truth in it. Formal symphonies and chamber music programs generally are indoor affairs and, so, not for summer—but with notable exceptions. That great music moves outdoors has long been evidenced by the Berkshire music festival, Chicago's Ravinia and many other summer seasons, not the least of them being that of the St. Louis Little Symphony which plays its annual overture tonight under Stanley Chapple in the Washington University quadrangle.

The next "opening" will be that of the Gateway Festival Orchestra on its barge tied up beneath the arch. That has been set for the evening of June 27 with the baton again in the hand of William Schatzkamer. A few more contributions are needed to assure a full season on the riverfront. They can be sent to P. O. Box 3003.

For those who are sure there's nothing like a band, there is the Laclede Concert Band which gave its first performance of the season under Laurent Torno at Carondelet Park Wednesday night. It will appear in other parks week after week, and on the riverfront with a patriotic rouser on the Fourth of July.

And the Municipal Opera, the city's favorite among favorites, is nearing the end of its first offering, a bicentenary special, "Meet Me in St. Louis." Next week's show will be "Guys and Dolls," another reminder of the extent to which the operettas of its earlier days are being put aside for contemporary musicals.

Music in summer. Music under the stars. St. Louis enjoys it in generous measure. Everything from Hayden's No. 99 to John Philip Sousa's brass.

VALATIE, N.Y.
ROUGH NOTES
W. 1,500

JUN 1 8 1965

The Livin' is Easy

"Summertime—and the livin' is easy"—so go the lyrics of Gershwin's delightful "Porgy and Bess" refrain. We have raced through May and now June has suddenly blossomed into the full splendor of summer.

These are the days when the birds greet the soft, warm dawn with their melodies of love, and nature has camouflaged her earthly scars with full, rich foliage. The evenings come later now, and we are rapidly approaching the longest day of the year. The extended space of time before the langorous setting of the sun gives the man of the house a few moments to mow the lawn while his lady can visit the vegetable garden and pick the first succulent peas from the vine.

When darkness falls, a whole wonderful world of entertainment awaits both the winter-hardened Columbia County resident as well as his summer cousins from the city. There are lawn socials where rich, ripe strawberries flounder in oceans of pure cream; band concerts where spine-tingling Sousa melodies blend well with soda pop and ice cream; square dances and the sound of fiddles are heard above the crunching of pop corn.

Soon we will be carried away in the fanciful world of make believe as the summer theatres raise their curtains on opening nights; patrons of the dance will welcome back venerable Ted Shawn at Jacob's Pillow and before many moons the strains of the great Boston Symphony Orchestra will echo over the glades at Tanglewood. Not far away, the Berkshire Music Barn in Lenox will offer new and exciting stars in the field of jazz.

Sportsmen can whip a Hare's Ear over the nose of a great trout in many of our streams, or there's always a visit to one of the not too distant trotting tracks.

Yes, the livin' is easy in June. Let's enjoy it to the fullest while we can, for, before we can say July and August, the goldenrod will be blooming, the Chatham Fair signs will be up and we'll be hauling out those winter togs we just put away.

INCORRECT PAGINATION

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 332,523 SUN. 382,463

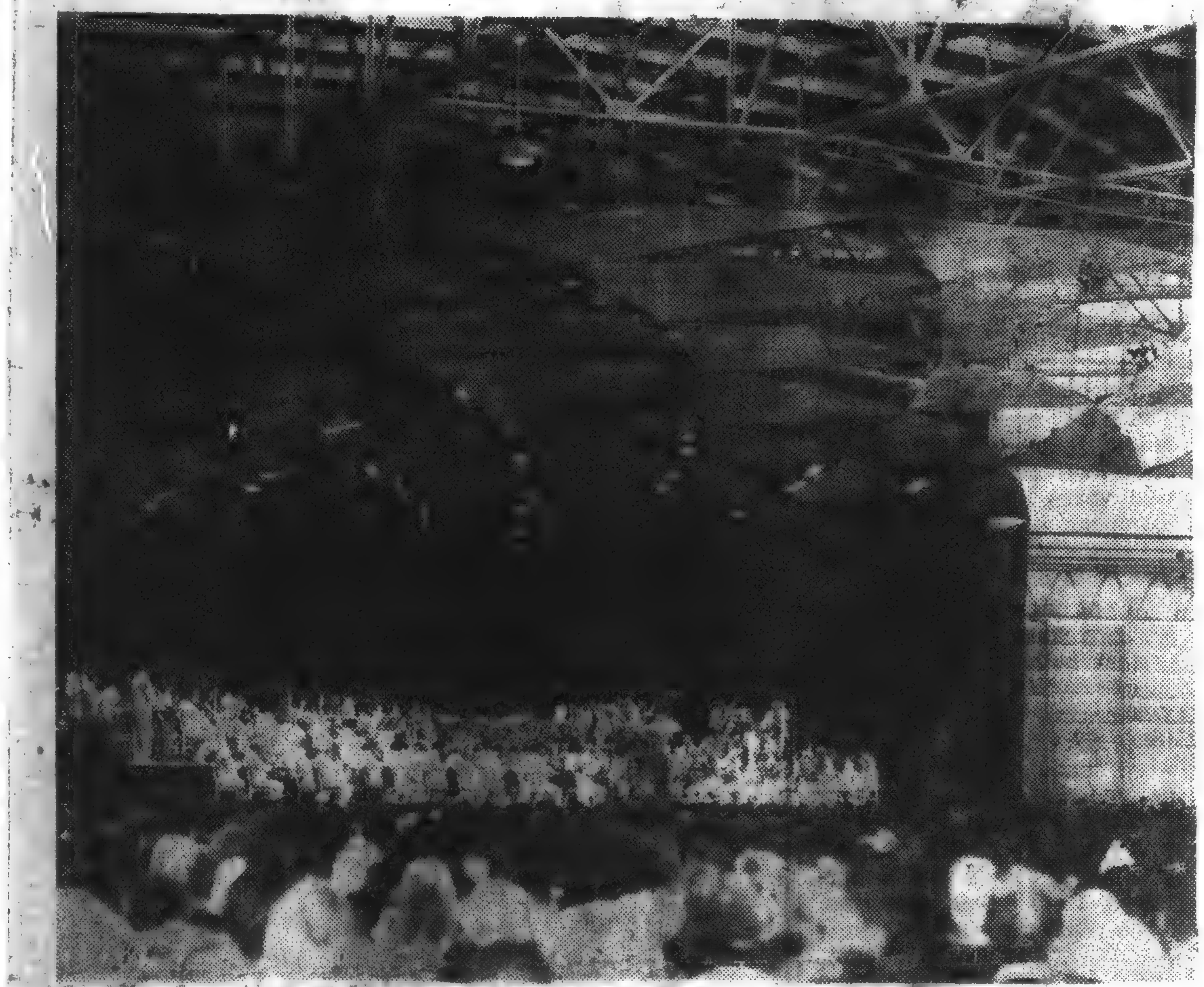
JUN 13 1965

Music in Mid-America

The Berkshire Music center's 25th anniversary is more than a date—it represents a quarter-century of musical accomplishment.

The city parks will be alive with music again this summer, with six concerts by the Kansas City Civic Pops—see page 13E.

Milestone for Music Center



THE MUSIC SHED at Tanglewood, summer home of the Boston Symphony orchestra, seats 6,000 people for each of the 24 concerts of the orchestra's world renowned Berkshire Music festival. This year's festival will run from July 2 through August 22. The photograph shows the orchestra playing under the Edmund Hawes Talbot memorial stage canopy, designed by Eero Saarinen.

By Sandor Kallai
(The Star's Music Editor)

ANNIVERSARIES are a time for taking stock, so the saying goes. They are common in the music world as in all others, and they are usually more interesting to the organizations observing them than to anyone else. But when we say that the Berkshire Music center will celebrate its 25th anniversary this summer we are putting a period at the end of one of the most amazing paragraphs in American musical history. It is doubtful that any educational institution that functions just eight weeks out of the year has had more influence on the state of music in the United States. Its alumni are everywhere.

Since 1940, when the center was founded by Serge Koussevitzky, then conductor of the Boston Symphony orchestra, it has provided training for more than 5,300 students (all advanced and all interested in music as a profession), including 600 from foreign countries. These former students can be found in hundreds of symphony orchestras (30 of them are in the Boston Symphony, 14 in the Philadelphia orchestra), on the rosters of many opera companies (18 Metropolitan opera singers studied there), filling important conducting posts (the New York Philharmonic, the Buffalo Philharmonic, the Los Angeles Philharmonic, the St. Louis Symphony, the Ravinia Festival orchestra), heading music schools (the Eastman School of Music and the Interlochen Academy of Arts), and teaching, playing and singing on all levels of musical activity in all parts of the world.

The Berkshire Music center is operated by the Boston Symphony orchestra in conjunction with its annual Berkshire Music festival on the historic estate of Tanglewood near Lenox, Mass. The center's faculty reads like a Who's Who in American music. Why do students go there? Erich Leinsdorf, about to enter his third year as director of the center, says:

"In eight weeks, actual teaching cannot be accomplished. New doors can be opened for the curious . . . we hope to inspire, to provoke, and to offer new insights and deeper comprehension of three centuries of musical masterworks . ."

THE CENTER'S strong professional orientation will be relaxed somewhat this summer with the inception of the Tanglewood Institute, a department that has been set up to provide for the layman, teacher and non-performing musician a milieu in which he may broaden his musical horizons. It includes seminars in choral music, piano, wind instrument teaching and performance, string teaching, a seminar on music in American life, and another in listening and analysis. There also will be sessions in conducting and contemporary music for music educators, the latter under a grant from the Music Educators National conference.

But, the center's Perform-

(Continued on Page 13E)

Piano Master Classes to Begin Tomorrow

A 4-day series of piano master classes, to be conducted by John Perry of the Oberlin college Conservatory of Music, will begin at 1:30 o'clock tomorrow in the auditorium of Notre Dame de Sion, 3823 Locust street.

The series, sponsored by the Kansas City Alumnae chapter of Mu Phi Epsilon music sorority, will include four afternoon and four evening sessions. A junior master class will be held Friday morning.

Milestone For Music Center

(Continued From Page 8E)

ance division will continue to concentrate on the development of advanced students and young professionals. Only 100 musicians have been accepted, each of whom will be given a stipend of $500. There are 70 orchestral instrumentalists (who will comprise the Berkshire Music center orchestra), seven keyboard players, eight solo singers, four conductors, and 10 composers.

All instrumentalists and singers will devote most of their time to the study and performance of chamber music, from the baroque to contemporary. The orchestra will give five concerts.

THE FESTIVAL, which is practically coincident with the period of the center's operation, will begin July 2 with two weeks of chamber music programs and then shift toward the heavier orchestral works.

Among the highlights of the Boston Symphony's festival season:

A concert on July 10 that will include Act II, Scene 2, of Gluck's opera, "Orfeo," with the Harvard Glee Club-Radcliffe Choral Society; a program in honor of the center's 25th anniversary on July 25 that will offer Hindemith's Konzertmusik for strings and brass, Beethoven's Triple Concerto, and Franck's Symphony in D minor, and a complete concert performance of Wagner's "Lohengrin," spread over three programs, August 20, 21 and 22, with Lucine Amara, Sandor Konya, Rita Gorr, Jerome Hines and William Dooley.

Besides Leinsdorf there will be five principal guest conductors—Charles Munch, Jean Martinon, Seiji Ozawa, Eleazar de Carvalho and Leopold Stokowski. Some of the soloists will be Van Cliburn, Rudolf Serkin, Isaac Stern and Leonard Rose.

NewEnglandNewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 155,060

JUN 21 1965

Tanglewood Set

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra, will open the 1965 Berkshire Festival Friday at the orchestra's summer home, Tanglewood, Lenox, an eight-week season featuring Bach, Mozart, Beethoven and Wagner.

The Knickerbocker News
ALBANY, N. Y.
D. 55,163

JUN 19 1965

Tanglewood

The Berkshire Music Festival with the Boston Symphony Orchestra in the Music Shed on the Tanglewood grounds at Lenox, Mass. July 2—Aug. 22, at 8 p.m. Fridays and Saturdays, 2:30 p.m. Sundays.

July 2: Leninsdorf: Mozart "Symphony No. 33;" "Piano Concerto No. 9" with soloist Malcolm Frager, and "Symphony No. 38 "

July 3: Leinsdorf: Mozart "Divertmento in B-flat;" "Symphony No. 39;" and "Piano Concerto No. 8" with Frager.

July 4: Leinsdorf: Haydu "Sinfonia Concertrante" with Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt; and Beethoven "Piano Concerto No .1" with Claude Frank.

July 9: Leinsdorf: Bach "Concerto in D minor for Two Violins" with Silverstein and Alfred Kirps; Haydn "Cello Concerto in C" with Eskin; Beethoven "Piano Concerto No. 2" with Theodore Lettvin; and Mozart "Symphony No. 35."

July 10: Leinsdorf: Gluck "Scene from Orfeo" with Veronica Tyler, Beverly Wolff and Harvard Glee Cub-Radcliffe Choral Society: Mozart "Concerto for Two Pianos" with Vronsky and Babin; Bach "Cantata No. 140" with, Tyler, Wolff, Charles Bressler, Thomas Paul and Harvard-Radcliffe.

July 11: Leinsdorf: Bach "Cantata No 146" with Tyler, Wolf, Bressler, Paul and Harvard-Radcliffe; Bach "Brandenburg Concerto No. 4" and "Cantata No. 70."

July 16: Leinsdorf: Fine "Toccata Concertanto;" Beethoven "Piano Concert No. 3" with Eugene Istomin; and Brahms "Symphny No. 2."

July 18: Leinsdorf :Weber "Overture to Oberon;" Beethoven "Romance in F" with Isaac Stern; Dvorak "Violin Concerto" with Stern; Strauss "Dance of the Seven Veils from Salome;" and Kodaly "Suite from Hary Janos."

July 23: Leinsdorf: Dvorak "Cello Concerto" with Leonard Rose; and Tchaikowski "Symphony No. 4."

July 24: Leinsdorf: Mendelssohn "Symphony No. 3;" Beethoven "Romance in G" and Sibelius "Violin Concerto" with Stern.

July 25: Ozawa: Program to be announced.

July 25: Munch: Vivaldi "Concerto Grosso;" Sibelius "Symphony No. 7;" Honegger "Symphony No. 4" and Roussel "Bacchus and Ariane."

July 31: Leinsdorf: Tchaikovsky "Prelude to the Queen of Spades;" Prokofieff "Symphony No. 6" and Beethoven "Violin Concerto" with Stern.

Aug. 1: Munch: Mendelssohn "Symphony No. 5;" Franck "Symphonic Variations" with Niclole Henriot Schweitzer; Ravel "Piano Concerto" with Henriot-Schweitzer; and Ravel "La Valse."

Aug. 6: Martinon: Weber "Overture to Der Freischutz;" Schumann, "Symphony No. 1;" Ravel, "Le Tombeau de Couperin;" and Debussy "La Mer."

Aug 7: Martinon: Martinon "Overture for a Greek Tradegy;" Stravinsky, "Jeu de Cartes;" and Berlioz "Symphonie Fantastique."

Aug. 8: Leinsdorf: Beethoven "Choral Fantasia" with Rudolf Serkin ;Bartok "Concerto for Orchestra;" Beethoven "Piano Concerto No. 4" with Serkin.

Aug. 13: DeCarvalho: Haydn "Symphony No. 99;" Sutoslawski "Jeux Venitiens" and Stravinsky "Sacre du Printemps."

Aug. 14: Leinsdorf: Strauss "Don Juan:" Copland "Music for a Great City;" Beethoven "Piano Concerto No. 5" with Van Cliburn.

Aug. 15: Stokowski: Bach "Passacaglia and Fugue in C minor;" Schubert "Symphony No. 8;" and Shostakovitch "Symphony No. 5."

Aug. 20: Leinsdorf: Beethoven "Overture Leonore No. 2;" Wagner "Lohengrin Act One" with Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh and the Chorus pro Musica.

Aug. 21: Leinsdorf: Wagner "Lohengrin, Act Two" with the previous day's cast.

Aug. 22: Leinsdorf: Wagner "Lohengrin, Act Three" with same cast and Beethoven "Leonore Overture No. 3."

INCORRECT PAGINATION

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 332,523 SUN. 382,463

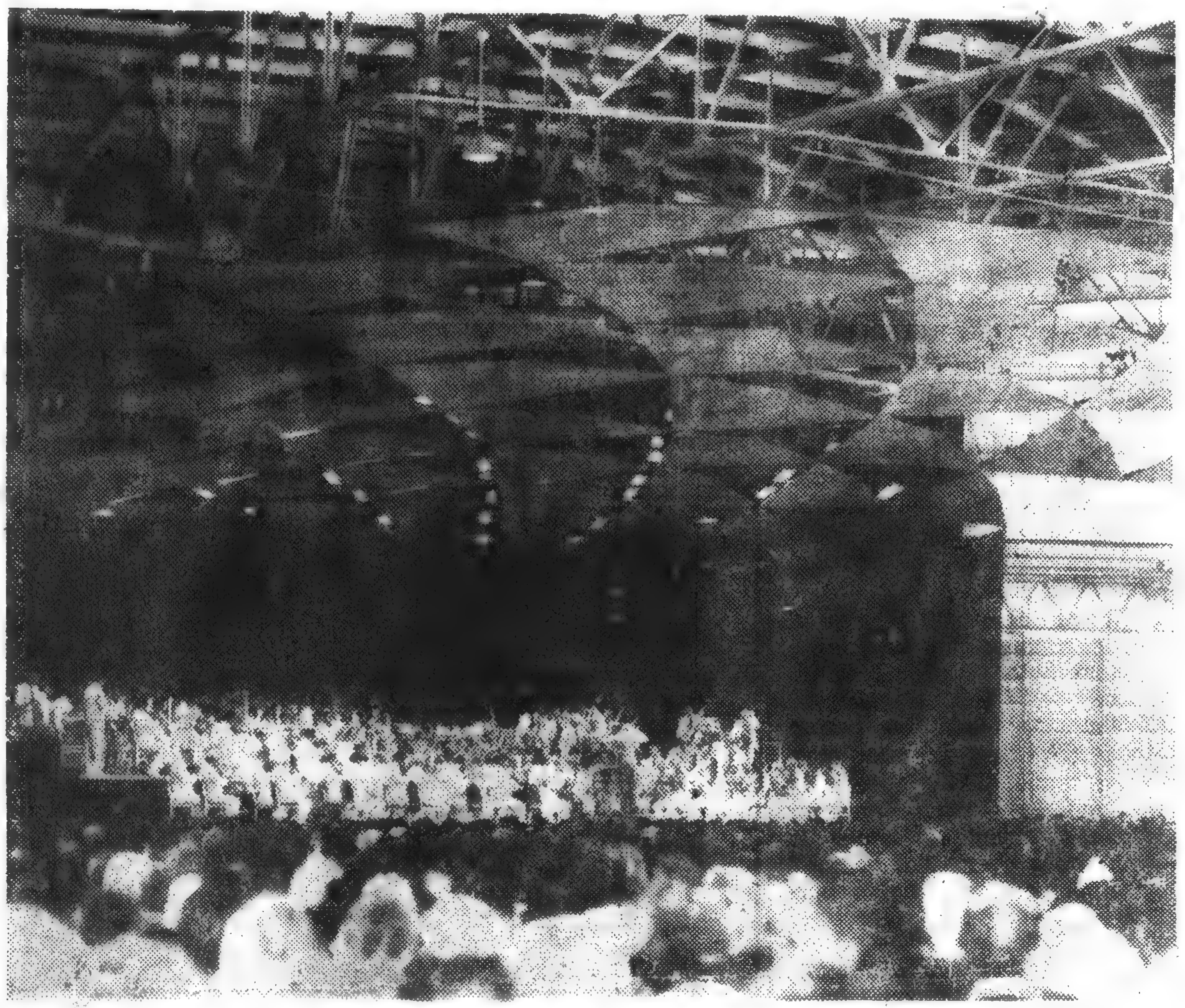
JUN 13 1965

Music
in Mid-America

The Berkshire Music center's 25th anniversary is more than a date—it represents a quarter-century of musical accomplishment.

The city parks will be alive with music again this summer, with six concerts by the Kansas City Civic Pops—see page 13E.

Milestone for Music Center



THE MUSIC SHED at Tanglewood, summer home of the Boston Symphony orchestra, seats 6,000 people for each of the 24 concerts of the orchestra's world renowned Berkshire Music festival. This year's festival will run from July 2 through August 22. The photograph shows the orchestra playing under the Edmund Hawes Talbot memorial stage canopy, designed by Eero Saarinen.

By Sandor Kallai
(The Star's Music Editor)

ANNIVERSARIES are a time for taking stock, so the saying goes. They are common in the music world as in all others, and they are usually more interesting to the organizations observing them than to anyone else. But when we say that the Berkshire Music center will celebrate its 25th anniversary this summer we are putting a period at the end of one of the most amazing paragraphs in American musical history. It is doubtful that any educational institution that functions just eight weeks out of the year has had more influence on the state of music in the United States. Its alumni are everywhere.

Since 1940, when the center was founded by Serge Koussevitzky, then conductor of the Boston Symphony orchestra, it has provided training for more than 5,300 students (all advanced and all interested in music as a profession), including 600 from foreign countries. These former students can be found in hundreds of symphony orchestras (30 of them are in the Boston Symphony, 14 in the Philadelphia orchestra), on the rosters of many opera companies (18 Metropolitan opera singers studied there), filling important conducting posts (the New York Philharmonic, the Buffalo Philharmonic, the Los Angeles Philharmonic, the St. Louis Symphony, the Ravinia Festival orchestra), heading music schools (the Eastman School of Music and the Interlochen Academy of Arts), and teaching, playing and singing on all levels of musical activity in all parts of the world.

The Berkshire Music center is operated by the Boston Symphony orchestra in conjunction with its annual Berkshire Music festival on the historic estate of Tanglewood near Lenox, Mass. The center's faculty reads like a Who's Who in American music. Why do students go there? Erich Leinsdorf, about to enter his third year as director of the center, says:

"In eight weeks, actual teaching cannot be accomplished. New doors can be opened for the curious . . . we hope to inspire, to provoke, and to offer new insights and deeper comprehension of three centuries of musical masterworks . ."

THE CENTER'S strong professional orientation will be relaxed somewhat this summer with the inception of the Tanglewood Institute, a department that has been set up to provide for the layman, teacher and non-performing musician a milieu in which he may broaden his musical horizons. It includes seminars in choral music, piano, wind instrument teaching and performance, string teaching, a seminar on music in American life, and another in listening and analysis. There also will be sessions in conducting and contemporary music for music educators, the latter under a grant from the Music Educators National conference.

But, the center's Perform

(Continued on Page 13E)

Piano Master Classes to Begin Tomorrow

A 4-day series of piano master classes, to be conducted by John Perry of the Oberlin college Conservatory of Music, will begin at 1:30 o'clock tomorrow in the auditorium of Notre Dame de Sion, 3823 Locust street.

The series, sponsored by the Kansas City Alumnae chapter of Mu Phi Epsilon music sorority, will include four afternoon and four evening sessions. A junior master class will be held Friday morning.

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Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

JUN 21 1965

Tanglewood Set

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra, will open the 1965 Berkshire Festival Friday at the orchestra's summer home, Tanglewood, Lenox, an eight-week season featuring Bach, Mozart, Beethoven and Wagner.

Milestone For Music Center

(Continued From Page 8E)

ance division will continue to concentrate on the development of advanced students and young professionals. Only 100 musicians have been accepted, each of whom will be given a stipend of $500. There are 70 orchestral instrumentalists (who will comprise the Berkshire Music center orchestra), seven keyboard players, eight solo singers, four conductors, and 10 composers.

All instrumentalists and singers will devote most of their time to the study and performance of chamber music, from the baroque to contemporary. The orchestra will give five concerts.

THE FESTIVAL, which is practically coincident with the period of the center's operation, will begin July 2 with two weeks of chamber music programs and then shift toward the heavier orchestral works.

Among the highlights of the Boston Symphony's festival season:

A concert on July 10 that will include Act II, Scene 2, of Gluck's opera, "Orfeo," with the Harvard Glee Club-Radcliffe Choral Society; a program in honor of the center's 25th anniversary on July 25 that will offer Hindemith's Konzertmusik for strings and brass, Beethoven's Triple Concerto, and Franck's Symphony in D minor, and a complete concert performance of Wagner's "Lohengrin," spread over three programs, August 20, 21 and 22, with Lucine Amara, Sandor Konya, Rita Gorr, Jerome Hines and William Dooley.

Besides Leinsdorf there will be five principal guest conductors—Charles Munch, Jean Martinon, Seiji Ozawa, Eleazar de Carvalho and Leopold Stokowski. Some of the soloists will be Van Cliburn, Rudolf Serkin, Isaac Stern and Leonard Rose.

The Knickerbocker News
ALBANY, N. Y.
D. 55,163

JUN 19 1965

Tanglewood

The Berkshire Music Festival with the Boston Symphony Orchestra in the Music Shed on the Tanglewood grounds at Lenox, Mass. July 2—Aug. 22, at 8 p.m. Fridays and Saturdays, 2:30 p.m. Sundays.

July 2: Leninsdorf: Mozart "Symphony No. 33;" "Piano Concerto No. 9" with soloist Malcolm Frager, and "Symphony No. 38."

July 3: Leinsdorf: Mozart "Divertment in B-flat;" "Symphony No. 29;" and "Piano Concerto No. 8" with Frager.

July 4: Leinsdorf: Haydu "Sinfonia Concertrante" with Joseph Silverstein, Jules Eskin, Ralph Gomberg, Sherman Walt; and Beethoven "Piano Concerto No. 1" with Claude Frank.

July 9: Leinsdorf: Bach "Concerto in D minor for Two Violins" with Silverstein and Alfred Kirps; Haydn "Cello Concerto in C" with Eskin; Beethoven "Piano Concerto No. 2" with Theodore Lettvin; and Mozart "Symphony No. [illegible]"

July 10: Leinsdorf: Gluck "Scene from Orfeo" with Veronica Tyler, Beverly Wolff and Harvard Glee Club-Radcliffe Choral Society; Mozart "Concerto for Two Pianos" with Vronsky and Babin; Bach "Cantata No. [illegible]" with Tyler, Wolff, Charles Bressler, Thomas Paul and Harvard-Radcliffe.

July 11: Leinsdorf: Bach "Cantata No. 143" with Tyler, Wolf, Bressler, Paul and Harvard-Radcliffe; Bach "Brandenburg Concerto No. 4" and "Cantata No. 70."

July 16: Leinsdorf: Fine "Toccata Concertante;" Beethoven "Piano Concerto No. 3" with Eugene Istomin; and Brahms "Symphny No. 2."

July 18: Leinsdorf :Weber "Overture to Oberon;" Beethoven "Romance in F" with Isaac Stern; Dvorak "Violin Concerto" with Stern; Strauss "Dance of the Seven Veils from Salome;" and Kodaly "Suite from Hary Janos."

July 23: Leinsdorf: Dvorak "Cello Concerto" with Leonard Rose; and Tchaikowski "Symphony No. 4."

July 24: Leinsdorf: Mendelssohn "Symphony No. 3;" Beethoven "Romance in G" and Sibelius "Violin Concerto" with Stern.

July 25: Ozawa: Program to be announced.

July 25: Munch: Vivaldi "Concerto Grosso;" Sibelius "Symphony No. 7;" Honegger "Symphony No. 4" and Roussel "Bacchus and Ariane."

July 31: Leinsdorf: Tchaikovsky "Prelude to the Queen of Spades;" Prokofiev "Symphony No. 6" and Beethoven "Violin Concerto" with Stern.

Aug. 1: Munch: Mendelssohn "Symphony No. 5;" Franck "Symphonic Variations" with Niclole Henriot Schweitzer; Ravel "Piano Concerto" with Henriot-Schweitzer; and Ravel "La Valse."

Aug. 6: Martinon: Weber "Overture to Der Freischutz;" Schumann, "Symphony No. 1;" Ravel, "Le Tombeau de Couperin;" and Debussy "La Mer."

Aug. 7: Martinon: Martinon "Overture for a Greek Tradegy;" Stravinsky, "Jeu de Cartes;" and Berlioz "Symphonie Fantastique."

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUN 22 1965

From Boston to Berkshires

Leinsdorf Touch Is Dynamic

By JOHN F. KYES
Gazette Music Critic

LENOX — The opening of Tanglewood's Music Center June 27 and public concerts July 2 focuses attention again on Erich Leinsdorf's dynamic leadership.

Where Leinsdorf is, things happen. Plans at Boston and the Berkshires have taken surprising turns since the pleasant, incisive 53 year old became conductor and music director of the Boston Symphony Orchestra.

Regardless of whether all the new ideas are his, or are financial winners, one thing is certain: Leinsdorf creates a constructive, imaginative atmosphere, attuned to change.

Beehive of Study

New life has been breathed into the Berkshire Music Center, that beehive of summer study to which Koussevitzky attracted throngs of students, but which drooped during the Munch regime.

Leinsdorf redefined it: not as a competitive summer school, but an arena in which 100 carefully picked young people can further orient themselves.

This year each young artist is paid $500. The only charges are about $270 if the musician secures room and meals at the Center's dormitory. A gifted musician can spend eight weeks at Tanglewood without worrying about a summer income.

The new picture offers also a Tanglewood Institute where laymen and "fringe" musicians can deepen and refresh their understanding of music.

Brilliant leaders are coming to Tanglewood for conferences on "Music in American Life" and "Aid to the Arts in America."

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Leinsdorf is presenting five guest conductors and numerous soloists, but seldom together. He apparently guesses that guest conductors can draw adequate audiences in their own right.

The final weekend of three concerts will present, one act at a time, the first American performance of the uncut original "Lohengrin." Wagner's opera will be in concert form. Demand for the three concert series is reported brisk.

Features Beethoven

In 1963, Leinsdorf stressed Prokofieff, in 1964 Richard Strauss. This year, he features Beethoven's works for instrumental soloists and orchestra.

In a press conference, Leinsdorf defined "musicianship" while answering the question "Why perform a composer's lesser-known works?"

"Musicianship," he believes, "involves knowing all one can about a composer's total output."

He receives many high honors, does a very little guest conducting, is continuously alert to community projects and is a vital center of effort.

His enjoys meeting the press. Though surprised by the lack of questions, he must realize it is a compliment to the completeness of the brochures handed to each reporter by the Boston staff.

In these details, as in his podium technique, Leinsdorf is a perfectionist. Whether he is offering music or the written word, everything is crystal clear and pleasantly alive.

Erich Leinsdorf will again conduct at Tanglewood's Music Shed

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Box 2078, Boston 02106 • 742-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUL 22 1965

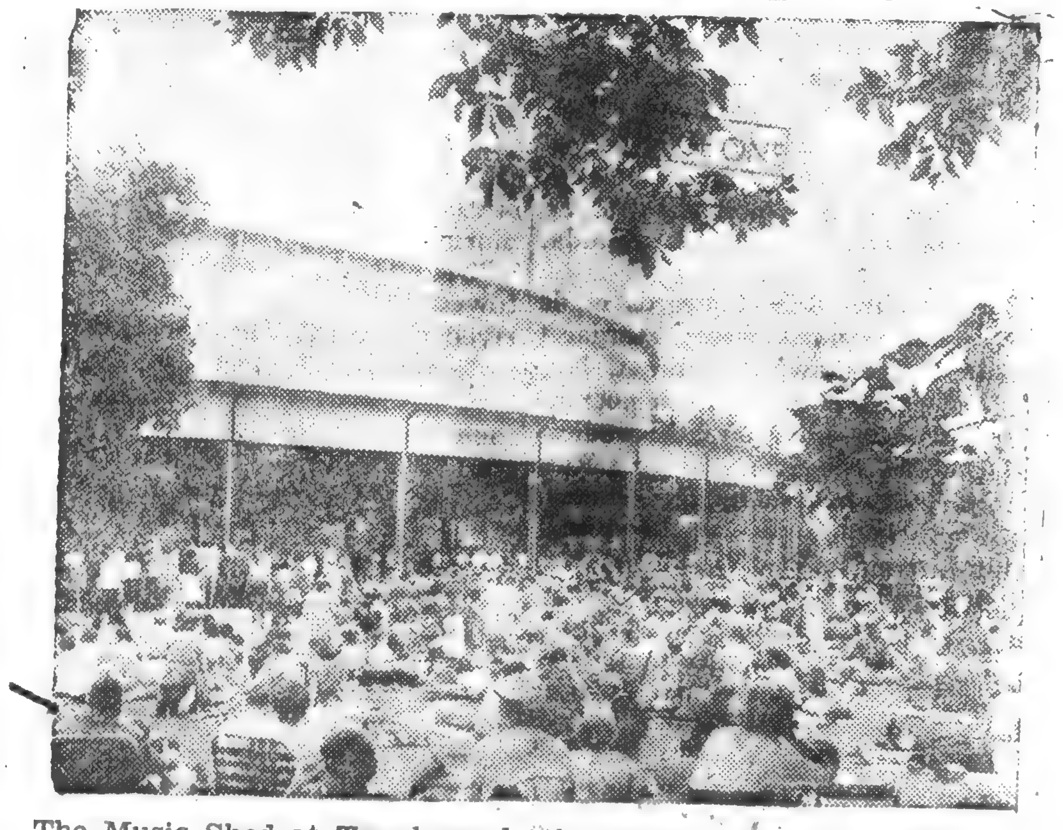
"TANGLEWOOD" - BERKSHIRE FESTIVAL: Lenox, Mass. The Boston Symphony Orchestra with Erich Leinsdorf, music director presents 8 weeks of concerts — July - Aug. 22 in the Music Shed (Weekends — Fri. and Sat. eve. at 8 p.m.; Sun. Mat. 2:30 p.m.

Berkshire Music Center's 25th Anniversary on July 25 with conductor Seiji Ozawa and a Gala Evening on August 11th.

July 28: Boston Pops with Arthur Fiedler conducting and Duke Ellington as piano soloist.

News-Advertiser
WESTFIELD, Mass.
Veekly Circ. 3,565

JUN 24 1965



The Music Shed at Tanglewood, summer home of the Boston Symphony Orchestra, seats 6000 people for each of the 24 concerts of the orchestra's Berkshire Festiva This summer's Festival will ru for eight weeks, July 2 to Aug.

Fort Worth Press
FORT WORTH, TEXAS
D. 54,000 SUN. 61,788

JUN 20 1965 Buffalo

TRAVEL

Hear-the-U.S.A. Vacation Is Sound

By JEAN WYSATTA

America is a land of music, and much of it is distinctively our own.

We have Dixieland jazz in New Orleans and Chicago. Tennessee claims to be the home of country music. There are the glossy sounds of broadway musicals, bonuses for this summer for New York World's Fair goers.

Everywhere you'll be going this summer, from the Hollywood Bowl to someone's remote country fair, you'll hear America's montage of sounds.

Taking this a sense further than the See-the-U.S.A. promotion, why isn't it reasonable to plan a Hear-the-U.S.A. vacation?

Listening on a grand scale can be done at Tanglewood in Massachusetts' Berkshire Hills. This summer's Berkshire Festival is scheduled July 2 to Aug. 22, with the Boston Symphony Orchestra playing under direction of Erich Leinsdorf and guest conductors. Concerts will be given Fridays, Saturdays and Sundays during the period.

In a period when many familiar landmarks give way to new construction, Tanglewood remains the same after 30 years of ownership by the Boston symprony. This is a gentleman's estate, where visitors picnic and stroll while hearing outdoors concerts by one of the world's finest orchestras.

Guest soloists will include Van Cliburn, Isaac Stern and Rudolf Serkin. During the final week of the festival the orchestra will perform this hemisphere's first complete and uncut version of Wagner's "Lohengrin." Metropolitan Opera soloists will sing.

TIMES UNION
ALBANY, N. Y.
D. 63,614 SUN. 119,446

JUN 20 1965 Buffalo

Tanglewood Plans

The Boston Symphony Orchestra will b back on station at Tanglewood once agai Conductor Erich Leinsdorf will lead off on July 2 with a pair of Mozart symphonies, and wind up the season on Aug. 20-22 with the entire score of Wagner's opera, "Lohengrin," at the rate of an act a day.

At Woodstock, apart from all the artists' activities, visitors will have their choice of the Playhouse, the Turnau Opera Players, the Maverick Concert series, and lord knows what else by the time July rolls around.

75

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Herald (e)
NEW BRITAIN, Conn.
Circ. 31,634

JUN 18 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUN 20 1965

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 10,800

JUN 21 1965

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Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUN 24 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Friday, June 25, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 26 1965

THE TROY RECORD
TROY, N. Y.
D. 7,626

JUN 26 1965

THE TIMES RECORD
TROY, N. Y.
D. 41,300

JUN 26 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ATHENS HERALD
Thursday, July 1, 1965

CAIRO, N. Y.
HERALD
W. 300

JUL 1 1965

ATHENS, N. Y.
HERALD
W. 300

JUL 1 1965

Atlanta Times
ATLANTA, GA.
D. 125,000 S. 140,000

JUL 2 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

[illegible] LOCAL
[illegible] 1965

CHARLESTON, S. C.
NEWS AND COURIER
D. 63,000 S. 80,000

JUN 2 [illegible] 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUN 25 1965

Mozart Series to Begin Season at Tanglewood

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts next weekend, July 2, 3, 4. The orchestra first performed in this region at the Vanderbilt estate, Holmwood, in 1936 before moving to Tanglewood, its permanent summer home, in 1937 where concerts have been given each summer save two during World War II.

The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct all six of these concerts.

Friday, Saturday

The first two concerts of this summer's Festival will be devoted to the music of Mozart with Malcolm Frager as soloist for the Friday, July 2 and Saturday, July 3, programs. For Friday's opening concert at 8 p.m. in the Tanglewood Music Shed, Mr. Leinsdorf has invited Mr. Frager to play Mozart's Piano Concerto No. 9 in C major, K. 415. Also to be heard at this concert will be Mozart's Symphony No. 33, K. 319 and Symphony No. 38, K. 504.

For Saturday's concert also at 8 p.m. Mr. Frager will play the Piano Concerto No. 8 in A major, K. 414. This concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543 also by Mozart.

Next Sunday's 2.30 p.m. program will have as solosits six members of the newly formed Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber Players, will perform Beethoven's Piano Concerto No. 1 in C major with Mr. Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster, Jules Eskin, principal cellist, Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, all of the Boston Symphony Orchestra will be heard as soloists in Haydn's Sinfonia Concertante. The concluding work on next Sunday's program will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton Fine, principal viola of the Boston Symphony Orchestra as solosits.

Times Listed

Tanglewood patrons are reminded that all evening events this summer will begin at 8 p.m. The Boston Symphony Orchestra's Sunday afternoon concerts begin at 2.30 p.m. The first open rehearsal of the season for the benefit of the Orchestra's Pension Fund will take place next Saturday at 10 a.m., the regular starting hour for all open rehearsals. Because of the "Lohengrin" weekend at the conclusion of the festival, the open rehearsal for the eighth week of the Tanglewood season will be held on Thursday, Aug. 19 at 4 p.m. Ticket information of all Tanglewood events may be obtained by writing or calling the Festival Ticket Office, Tanglewood, Lenox.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

JUL 23 1965

Musical Events

Hudson Valley String Quartet with soloists in The Barn, Quaker Hill, Pawling, N.Y., at 8:30 p.m.:

Cynthia Otis, harpist, Sat, Aug 7. Info from Poughkeepsie, N.Y., 454-1280.

Concert to benefit childrens' rehabilitation center at Kennedy Stadium, Bridgeport, with Wayne Fontana and the Mindbenders, Herman's Hermits and others, 8:30 p.m. July 22.

At the Shakespeare Theatre in Stratford, series of Thurs evening events, at 8:30 p.m.:

Juan Serrano, flamenco guitarist, July 29.

The New Lost City Ramblers in bluegrass festival Aug 5.

Chamber music festival of Silvermine String quartet, Gifford Auditorium, Silvermine, New Canaan, phone 966-4133, or 847-4591, Loren Bernson, cellist, 8 p.m. Sun July 25; Leonid Hambro, pianist, 8 p.m. Sun Aug 1.

Hartford Festival of Music, at Austin Arts Center, Trinity College, Hartford, 8:30 p.m. July 20, 28.

At Hartt College of Music, 200 Bloomfield Ave, West Hartford in Millard Auditorium, chamber music festival concerts 8 p.m. Suns thru Aug 15

Berkshire Music Center at Tanglewood, Lenox, Mass. Complete schedule of concerts from Festival ticket office Tanglewood, phone 413-637-1600.

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Box 2078, Boston 02106 • 742-4200

Courant (m)
HARTFORD, Conn.
Circ. 132,383

MAY 30 1965

enox, Mass.:

anglewood

uly 2: Boston Chamber Orchestra (BCO) Eric Leinsdorf conducting: Mozar compositions; Malcolm Frag er soloist.

uly 3: BCO-Leinsdorf; Frager soloist; Mozart works.

ily 4: BCO-Leinsdorf; Haydn Mozart and Beethoven: featuring Joseph Silverstein. Jules Eskin Ralph Gomber Sherman Walt. Claude Frank and Burton Fine.

ily 9: BCO-Leinsdorf; Bach, Haydn, Beethoven, Mozart; soloists - Silverstein, Alfred Krips, Eskin, Theodore Lettvin.

ily 10: BCO - Leinsdorf; Gluck, Mozart, Bach: featuring - Veronica Tyler, Beverly Wolff, 2 glee clubs, Charles Bressler and Thomas Paul.

ily 11: BCO-Leinsdorf; Bach; Tyler, Wolff, Bresler, Paul. 2 glee clubs, Silversteon, Doriot Dwyer and James Pappoutsakis.

ily 16: Boston Symphony Orchestra (BSO) - Leinsdorf; Beethoven, Kodaly, Wagner.

ily 17: BSO - Leinsdorf; Fine, Beethoven, Brahms; Eugene Istomin soloist.

ily 18: BSO - Leinsdrof; Weber, Beethoven, Dvorak, Strauss, Kodaly; Isaac Stern soloist.

ily 23: BSO - Leinsdorf; Dvorak, Tchaikovsky; Leonard Rose soloist.

ily 24: BSO - Leinsdorf; Mendelssohn, Beethoven, Sibelius; Stern soloist.

ily 25: BSO - Seijo Ozawa: program to be announced.

ily 30: BSO - Charles Munch; Vivaldi, Sibelius, Honegger, and Roussel;

ly 31: BSO - Leinsdrof; Tchaikovsky, Prokofiev, Beethoven; Stern soloist.

ug. 1: BSO - Munch; Mendelssohn, Frank, Ravel; Nicole Henriot - Schweitzer, soloist

ug. 6: BSO - Jean Martinon; Schumann, Ravel, Debussy.

ug. 7: BSO Martinon; Berlioz, Martinon, Stravinsky.

ug. 8: BSO - Leinsdorf; Beethoven, Bartok; Rudolf Serkin soloist.

ug. 13: BSO - Eleazer de Carvalho; Haydn, Stravinsky, Lutoslawski.

ug. 14: BSO - Leinsdrf; Copland, Beethoven; Van Cliburn soloist.

Aug. 15: BSO - Leopold Stokowski; Bach, Schubert, Shostakovitch.

Aug. 20: BSO - Leinsdorf; Beethoven, Wagner; featuring Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus Pro Musica.

Aug. 21: BSL - Leinsdorf; Wagner; featuring Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Aug. 22: BSO - Leinsdorf; Beethoven, Wagner; Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Performances are at 8 p.m. on Friday and Saturdays and at 2:30 p.m. on Sundays; open rehearsals in the music shed Saturdays at 10:30 a.m. Boston box office, 266-1492. Tanglewood number, 637-1600.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUN 22 1965

From Boston to Berkshires

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By JOHN F. KYES
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Erich Leinsdorf will again conduct at Tanglewood's Music Shed

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Box 2078, Boston 02106 • 742-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUL 22 1965

"TANGLEWOOD" - BERKSHIRE FESTIVAL: Lenox, Mass. The Boston Symphony Orchestra with Erich Leinsdorf, music director presents 8 weeks of concerts — July 2-Aug. 22 in the Music Shed (Weekends — Fri. and Sat. eve. at 8 p.m.; Sun. Mat. 2:30 p.m.

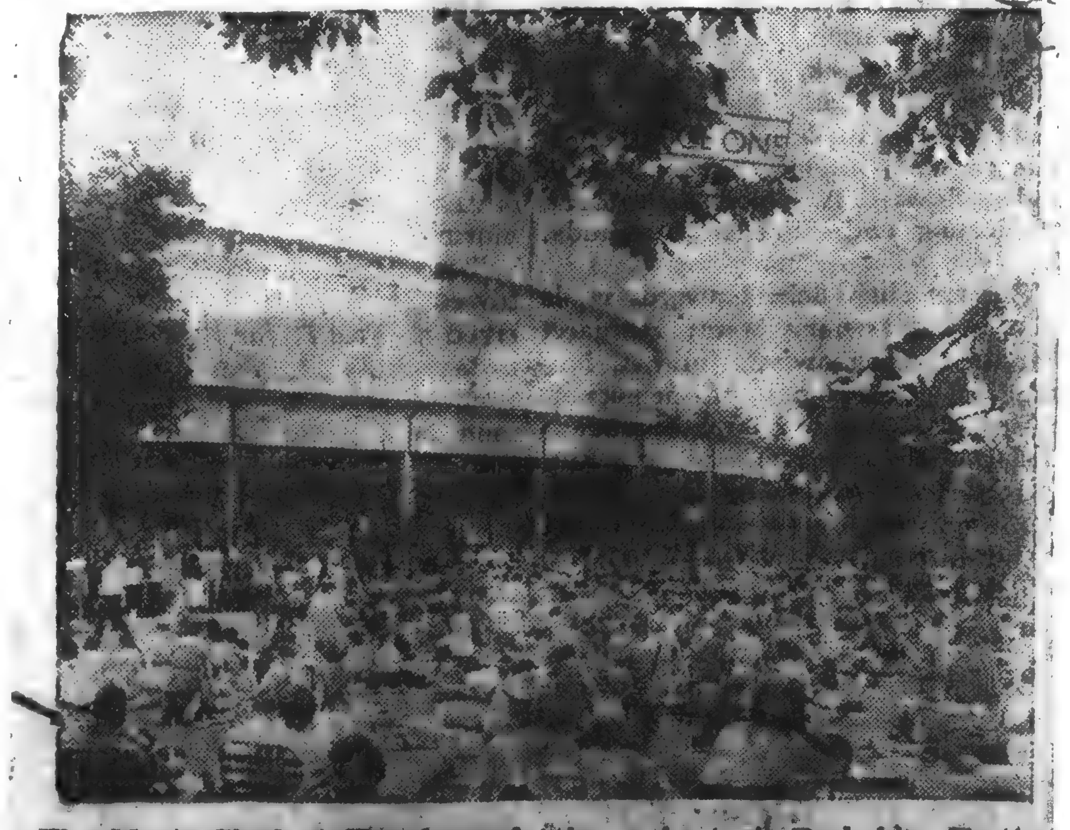
047

Berkshire Music Center's 25th Anniversary on July 25 with conductor Seiji Ozawa and a Gala Evening on August 11th.

July 28: Boston Pops with Arthur Fiedler conducting and Duke Ellington as piano soloist.

News-Advertiser
WESTFIELD, Mass.
Weekly Circ. 3,565

JUN 24 1965



The Music Shed at Tanglewood, summer home of the Boston Symphony Orchestra, seats 6000 people for each of the 24 concerts of the orchestra's Berkshire Festiv This summer's Festival will r for eight weeks, July 2 to Aug.

Fort Worth Press
FORT WORTH, TEXAS
D. 54,030 SUN. 61,788

JUN 20 1965 Burrelle's

TRAVEL

Hear-the-U.S.A. Vacation Is Sound

By JEAN WYSATTA

America is a land of music, and much of it is distinctively our own.

We have Dixieland jazz in New Orleans and Chicago. Tennessee claims to be the home of country music. There are the glossy sounds of broadway musicals, bonuses for this summer for New York World's Fair goers.

Everywhere you'll be going this summer, from the Hollywood Bowl to someone's remote country fair, you'll hear America's montage of sounds.

Taking this a sense further than the See-the-U.S.A. promotion, why isn't it reasonable to plan a Hear-the-U.S.A. vacation?

Listening on a grand scale can be done at Tanglewood in Massachusetts' Berkshire Hills. This summer's Berkshire Festival is scheduled July 2 to Aug. 22, with the Boston Symphony Orchestra playing under direction of Erich Leinsdorf and guest conductors. Concerts will be given Fridays, Saturdays and Sundays during the period.

In a period when many familiar landmarks give way to new construction, Tanglewood remains the same after 30 years of ownership by the Boston symprony. This is a gentleman's estate, where visitors picnic and stroll while hearing outdoors concerts by one of the world's finest orchestras.

Guest soloists will include Van Cliburn, Isaac Stern and Rudolf Serkin. During the final week of the festival the orchestra will perform this hemisphere's first complete and uncut version of Wagner's "Lohengrin." Metropolitan Opera soloists will sing.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUN 20 1965 Burrelle's

Tanglewood Plans

The Boston Symphony Orchestra will be back on station at Tanglewood once agai Conductor Erich Leinsdorf will lead off on July 2 with a pair of Mozart symphonies, and wind up the season on Aug. 20-22 with the entire score of Wagner's opera, "Lohengrin," at the rate of an act a day.

At Woodstock, apart from all the artists' activities, visitors will have their choice of the Playhouse, the Turnau Opera Players, the Maverick Concert series, and lord knows what else by the time July rolls around.

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Herald (e)
NEW BRITAIN, Conn.
Circ. 31,634

JUN 18 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUN 20 1965

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 10.800

JUN 21 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUN 24 1965

CAPITAL CITY NEWS BUREAU
ALBANY. N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Friday, June 25, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 26 1965

THE TROY RECORD
TROY, N. Y.
D. 7,626

JUN 26 1965

THE TIMES RECORD
TROY, N. Y.
D. 41,300

JUN 26 1965

CAPITAL CITY NEWS BUREAU
ALBANY. N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ATHENS HERALD
Thursday, July 1, 1965

CAIRO, N. Y.
HERALD
W. 300

JUL 1 1965

ATHENS, N. Y.
HERALD
W. 300

JUL 1 1965

Atlanta Times
ATLANTA, GA.
D. 125,000 S. 140,000

JUL 2 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

GREENVILLE LOCAL
Wednesday, June 30, 1965

CHARLESTON, S. C.
NEWS AND COURIER
D. 63.000 S. 80,000

JUN 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUN 25 1965

Mozart Series to Begin Season at Tanglewood

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts next weekend, July 2, 3, 4. The orchestra first performed in this region at the Vanderbilt estate, Holmwood, in 1936 before moving to Tanglewood, its permanent summer home, in 1937 where concerts have been given each summer save two during World War II.

The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct all six of these concerts.

Friday, Saturday

The first two concerts of this summer's Festival will be devoted to the music of Mozart with Malcolm Frager as soloist for the Friday, July 2 and Saturday, July 3, programs. For Friday's opening concert at 8 p.m. in the Tanglewood Music Shed, Mr. Leinsdorf has invited Mr. Frager to play Mozart's Piano Concerto No. 9 in C major, K. 415. Also to be heard at this concert will be Mozart's Symphony No. 33, K. 319 and Symphony No. 38, K. 504.

For Saturday's concert also at 8 p.m. Mr. Frager will play the Piano Concerto No. 8 in A major, K. 414. This concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543 also by Mozart.

Next Sunday's 2.30 p.m. program will have as solosits six members of the newly formed Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber Players, will perform Beethoven's Piano Concerto No. 1 in C major with Mr. Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster, Jules Eskin, principal cellist, Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, all of the Boston Symphony Orchestra will be heard as soloists in Haydn's Sinfonia Concertante. The concluding work on next Sunday's program will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton Fine, principal viola of the Boston Symphony Orchestra as solosits.

Times Listed

Tanglewood patrons are reminded that all evening events this summer will begin at 8 p.m. The Boston Symphony Orchestra's Sunday afternoon concerts begin at 2.30 p.m. The first open rehearsal of the season for the benefit of the Orchestra's Pension Fund will take place next Saturday at 10 a.m., the regular starting hour for all open rehearsals. Because of the "Lohengrin" weekend at the conclusion of the festival, the open rehearsal for the eighth week of the Tanglewood season will be held on Thursday, Aug. 19 at 4 p.m. Ticket information of all Tanglewood events may be obtained by writing or calling the Festival Ticket Office, Tanglewood, Lenox.

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Box 2078, Boston 02106 • 742-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

JUL 23 1965

Musical Events

Hudson Valley String Quartet with soloists in The Barn, Quaker Hill, Pawling, N.Y., at 8:30 p.m.:

Cynthia Otis, harpist, Sat, Aug 7. Info from Poughkeepsie, N.Y., 454-1280.

Concert to benefit childrens' rehabilitation center at Kennedy Stadium, Bridgeport, with Wayne Fontana and the Mindbenders, Herman's Hermits and others, 8:30 p.m. July 22.

At the Shakespeare Theatre in Stratford, series of Thurs evening events, at 8:30 p.m.:

Juan Serrano, flamenco guitarist, July 29.

The New Lost City Ramblers in bluegrass festival Aug 5.

Chamber music festival of Silvermine String quartet, Gifford Auditorium, Silvermine, New Canaan, phone 966-4133, or 847-4591, Loren Bernson, cellist, 8 p.m. Sun July 25; Leonid Hambro, pianist, 8 p.m. Sun Aug 1.

Hartford Festival of Music, at Austin Arts Center, Trinity College, Hartford, 8:30 p.m. July 20, 28.

At Hartt College of Music, 200 Bloomfield Ave, West Hartford in Millard Auditorium, chamber music festival concerts 8 p.m. Suns thru Aug 15.

947

Berkshire Music Center at Tanglewood, Lenox, Mass. Complete schedule of concerts from Festival ticket office Tanglewood, phone 413-637-1600.

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Courant (m)
HARTFORD, Conn.
Circ. 132,383

MAY 30 1965

enox, Mass.:

anglewood

uly 2: Boston Chamber Orchestra (BCO) — Eric Leinsdorf conducting; Mozar compositions, Malcolm Frager soloist.

uly 3: BCO-Leinsdorf; Frage soloist; Mozart works.

uly 4: BCO-Leinsdorf; Haydn. Mozart and Beethoven; featuring Joseph Silverstein, Jules Eskin Ralph Gomber Sherman Walt, Claude Frank and Burton Fine.

uly 9: BCO-Leinsdorf; Bach. Haydn, Beethoven, Mozart; soloists - Silverstein, Alfred Krips, Eskin, Theodore Lettvin.

uly 10: BCO - Leinsdorf; Gluck, Mozart, Bach; featuring - Veronica Tyler, Beverly Wolff, 2 glee clubs, Charles Bressler and Thomas Paul.

uly 11: BCO-Leinsdorf; Bach; Tyler, Wolff, Bresler, Paul, 2 glee clubs, Silversteon, Doriot Dwyer and James Pappoutsakis,

uly 16: Boston Symphony Orchestra (BSO) - Leinsdorf; Beethoven, Kodaly, Wagner.

uly 17: BSO - Leinsdorf; Fine, Beethoven, Brahms; Eugene Istomin soloist.

uly 18: BSO - Leinsdrof; Weber, Beethoven, Dvorak, Strauss, Kodaly; Isaac Stern soloist.

uly 23: BSO - Leinsdorf; Dvorak, Tchaikovsky; Leonard Rose soloist.

uly 24: BSO - Leinsdorf; Mendelssohn, Beethoven, Sibelius; Stern soloist.

uly 25: BSO - Seijo Ozawa; program to be announced.

uly 30: BSO - Charles Munch; Vivaldi, Sibelius, Honegger, and Roussel;

uly 31: BSO - Leinsdrof; Tchaikovsky, Prokofiev, Beethoven; Stern soloist.

ug. 1: BSO - Munch; Mendelssohn, Frank, Ravel; Nicole Henriot - Schweitzer, soloist

ug. 6: BSO - Jean Martinon; Schumann, Ravel, Debussy.

ug. 7: BSO Martinon; Berlioz, Martinon, Stravinsky.

ug. 8: BSO - Leinsdorf; Beethoven, Bartok; Rudolf Serkin soloist.

ug. 13: BSO - Eleazer de Carvalho; Haydn, Stravinsky, Lutoslawski.

ug. 14: BSO - Leinsdrf; Copland, Beethoven; Van Cliburn soloist.

Aug. 15: BSO - Leopold Stokowski; Bach, Schubert, Shostakovitch.

Aug. 20: BSO - Leinsdorf; Beethoven, Wagner; featuring Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines, William Dooley, Calvin Marsh, Chorus Pro Musica.

Aug. 21: BSL - Leinsdorf; Wagner; featuring Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Aug. 22: BSO - Leinsdorf; Beethoven, Wagner; Amara, Konya, Gorr, Hines, Dooley, Marsh and Chorus Pro Musica.

Performances are at 8 p.m. on Friday and Saturdays and at 2:30 p.m. on Sundays; open rehearsals in the music shed Saturdays at 10:30 a.m. Boston box office, 266-1492. Tanglewood number, 637-1600.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NEWS HERALD
25, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

THE ROUGH NOTES
25, 1965

NEWS BUREAU
N.Y.
NEWSPAPER
CLIPPINGS

AERIAL VIEW of Tanglewood, summer home of the Boston Symphony Orchestra, in Lenox, Mass. This summer's festival will run for eight weeks, July 2 to August 22.

NewEnglandNewsclipAgency,Inc.
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Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUN 24 1965

Tanglewood, Lenox, Mass.—The Music Shed at Tanglewood, summer home of the Boston Symphony Orchestra, seats 6,000 people for each of the 24 concerts of the Orchestra's Berkshire Festival. This summer's Festival will run for eight weeks—July 2 to Aug. 22.

NewEnglandNewsclipAgency,Inc.
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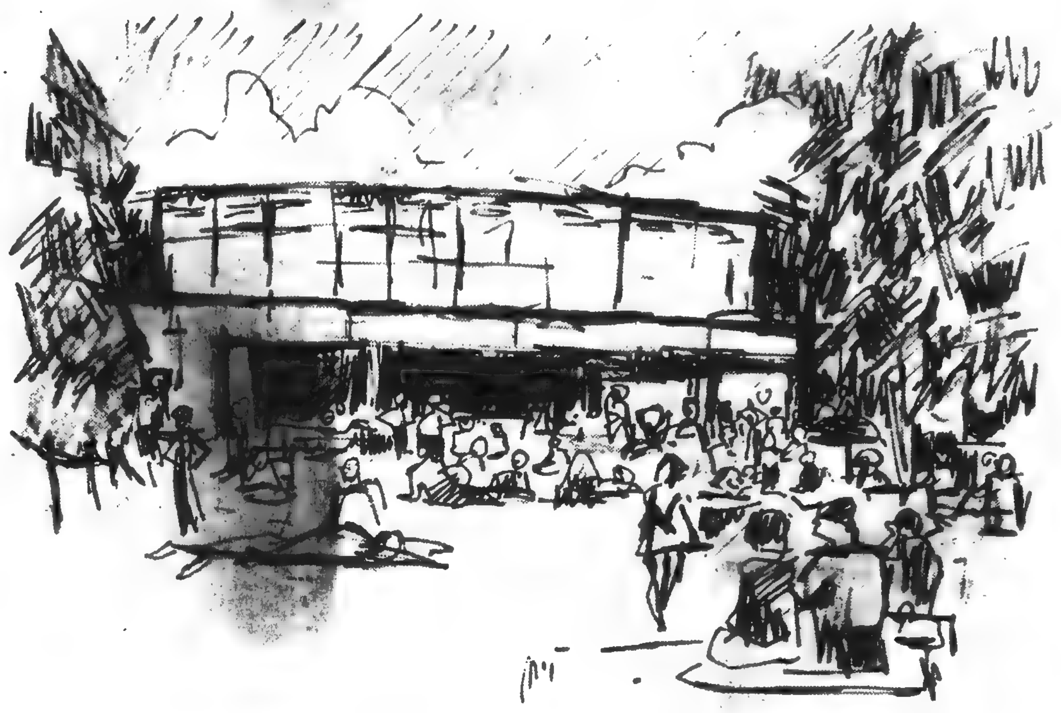
Banner (e)
BENNINGTON, Vt.
Circ. 5,191

JUN 26 1965

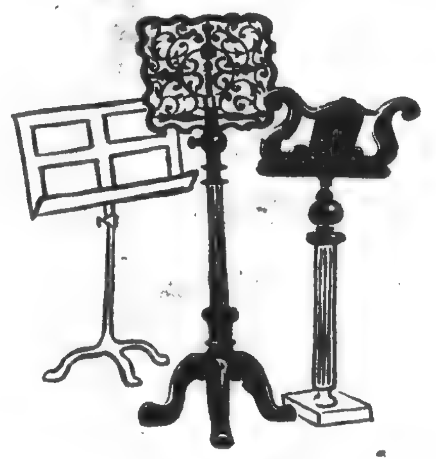
Tanglewood Program Lists Wagner's Entire "Lohengrin"



A HIGHLIGHT of the 1965 Berkshire Festival at Tanglewood will be presentation of Richard Wagner's "Lohengrin" for the final weekend of concerts.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, says the orchestra has been working for the past two years on preparation of a complete concert performance of "Lohengrin."

"I believe that this will be the first time the complete work has ever been performed in the Western Hemisphere as we know of no instance, outside of Bayreuth, that "Lohengrin" has been performed entirely uncut, even in European cities," Leinsdorf says.



The cast includes Lucine Amara as Elsa, Rita Gorr as Ortrud, Sandor Konya as Lohengrin, Jerome Hines as King Henry, William Dooley as Telramund, Calvin Marsh as Herald and the Chorus pro Musica of Boston, directed by Alfred Nash Patterson.

Act I is being offered at 8 p.m. Friday, Act II at 8 p.m. Saturday and Act III at 2:30 p.m. Sunday, the weekend of Aug. 20-22.

For his third summer at the Lenox, Mass., festival of music, Leinsdorf is following the established pattern of presenting two weeks of chamber orchestra concerts starting July 2. The following six weeks will find the full BSO in residence.

During the six-week portion of the program, the orchestra plans to perform all of Beethoven's complete works for solo instrument and orchestra. These are being spread over a number of programs, presented along with works of composers in completely different schools.

The second Festival of Contemporary American Music is Aug. 15-19, with works by composers of the present day and earlier 20th century.

—o—

Guest conductors this summer include Charles Munch, retired music director, on July 30 and Aug. 1; Jean Martinon, music director of the Chicago Symphony Orchestra, Aug. 7 and 8; Seiji Ozawa, musical director, Ravinia Festival and Toronto Symphony Orchestra, July 25; Eleazar de Carvalho, musical director, St. Louis Symphony Orchestra, Aug. 13; Leopold Stokowski, music director, American Symphony Orchestra, Aug. 15.

Piano soloists include Van Cliburn, Malcolm Frager, Claude Frank, Nicole Henriot - Schweitzer, Eugene Istomin, Theodore Lettvin, Rudolf Serkin and Vronsky and Babin.

North Adams Transcript
Summer Scope
Where to go – What to do – What's happening
In and around Berkshire County

JUNE 25, 1965 PAGE EIGHT

Berkshire County Becomes Cultural Paradise in Summer

By WILLARD L. SPIEGELMAN

New York may call itself a summer festival, but for those who love the Berkshires, it's not even in the running.

For, after the melting of the winter snows, and with the appearance of good weather, the county becomes a veritable paradise for the music lover, the theater goer, the art aficionado, or the vacationer who is looking for relaxation and entertainment.

047

Highlighting the summer musically is, of course, the Tanglewood Festival in Lenox, which presents the Boston Symphony in its summer home, as well as visiting soloists and conductors from around the world.

Beethoven Works

A special feature of this year's season will be the performance of all of Beethoven's major works for soloists and orchestra. Van Cliburn, Claude Frank, Eugene Istomin, Theodore Lettvin, and Rudolph Serkin will perform the five piano concertos, and Isaac Stern will be heard in renditions of the Violin Concerto in D and the Romance for Violin and Orchestra. Stern will later join with Leonard Rose and Eugene Istomin to deliver their famous interpretation of the Triple Concerto for piano, violin, and cello.

Erich Leinsdorf will conduct his orchestra for most of the performances, but several other conductors will make guest appearances throughout the course of the summer. Retired Boston Symphony Director Charles Munch will appear on July 30 and Aug. 1; Chicago conductor Jean Martinon will offer two programs, Aug. 7 and 8; and Leopold Stokowski will direct the program on the afternoon of Aug. 15. In addition, Seiji Ozawa of the Toronto Symphony, and Eleazar de Carvalho, conductor of the St. Louis Symphony Orchestra, will lead the orchestra on July 25, and Aug. 13, respectively.

The final weekend of the festival, August 20-22, will feature a complete performance of Wagner's "Lohengrin," one act of which will be played on each of the three days. Alfred Nash Patterson will direct members of the Metropolitan Opera, and the Chorus Pro Musica of Boston.

Jacob's Pillow

Ted Shawn's famed Jacob's Pillow Dance Festival in Becket will highlight its 33rd year with the American debut of the Netherlands Dance Theater, and the debut of the Robert Joffrey Ballet. The Dutch group, which specializes in contemporary works, will appear for two weeks beginning July 13.

The first week's program will consist of Job Sanders' "Entrata," Glen Tetley's "Pierrot Lunaire," Benjamin Harkarvy's "Septet," and Hans van Manen's "Opus 12." The second week's show will consist of works by Mr. Harkarvy and Mr. Van Manen, who are the company's directors.

The Joffrey Ballet will appear during the week of August 10. Another single week, that of July 27, will be devoted entirely to the performances of a single ensemble, the Alba-Reyes Spanish Dance Company. Other highlights of the festival season will be the appearances of Maria Tallchief, Lucas Hoving, Nala Najan, and the Ballet Arts Company.

Music Shed at Tanglewood

Summer Theaters

The two summer theaters in the area will once again present reasonably well-rounded programs, drawing upon classic and contemporary drama, comedy, serious drama, and the musical stage for their repertoires. The Williamstown Theater, now in its 11th year, will offer an eight-week season, again featuring Nikos Psacharopoulos as executive director. Tom Brennan will serve as associate director.

The season begins next Friday with a week of George Bernard Shaw's Arms And The Man. Following Shaw, the theater group will offer Albee's Who's Afraid Of Virginia Woolf?, The Private Ear and The Public Eye, Chekov's The Three Sisters, Arthur Miller's After The Fall, a comedy which is yet to be announced, Tennessee Williams' Cat On A Hot Tin Roof, and Pal Joey.

The Berkshire Playhouse, in Stockbridge, opening June 28 with Viveca Lindfors in The Three-Penny Opera, will continue with Miss Lindfors the following week in Cheri and the Last of Cheri. Other productions include Arthur Schnizler's La Ronde, the recent Broadway hit, A Funny Thing Happened on the Way to the Forum, Duel of Angels, Williams' The Glass Menagerie, and Carnival.

Art Museums

Mancehster's Southern Vermont Art Center, (SUAC), in addition to its permanent collection of sculpture and paintings and the one-man shows of various artists which will appear throughout the summer, will offer special recitals and other musical events. The Alba-Reyes Company will appear on July 11, two weeks before their stay at Jacob's Pillow. The Zimbler Sinfonietta will perform chamber music of the eighteenth and twentieth centuries on Sunday, August 8, and pianist Claudio Arrau, on August 29, will deliver a special benefit recital for the SVAC Performing Fund For Young Musicians.

In addition, the permanent exhibits of the Clark Art Institute, Tyringham Galleries, and the Berkshire Museum, will be highlighted by special exhibits which these galleries plan for the summer months. Pittsfield's Little Cinema will present the best American and European films, "without popcorn, without previews.'

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUN 25 1965

The Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music, at Tanglewood, Lenox, will open its 25th session with traditional opening exercises Sunday afternoon at 3 p.m. in the Tanglewood Theater.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, who begins his third year as director of the Music Center, will deliver the principal address to the enrollment and faculty. The public is invited to attend Sunday's ceremonies.

In 1940 for the opening of the new Music Center at Tanglewood Randall Thompson composed an "Alleluia" which has been sung at each of the succeeding opening exercises. Mr. Leinsdorf has invited the composer to conduct the singing of "Alleluia" at the conclusion of next Sunday's anniversary proceedings.

Henry B. Cabot, president, will represent the orchestra's trustees, and Thomas D. Perry Jr., manager, will also take part in the opening exercises.

Established 1940

The Berkshire Music Center was established by the Boston Symphony Orchestra in 1940 to provide a center where young musicians could continue their musical training under the guidance of eminent musicians and teachers. This summer's enrollment is divided into two divisions — the performance department and the Tanglewood Institute. Members of the performance department have each received a $500 fellowship for the eight-week session. Throughout the summer they will take part in more than 40 performances.

The Tanglewood Institute is comprised of a number of seminar programs to provide for the musical layman, teacher, and non-performing musician a milieu in which he may broaden his musical horizons by exposure to performance of the highest professional standards.

In addition to the principal players of the Boston Symphony Orchestra, the faculty of the Berkshire Music Center consists of many outstanding musicians and teachers from many parts of the country. These include in the performance department: Paul Calloway, Elliott Carter, Eleazar de Carvalho, Claude Frank, Lilian Kallir, Zoltan Kodaly, William Kroll, Donald Martino, Gunther Schuller, and Richard Woitach.

Victor Babin is chairman of the Tanglewood Institute. He will be assisted by Lorna Cooke de Varon, Max Kaplan, Louis Krasner, Peter Gram Swing, members of the performance faculty and the Boston Symphony Orchestra. Aaron Copland, charter member of the Music Center's teaching staff continues as chairman of the faculty.

July 25 Observance

The Boston Symphony Orchestra will observe the 25th anniversary of the Music Center at its Berkshire Festival concert of July 25. Seiji Ozawa, 1960 alumnus of the Music Center and winner that year of the Koussevitzky memorial conducting prize, will conduct the concert which also honors Serge Koussevitzky (1874-1951), who during his lifetime was the dominant figure in developing the pattern of musical study at Tanglewood.

28

Buffalo Evening News
[illegible]

JUN 2 6 1965

Opening of Berkshire Festival To Feature Noted Young Pianists

ERICH LEINSDORF
Has New Festival Ideas

CONDUCTOR Erich Leinsdorf of the Boston Symphony Orchestra opens the Berkshire Festival in Tanglewood, Mass., next week-end with programs featuring two outstanding young pianists.

In all-Mozart programs, Malcolm Frager will be soloist Friday evening in the Concerto K415 in C, Saturday evening in the Concerto K414 in A.

Pianist Claude Frank will perform the Beethoven Concerto No. 1 on the following Sunday afternoon, with orchestra soloists in Sinfonia Concertantes of both Haydn and Mozart.

Beginning in late July, there will be appearances by guest conductors Eleazar de Carvalho, Jean Martinon, Charles Munch, Seij Ozawa and Leopold Sotkowski.

* * *

AMONG SOLOISTS this year will be violinist Isaac Stern, cellist Leonard Rose, pianists Van Cliburn, Eugene Istomin and Rudolf Serkin, singers Jerome Hines, Rita Gorr, Charles Bressler and many others.

The Berkshire Music Center introduces its 25th season tomorrow afternoon with traditional Opening Exercises in the Tanglewood Theater, principal address by Mr. Leinsdorf.

The widely performed "Alleluia" of Randall Thompson, composed for the first center opening in 1940, will be conducted by composer Thompson at the conclusion of tomorrow's ceremonies.

The Tuesday evening chamber music series will include appearances by the Kroll Quartet, Boston Symphony Chamber Players, violinist Joseph Silverstein and harpsichordist Igor Kipnis, Lenox Quartet and a special program Aug. 17, "Music of Aaron Copland," American composer who is chairman of studies.

* * *

PROGRAMS on Wednesday and Thursday evenings will include performances by the Berkshire Music Center Orchestra, Fromm Foundation contemporary music concerts, a special Boston Pops Concert under Arthur Fiedler, July 28, for the pension fund, and a "Gala Evening" with outstanding soloists, Aug. 11, a benefit for the music center.

A special panel, "Aid to the Arts in Amercia," will be held tomorrow afternoon at 5, following the center exercises. It will include Roger Stevens, Presidential Assistant for the Arts; Senator Edward M. Kennedy, soprano Phyllis Curtin, Henry B. Cabot, president of the Boston Symphony Orchestra Society, conductor Leinsdorf and Victor Babin, director of the Cleveland Institute of Music.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 2 6 1965

Sunday News To Use Photos Of Tanglewood

The centerfold of the New York News coloroto magazine tomorrow will feature seven color photographs taken last summer at Tanglewood plus three more photos on the following page.

An accompanying article about the Berkshire Music Center and Boston Symphony Orchestra concerts notes that the season opening there next Friday marks the 25th anniversary of the event. The article was written by Walter C. Meyer and the photos were taken by Arthur Sasse.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUN 2 4 1965

TANGLEWOOD WILL OPEN JULY 2

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra and of the Berkshire Festival at Tanglewood (Lenox, Mass.), has announced the complete programs which the Orchestra will present at its twenty-four concerts during the eight-week 1965 Berkshire Festival season. From July 2 through August 22 the Boston Symphony Orchestra will be heard on Friday and Saturday evenings at 8:00 p.m. and Sunday afternoons at 2:30 p.m. All concerts will take place in the 6000-seat Music Shed at Tanglewood, the 210-acre estate in Lenox, Mass., which is the summer home of the Orchestra. Mr. Leinsdorf will also continue the Saturday morning Open Rehearsals in the Music Shed at 10 a.m., which are given for the benefit of the Orchestra's Pension Fund.

In outlining the major musical events of this summer's Festival, Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weekends (July 2-3-4, July 9-10-11) to chamber orchestra concerts with members of the Boston Symphony Orchestra, including works by Bach, Mozart, Haydn and Beethoven. The remaining six weekends will consist of concerts by the full Boston Symphony. Mr. Leinsdorf will conduct the six chamber orchestra programs and eleven of the eighteen programs by the full Orchestra. Guest conductors will be Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski.

Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's Festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend (August 20-21-22).

Opening Concerts

The first two concerts at Tanglewood will be devoted to the music of Mozart including two piano concertos, No. 9, K. 415 and No. 8, K. 414, to be heard for the first time at the Berkshire Festival. These will be played by Malcolm Frager who will be appearing with the Orchestra at Tanglewood for the third consecutive year. Members of the Boston Symphony Chamber Players, principals of the Boston Symphony, will be soloists at the concert on Sunday, July 4. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg, and Sherman Walt will be heard in works by Haydn and Mozart. Claude Frank, who played a number of concerts this winter with the Boston Symphony Chamber Players, has been invited by Mr. Leinsdorf to perform the Beethoven Piano Concerto No. 1.

A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

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Times (e)
HARTFORD, Conn.
Circ. 133,310

JUN 2 6 1965

Cultural Events Calendar

SUNDAY, June 27
12-7—Plaza 7: Last day of exhibitions and performances (see detailed schedule elsewhere in today's Times); Constitution Plaza.
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LONG ISLAND
ENTERTAINER
CEDARHURST, N. Y.
W. 10,000

JUN 2 5 1965

The holland-american line adding organ grinders and makers of wooden shoes on their s.s. new amsterdam during trans-atlantic crossings. also fashion shows, art lectures and flower arranging (plenty of water for these) . . . . . the berkshire music center's 25th anniversary session with erich leinsdorf, the musical director of the boston symphony orchestra, opens next sunday (june 27) at lenox, mass., tanglewood. henry b. cabot is president and tom perry, jr. is manager . . . . . the 3rd annual shaw festival , featuring two plays of the late bernard shaw, will be one of the theatrical highlights of the summer season in the niagara falls area. the festival is held at the village of niagara on the lake ontario, 12 miles north of the falls, for six weeks starting june 29.

Nassau county publishing 'the school - court - probation manual', (non-fiction!) . . . . .

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28

Buffalo Evening News
D. 278,313 SUN. 291,625

JUN 26 1965

Opening of Berkshire Festival To Feature Noted Young Pianists

CONDUCTOR Erich Leinsdorf of the Boston Symphony Orchestra opens the Berkshire Festival in Tanglewood, Mass., next week-end with programs featuring two outstanding young pianists.

In all-Mozart programs, Malcolm Frager will be soloist Friday evening in the Concerto K415 in C, Saturday evening in the Concerto K414 in A.

Pianist Claude Frank will perform the Beethoven Concerto No. 1 on the following Sunday afternoon, with orchestra soloists in Sinfonia Concertantes of both Haydn and Mozart.

Beginning in late July, there will be appearances by guest conductors Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa and Leopold Sotkowski.

* * *

AMONG SOLOISTS this year will be violinist Isaac Stern, cellist Leonard Rose, pianists Van Cliburn, Eugene Istomin and Rudolf Serkin, singers Jerome Hines, Rita Gorr, Charles Bressler and many others.

The Berkshire Music Center introduces its 25th season tomorrow afternoon with traditional Opening Exercises in the Tanglewood Theater, principal address by Mr. Leinsdorf.

The widely performed "Alleluia" of Randall Thompson, composed for the first center opening in 1940, will be conducted by composer Thompson at the conclusion of tomorrow's ceremonies.

The Tuesday evening chamber music series will include appearances by the Kroll Quartet, Boston Symphony Chamber Players, violinist Joseph Silverstein and harpsichordist Igor Kipnis, Lenox Quartet and a special program Aug. 17, "Music of Aaron Copland," American composer who is chairman of studies.

* * *

PROGRAMS on Wednesday and Thursday evenings will include performances by the Berkshire Music Center Orchestra, Fromm Foundation contemporary music concerts, a special Boston Pops Concert under Arthur Fiedler, July 28, for the pension fund, and a "Gala Evening" with outstanding soloists, Aug. 11, a benefit for the music center.

A special panel, "Aid to the Arts in Amercia," will be held tomorrow afternoon at 5, following the center exercises. It will include Roger Stevens, Presidential Assistant for the Arts; Senator Edward M. Kennedy, soprano Phyllis Curtin, Henry B. Cabot, president of the Boston Symphony Orchestra Society, conductor Leinsdorf and Victor Babin, director of the Cleveland Institute of Music.

ERICH LEINSDORF
Has New Festival Ideas

LONG ISLAND ENTERTAINER
CEDARHURST, N. Y.
W. 10,000

JUN 25 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUN 24 1965

TANGLEWOOD WILL OPEN JULY 2

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra and of the Berkshire Festival at Tanglewood (Lenox, Mass.), has announced the complete programs which the Orchestra will present at its twenty-four concerts during the eight-week 1965 Berkshire Festival season. From July 2 through August 22 the Boston Symphony Orchestra will be heard on Friday and Saturday evenings at 8:00 p.m. and Sunday afternoons at 2:30 p.m. All concerts will take place in the 6000-seat Music Shed at Tanglewood, the 210-acre estate in Lenox, Mass., which is the summer home of the Orchestra. Mr. Leinsdorf will also continue the Saturday morning Open Rehearsals in the Music Shed at 10 a.m., which are given for the benefit of the Orchestra's Pension Fund.

In outlining the major musical events of this summer's Festival, Mr. Leinsdorf said he would follow the established and popular plan of devoting the first two weekends (July 2-3-4, July 9-10-11) to chamber orchestra concerts with members of the Boston Symphony Orchestra, including works by Bach, Mozart, Haydn and Beethoven. The remaining six weekends will consist of concerts by the full Boston Symphony. Mr. Leinsdorf will conduct the six chamber orchestra programs and eleven of the eighteen programs by the full Orchestra. Guest conductors will be Eleazar de Carvalho, Jean Martinon, Charles Munch, Seiji Ozawa, and Leopold Stokowski.

Beethoven's major compositions for solo instruments and orchestra will be performed at this summer's Festival, and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place. A complete concert version of Wagner's "Lohengrin" will be given on the final weekend (August 20-21-22).

Opening Concerts

The first two concerts at Tanglewood will be devoted to the music of Mozart including two piano concertos, No. 9, K. 415 and No. 8, K. 414, to be heard for the first time at the Berkshire Festival. These will be played by Malcolm Frager who will be appearing with the Orchestra at Tanglewood for the third consecutive year. Members of the Boston Symphony Chamber Players, principals of the Boston Symphony, will be soloists at the concert on Sunday, July 4. Joseph Silverstein, Burton Fine, Jules Eskin, Ralph Gomberg, and Sherman Walt will be heard in works by Haydn and Mozart. Claude Frank, who played a number of concerts this winter with the Boston Symphony Chamber Players, has been invited by Mr. Leinsdorf to perform the Beethoven Piano Concerto No. 1.

A detailed brochure with program and ticket information may be obtained by writing the Berkshire Festival Ticket Office, Symphony Hall, Boston, Mass. 02115.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

JUN 26 1965

Cultural Events Calendar

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New England Newsclip Agency, Inc.
Box 2078; Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 26 1965

Sunday News To Use Photos Of Tanglewood

The centerfold of the New York News coloroto magazine tomorrow will feature seven color photographs taken last summer at Tanglewood, plus three more photos on the following page.

An accompanying article about the Berkshire Music Center and Boston Symphony Orchestra concerts notes that the season opening there next Friday marks the 25th anniversary of the event. The article was written by Walter C. Meyer and the photos were taken by Arthur Sasse.

The Providence Journal
PROVIDENCE, R. I.
D. 68,276 SUN. 197,737

JUN 27 1965

From the Berkshires

The Hills Are Alive with the Sound of...

By PHILIP T. WALTERS

LOOK WEST to the hills and there is an eastern neighbor preparing for your arrival. The Boston Symphony Orchestra will open the gates to its summer home, Tanglewood, in Lenox, Mass. on Friday.

And while that famous of American music festivals remains the magnetic center of the summertime Berkshires, the hills will be alive with the sound of music, drama, art, dance and more music, expected to lure more and more ocean-goers inland.

Providence in fact is closer by car to Lenox than New York City is. The new 65 mile an hour speed limit on the Massachusetts Turnpike and better secondary roads put Berkshire County less than two and a half hours from downtown Providence.

This may tamper with tradition, for the Berkshires, Manhattan's summer extention, tried two centuries ago to get itself annexed to New York. But it opens exciting summer possibilities to Rhode Islanders.

Erich Leinsdorf, in his third summer as director of Tanglewood, is introducing new influences within the established festival framework. Contemporary music will be given prime attention for four days in August. And Leinsdorf's acknowledged love for Beethoven's music will also have a stronger influence than in seasons past.

By special release, the Williamstown Summer Theater will offer Arthur Miller's autobiographic "After the Fall." While at the same time, Nikos Pascharopoulous, Yale's directing teacher and executive director of the summer theater, has scheduled plays by Shaw, Edward Albee, Tennessee Williams, England's Peter Shaffer and, of course, Anton Chekov.

Unable to let the leaves fall without due homage to Chekov, Mr. Pascharopoulous will offer "Three Sisters" the last week in July. "Pal Joey" will be the closing show.

The experimental scheduling of intertwining shows, staging more than one play a week and repeating them in a different order in following weeks, has been dropped, in favor of the traditional one show per week. The season opens Friday with "Arms and the Man." The box office is Box 758, telephone 458-8146.

The Berkshire Playhouse, a granddaddy of summer stock theaters, is under new management this year. House lights will dim tomorrow night for Viveca Lindfers in "The Threepenny Opera." "A Funny Thing Happened on the Way to the Forum" and "Carnival" are slated for later in the summer. The ticket number is Stockbridge 298-5536.

For those who prefer their jazz and folk music in a non-festival atmosphere, the Berkshire Music Barn in Lenox, offers both under a tent in what used to be the stables of a famous Lenox summer estate. The Modern Jazz Quartet will sound the first notes next Sunday, and from then on it will be folk music on Saturday afternoon and jazz on Sunday. The schedule is still tentative.

Ted Shawn's Jacob's Pillow Dance Festival in Becket is packed with premieres. The Nederlands Dans Theater (Dutch Ballet) will make their U.S. debut July 13 in the hillside barn. Teaming with Maria Tallchief, Peter Van Dyk will dance in this country for the first time. Myra Kinch will also premiere a new work and the Pillow Dancers will offer two new works with Alonzo Rivera and Christopher Lyall.

The Robert Jeffrey Ballet is billed as "newly formed company, new works, and works new to the U.S.A." The dance season is already one week old and begins Tuesday with Ballet Arts Company, Lisa Czobel and Alexander von Swaine, and Nala Najan. The address is Box 87, Lee, Mass. The telephone is Lee 243-0745.

At Tanglewood, Richard Wagner's three act "Lohengrin" will be given uncut for the first time in the Western Hemisphere according to Leinsdorf. The dates are Aug. 20, 21 and 22. The director has also scheduled the complete works of Beethoven for solo instrument and orchestra, to be played with contrasting works of other composers during the final six weeks of the festival.

Leinsdorf will continue the Tanglewood tradition of opening with two weeks of chamber music concerts. This Friday and Saturday will be devoted to Mozart's work. Sunday, Haydn and Beethoven works will be featured.

Guest pianist Malcom Frager will play Mozart's concertos No. 9 in C (K. 415) and No. 8 in A (K. 414) the first two nights. Claude Frank will be soloist for Beethoven's Piano Concerto No. 1 in C, Opus 15, Sunday. All three pieces are firsts for the shed.

The eight week festival will feature five guest conductors, including Dr. Charles Munch, retired BSO director. There will be 28 guest soloists, three choruses and six chamber music groups. The Boston Pops Orchestra will have its night July 28.

Tickets for the shed are available by mail from Festival Ticket Office, Tanglewood, Lenox, Mass., or by phoning Lenox 637-1600.

PITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

Albany Knickerbocker News
Saturday, June 26, 1965

Tanglewood: Maestro and Mozart

NE

The upraised hand of Erich Leinsdorf, conductor of the Boston Symphony Orchestra, will begin the 1956 Berkshire Festival at Tanglewood in Lenox, Mass. on Friday. Music will be by Mozart: Symphony No. 33 in B flat, Piano concert No. 9 in C., Symphony No. 38 in D. Time: 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Telegram (m)
WORCESTER, Mass.
Circ. 60,044

JUN 2 6 1965

Dynamic Touch at Tanglewood

The reputation of Tanglewood as the music center of the ~~nation during~~ the summer seems quite secure under the baton of Erich Leinsdorf, who opens his third season at Lenox next week.

Tanglewood developed as one of the unique attractions in Massachusetts during the directorship of Serge Koussevitzky, whose drive and musicianship drew great numbers of summer students.

John F. Kyes, music critic for The Evening Gazette, finds the same revolutionary dynamism in Leinsdorf, and sees it focusing the interest of the nation's musicians on the Berkshire center and the Boston Symphony Orchestra.

At Tanglewood, Leinsdorf has redefined teaching procedures. Instead of a rather competitive summer school, he has carefully selected 100 promising young musicians and offered them an opportunity to further orient themselves in their art. Each potential artist is paid $500, of which only $270 need be spent on board and room at the dormitory.

Leinsdorf is apparently not content with simply satisfying the transient musical desires of vacationists. He is interested primarily in providing thoroughly good music for thoroughly good audiences, although this may not always mean overflow crowds. He will present, for instance, the first American performance of the complete opera "Lohengrin," in concert form, taking two evenings and an afternoon. On the other hand, he will also feature Beethoven's works for instrumental soloists and orchestra, as he has previously featured Prokofieff and Richard Strauss.

Leinsdorf was born in Vienna, but has been an American citizen since 1942. His impressive credentials include such assignments as assistant conductor of the Salzberg Festival, conductor and later director of the Metropolitan Opera, and conductor of the Cleveland Orchestra.

He is a perfectionist, and builds his musical edifice on solid foundations. The outlines are now coming into full view for the thousands hereabouts who love good music, and it is a pleasant sight.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

JUN 27 1965

Nancy Burncoat's Page

Concerts at Tanglewood Will Begin on Friday

EACH YEAR thousands of music lovers visit the world-famous Berkshire Music Center at Tanglewood in Lenox. The Boston Symphony Orchestra, with its conductor, Erich ~~Leinsdorf, will~~ open programs at its summer residence on Friday. As in the past another fine series of musical events will be given during the eight-week session.

Six chamber orchestra concerts will be presented by musicians of the orchestra on Friday, Saturday, and next Sunday, and again on July 9, 10, and 11. The chamber programs are devoted to the music of Bach, Beethoven, Gluck, Haydn, and Mozart. The full orchestra will give 18 concerts on weekends, beginning July 16, and the Tuesday Evening Chamber Theater will open on July 6 for a seven-program series. A complete version of Wagner's "Lohengrin" will be featured Aug. 20 to 22.

Many prominent artists have been invited to appear. Guest conductors will be Charles Munch, retired director of the orchestra, July 30 and Aug. 1; Jean Martinon, director of the Chicago Symphony Orchestra, Aug. 7 and 8; Seiji Ozawa, director of the Toronto Symphony Orchestra for 1965-1966 and of the Ravinia Festival, July 25; Eleazar de Carvalho, St. Louis Symphony Orchestra, Aug. 13, and Leopold Stokowski, American Symphony Orchestra, Aug. 15.

Highlights of the Tanglewood season will be an appearance of Arthur Fiedler and the Boston Pops Orchestra, July 28; the Festival of Contemporary American Music for the Friends of the center, Aug. 15 to 19, and the Gala Evening on Aug. 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUN 27 1965

Music at Tanglewood

Among the Berkshire Music Festival's many distinctions this summer are several innovations. Perhaps the most important in the Tanglewood season that opens today will be the presentation of a complete concert version of Wagner's "Lohengrin." Since each of this huge work's three acts takes nearly as long as a full symphony program each has been made the main attraction of the last three concerts, to be accompanied each time by a different one of Beethoven's three "Leonore" Overtures.

Beethoven is the central figure in another feature, the performance of all his concertos, with Claude Frank, Theodore Lettvin, Eugene Istomin, Rudolf Serkin and Van Cliburn, in that order, as the five piano soloists and Isaac Stern in the one for violin. In addition Stern, Istomin and cellist Leonard Rose will play the triple concerto. To mark the centennial of Jean Sibelius' birth two of his major works will be presented.

For the first time since becoming music director, Erich Leinsdorf is to conduct Bach at Tanglewood. In fact, he will preside at all six of the first two weeks' chamber orchestra concerts, this series beginning Friday with the music of Mozart. All told, Mr. Leinsdorf will conduct 17 of the 24 Music Shed concerts, being relieved on other occasions by former leader Charles Munch and by Jean Martinon, Leopold Stokowski, Eleazar de Carvalho and Seija Ozawa.

The latter's assignment is the July 25 concert marking the 25th anniversary of the Berkshire Music Center. Appropriately, the date is the day before the birthday of the late Serge Koussevitzky, who established the Center, in that superb setting, in 1940. Since then more than 5000 young musicians, many of them now members of major orchestras and opera companies, have had training and guidance there. Mr. Ozawa is a former Tanglewood student.

While the gala performances in the big Shed get the headlines, diligent study and assiduous practice go on without fanfare in the Music Center, which runs concurrently with the eight-week festival. Advanced instruction by outstanding specialists, including some first-desk members of the Boston Symphony, is available. The Center's second annual Festival for Contemporary American Music will take place during the final week of the Tanglewood season.

The number of estimable summer music festivals in this country is steadily increasing, but so far Tanglewood has no comparable rival. It is much more than a concentrated series of concerts, however fine. This is Mr. Leinsdorf's third season there and already he has enhanced its value as a vital educative force in music and enlivened its programs. Tanglewood is changing with the times, and keeping ahead of them.

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PRE-SEASON MUSIC CENTRE

32.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

Musical Chairs

No Man Went Wrong Listening to Music

By MARGO MILLER

Happy New Year to John J. Dillon.

Justice Dillon of the New York Supreme Court wrote recently:

"It surely requires no demonstration to establish the fact that music is one of those extraordinary gifts conferred upon mankind, which elevate the human spirit above the commonplace and help to compensate for so much that is sordid and painful in human life."

The case before the court was the matter of tax exemption for Caramoor, a 38-acre Bedford estate which for the past ten years has been the site of outdoor concerts and opera productions.

Bedford town officials said that the tax exemption was unjustified because music appealed only to some persons, that the concerts had a "strong flavor of entertainment" and that many of the concertgoers had no firm knowledge of music.

Requiring a firm knowledge of music of an audience would shut down every hall in the world. Justice Dillon thinks on a higher plane. Caramoor's activities, his decision continues, "are calculated to achieve the moral and mental improvement of men and women . . . It is safe to say that no man ever went wrong, morally or mentally, while listening to a symphony."

In finding for the educational intent of Caramoor, Justice Dillon included the artists appearing there. "It is common knowledge that the ability to compose music, or to produce it instrumentally or vocally, or even to appreciate it, does not spring full-grown from the human mind," he writes.

"It is a lifelong study. Consequently, it is not necessary to determine what proportion of the patrons of the Caramoor music festival are fledglings in the field. Most artists would admit that they still have something to learn. The Court finds no difficulty in holding that the plaintiff's property is devoted to an educational use."

Ecumenical

Twelfth Night — today — is the deadline for Christmas festivities. Tomorrow, tradition holds mischievous elves get into the holly, the pine boughs, the yule log. So, we offer an anecdote told b Jay C. Rosenfeld, music crit of the Berkshire Eagle.

A few years ago the Boston Symphony performed a Christmas cantata by Arthur Honegger, the Swiss-French composer whose surname is accented on the first syllable. The Jewish holiday, Hanukkah, likewise accented, also occurs in December.

A dear old lady, Rosenfeld writes, asked a well-known American baritone, who had been soloist in the work, what he had been doing lately. The singer informed her he had sung in the Honegger "Christmas Cantata."

"How nice," said the lady, "to combine the two festivals."

Leonard Bernstein's new musical, based on "The Skin of Our Teeth" by Thornton Wilder, is off. During his sabbatical from the New York Philharmonic, the conductor-composer put in six months' work on the show.

As for "On the Town" and "Wonderful Town," Bernstein's collaborators were Jerome Robbins, Adolph Green and Betty Comden. Miss Green says no one has officially bowed out of the venture. Bernstein said there was a dispute with his colleagues.

And the producer, Leland Hayward, says tat Bernstein's return in mid-Summer to the Philharmonic allows "too little time in which to fulfill this difficult project."

In a few weeks the Boston Symphony will announce the 1965 programs for Tanglewood and vast changes at the Berkshire Music Center. One thing that will not happen is the filming of "A Tanglewood Story," the last movie script by the late James Agee.

This was to have told about a young American and his dream of becoming a conductor. Presumably, he did so well leading the music center orchestra that he got a crack at the Boston Symphony.

Tanglewood hands seem to recall there was a love story which went along with the rehearsals and concerts. And one wag who knows his old movies predicted that Hollywood would not resist having Serge Koussevitzky, who founded the music center, speak his benediction from the clouds.

Twentieth - Century Fox, which has owned the movie rights since 1958, has been approached by Thalia Films and A.A.A. Productions of Tel Aviv to transfer the story to Israel. The role of the young conductor would remain, the podium he mounts would be before the Gadna Orchestra, an ensemble made up of young Israeli musicians.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 5 1965

LEINSDORF OUTLINES BERKSHIRE PLANS

Special to The New York Times

BOSTON, Feb. 4 — Erich Leinsdorf, music director of the Boston Symphony Orchestra, announced plans yesterday for the 25th season of the orchestra's Berkshire Music Center.

The center at Tanglewood in Lenox, Mass., will run from June 27 through Aug. 22. It is intended as a bridge between the postgraduate and professional levels in music.

This year, the center will have two major divisions, the performance department and the Tanglewood Institute. The performance department will be limited to 100 instrumentalists, keyboard players, solo singers, conductors and composers, each of whom will receive a $500 fellowship.

The department will present chamber-music programs to the public. In addition, the 70-piece Berkshire Music Center Orchestra will give five full-length concerts during the season.

The Tanglewood Institute will offer eight seminars for music teachers, choirmasters, journeyman conductors, musical laymen and others.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 6 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 5 1965

Tanglewood revised to further its aims

"Happy birthday to you!" sang music notables at a luncheon in honor of Erich Leinsdorf, music director of the Boston Symphony Orchestra, at the Midtown Motor Inn Thursday noon.

The occasion, falling appropriately on the maestro's birthday, was primarily for the purpose of disclosing plans for the orchestra's Berkshire Music Center at Tanglewood in its 25th season, June 27—Aug. 22.

The center has been formed into two major divisions, the Performance Department and the Tanglewood Institute. The first is limited to 100 fellows, each of whom has finished his formal training and begun his professional career. He will receive a stipend of $500.

This number will include 70 orchestral instrumentalists making up the Center's orchestra. All instrumentalists and vocalists will concentrate on the performance of chamber music, from baroque to contemporary. Many chamber music programs will be presented to the public during the eight-week season. In addition, the Berkshire Music Center Orchestra will give full-length concerts during the season.

The Performance Department faculty includes 20 members of the Boston Symphony Orchestra—four composers and seven distinguished artists. Louis Speyer, who retired last season as English horn of the symphony, will continue his work with the center as assistant director for the Performance Department.

The other department, the Tanglewood Institute, is the larger division of the center. Victor Babin, director of the Cleveland Institute of Music, will be its chairman.

It is designed for music teachers, choirmasters, journeyman conductors, musical laymen, and those interested in the organization, support, and operation of musical groups.

It is made up of eight seminar programs. Its over-all purpose is to provide a million in which the musical layman, teacher, novice, and nonperformer may broaden his musical horizons by exposure to performance of the highest professional standards.

The seminars include choral music, listening and analysis, contemporary music for music educators (a four-week session), conducting (three weeks), performing arts and the community (three weeks), a wind seminar and workshop, a new string teacher's seminar (two weeks), and a piano teachers' seminar (two weeks).

J. M. C.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

FEB 5 1965

Berkshire Music Center Times Fixed

Boston, Feb. 4 (UPI)—The 1965 Berkshire Music Center at Lenox, Mass., will start June 27 and continue through Aug. 22, director Erich Leinsdorf announced today.

The center will operate at the same time as the Berkshire Music Festival which opens July 2. This will be the center's 25th year and the third under Leinsdorf's direction.

2 Parts

The program will be operated in two parts—the performance department and the Tanglewood Institute, Mr. Leinsdorf said.

The performance department will be limited to 100 fellows, each of whom has finished his formal training and begun his professional career.

Each will receive a fellowship stipend of $500. The 100 will include 70 instrumentalists comprising the center orchestra, several keyboard players, eight singers, four conductors and 10 composers.

On the Faculty

The department faculty will comprise 20 members of the Boston Symphony Orchestra; composers Aaron Copland, Gunther Schuller, Elliot Carter and Zoltan Kodaly, and eight other artists.

Victor Babin, director of the Cleveland Institute of Music, will be chairman of the Tanglewood Institute, larger of the two center divisions.

The institute is designed primarily for music teachers, choir directors, journeyman conductors, musical laymen and persons interested in the organization, support and operation of musical groups.

PRE-SEASON MUSIC CENTRE

32

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

JAN 6 1965

Musical Chairs

No Man Went Wrong Listening to Music

By MARGO MILLER

Happy New Year to John J. Dillon.

Justice Dillon of the New York Supreme Court wrote recently:

"It surely requires no demonstration to establish the fact that music is one of those extraordinary gifts conferred upon mankind, which elevate the human spirit above the commonplace and help to compensate for so much that is sordid and painful in human life."

The case before the court was the matter of tax exemption for Caramoor, a 38-acre Bedford estate which for the past ten years has been the site of outdoor concerts and opera productions.

Bedford town officials said that the tax exemption was unjustified because music appealed only to some persons, that the concerts had a "strong flavor of entertainment" and that many of the concertgoers had no firm knowledge of music.

Requiring a firm knowledge of music of an audience would shut down every hall in the world. Justice Dillon thinks on a higher plane. Caramoor's activities, his decision continues, "are calculated to achieve the moral and mental improvement of men and women . . . It is safe to say that no man ever went wrong, morally or mentally, while listening to a symphony."

In finding for the educational intent of Caramoor, Justice Dillon included the artists appearing there. "It is common knowledge that the ability to compose music, or to produce it instrumentally or vocally, or even to appreciate it, does not spring full-grown from the human mind," he writes.

"It is a lifelong study. Consequently, it is not necessary to determine what proportion of the patrons of the Caramoor music festival are fledglings in the field. Most artists would admit that they still have something to learn. The Court finds no difficulty in holding that the plaintiff's property is devoted to an educational use."

Ecumenical

Twelfth Night — today — is the deadline for Christmas festivities. Tomorrow, tradition holds mischievous elves get into the holly, the pine boughs, the yule log. So, we offer an anecdote told by Jay C. Rosenfeld, music critic of the Berkshire Eagle.

A few years ago the Boston Symphony performed a Christmas cantata by Arthur Honegger, the Swiss-French composer whose surname is accented on the first syllable. The Jewish holiday, Hanukkah, likewise accented, also occurs in December.

A dear old lady, Rosenfeld writes, asked a well-known American baritone, who had been soloist in the work, what he had been doing lately. The singer informed her he had sung in the Honegger "Christmas Cantata."

"How nice," said the lady, "to combine the two festivals."

Leonard Bernstein's new musical, based on "The Skin of Our Teeth" by Thornton Wilder, is off. During his sabbatical from the New York Philharmonic, the conductor-composer put in six months' work on the show.

As for "On the Town" and "Wonderful Town," Bernstein's collaborators were Jerome Robbins, Adolph Green and Betty Comden. Miss Green says no one has officially bowed out of the venture. Bernstein said there was a dispute with his colleagues.

And the producer, Leland Hayward, says tat Bernstein's return in mid-Summer to the Philharmonic allows "too little time in which to fulfill this difficult project."

In a few weeks the Boston Symphony will announce the 1965 programs for Tanglewood and vast changes at the Berkshire Music Center. One thing that will not happen is the filming of "A Tanglewood Story," the last movie script by the late James Agee.

This was to have told about a young American and his dream of becoming a conductor. Presumably, he did so well leading the music center orchestra that he got a crack at the Boston Symphony.

Tanglewood hands seem to recall there was a love story which went along with the rehearsals and concerts. And one wag who knows his old movies predicted that Hollywood would not resist having Serge Koussevitzky, who founded the music center, speak his benediction from the clouds.

Twentieth - Century Fox which has owned the movie rights since 1958, has been approached by Thalia Films and A.A.A. Productions of Tel Aviv to transfer the story to Israel. The role of the young conductor would remain, the podium he mounts would be before the Gadna Orchestra, an ensemble made up of young Israeli

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The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 5 1965

LEINSDORF OUTLINES BERKSHIRE PLANS

Special to The New York Times

BOSTON, Feb. 4 — Erich Leinsdorf, music director of the Boston Symphony Orchestra, announced plans yesterday for the 25th season of the orchestra's Berkshire Music Center.

The center at Tanglewood in Lenox, Mass., will run from June 27 through Aug. 22. It is intended as a bridge between the postgraduate and professional levels in music.

This year, the center will have two major divisions, the performance department and the Tanglewood Institute. The performance department will be limited to 100 instrumentalists, keyboard players, solo singers, conductors and composers, each of whom will receive a $500 fellowship.

The department will present chamber-music programs to the public. In addition, the 70-piece Berkshire Music Center Orchestra will give five full-length concerts during the season.

The Tanglewood Institute will offer eight seminars for music teachers, choirmasters, journeyman conductors, musical laymen and others.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 6 1965

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Box 2078, Boston 5 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850

FEB 5 1965

Tanglewood revised to further its aims

"Happy birthday to you!" sang music notables at a luncheon in honor of Erich Leinsdorf, music director of the Boston Symphony Orchestra, at the Midtown Motor Inn Thursday noon.

The occasion, falling appropriately on the maestro's birthday, was primarily for the purpose of disclosing plans for the orchestra's Berkshire Music Center at Tanglewood in its 25th season, June 27—Aug. 22.

The center has been formed into two major divisions, the Performance Department and the Tanglewood Institute. The first is limited to 100 fellows, each of whom has finished his formal training and begun his professional career. He will receive a stipend of $500.

This number will include 70 orchestral instrumentalists making up the Center's orchestra. All instrumentalists and vocalists will concentrate on the performance of chamber music, from baroque to contemporary. Many chamber music programs will be presented to the public during the eight-week season. In addition, the Berkshire Music Center Orchestra will give full-length concerts during the season.

The Performance Department faculty includes 20 members of the Boston Symphony Orchestra—four composers and seven distinguished artists. Louis Speyer, who retired last season as English horn of the symphony, will continue his work with the center as assistant director for the Performance Department.

The other department, the Tanglewood Institute, is the larger division of the center. Victor Babin, director of the Cleveland Institute of Music, will be its chairman.

It is designed for music teachers, choirmasters, journeyman conductors, musical laymen, and those interested in the organization, support, and operation of musical groups.

It is made up of eight seminar programs. Its over-all purpose is to provide a million in which the musical layman, teacher, novice, and nonperformer may broaden his musical horizons by exposure to performance of the highest professional standards.

The seminars include choral music, listening and analysis, contemporary music for music educators (a four-week session), conducting (three weeks), performing arts and the community (three weeks), a wind seminar and workshop, a new string teacher's seminar (two weeks), and a piano teachers' seminar (two weeks).

J. M. C.

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,106

FEB 5 1965

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The center will operate at the same time as the Berkshire Music Festival which opens July 2. This will be the center's 25th year and the third under Leinsdorf's direction.

2 Parts

The program will be operated in two parts—the performance department and the Tanglewood Institute, Mr. Leinsdorf said.

The performance department will be limited to 100 fellows, each of whom has finished his formal training and begun his professional career.

Each will receive a fellowship stipend of $500. The 100 will include 70 instrumentalists comprising the center orchestra, several keyboard players, eight singers, four conductors and 10 composers.

On the Faculty

The department faculty will comprise 20 members of the Boston Symphony Orchestra; composers Aaron Copland, Gunther Schuller, Elliot Carter and Zoltan Kodaly, and eight other artists.

Victor Babin, director of the Cleveland Institute of Music, will be chairman of the Tanglewood Institute, larger of the two center divisions.

The institute is designed primarily for music teachers, choir directors, journeyman conductors, musical laymen and persons interested in the organization, support and operation of musical groups.

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Herald (m)
BOSTON, Mass.
Circ. 176,483
FEB 5 1965

MUSIC: Berkshire Music Center Takes New Form

12-64

Erich Leinsdorf, music director of the Boston Symph9ny Orchestra and director of the Berkshire Music Center at Tanglewood, in Lenox, Mass., has announced plans for the Center's 25th season, which will run from June 27 through Aug. 22, concurrently with the Berkshire Festival.

The Berkshire Music Center has been formed into two major divisions, the Performance Department and the Tanglewood Institute. The Performance Department is limited to 100 fellows, each of whom has finished his formal training and begun his professional career, and will receive a fellowship stipend of $500. This number will include 70 orchestral instrumentalists, who will make up the Berkshire Music Center Orchestra, seven keyboard players, eight solo singers, four conductors and 10 composers. All instrumentalists and vocalists will concentrate on the performance of chamber music, devoting time to all areas of music from baroque to contemporary.

In addition, the 70-piece Berkshire Music Center Orchestra will give full-length concerts during the season. The works of the composition fellows, as well as those of other young composers, will be performed during the Music Center chamber concerts and during the 1965 Festival of Contemporary American Music.

Speyer Continues

Members of the Berkshire Music Center's Performance Department will work with a faculty that includes 20 members of the Boston Symphony Orchestra, four composers (Aaron Copland, Gunther Schuller, Elliott Carter and Joltan Kodaly) and other distinguished artists. Louis Speyer, who retired last season as English horn of the Boston Symphony, will continue his work with the Music Center as assistant director for the Performance Department.

The Tanglewood Institute is the larger division of the Berkshire Music Center in the 1965 season, with Victor Babin, director of the Cleveland Institute of Music, as its chairman. It is designed primarily, but not exclusively, for music teachers, choirmasters, journeyman conductors, musical laymen, and those interested in the organization, support and operation of musical groups. It is comprised of eight different seminar programs, ranging from two to eight weeks in duration, with no strict limits in enrollment.

Seminars Listed

The eight seminar programs are:

Seminar in Choral Music: full term; Lorna Cooke de Varon, chairman.

Seminar in Listening and Analysis: full term; Peter Gram Swing, chairman.

Seminar in Contemporary Music for Music Educators: July 19-Aug. 15; Gunther Schuller and Peter Swing, co-chairmen.

Seminar in Conducting: July 26-Aug. 16; chairman to be announced.

Seminar in the Performing Arts and the Community: June 27-July 18; chairman to be announced.

Wind Seminar and Workshop: June 27-July 18; Roger Voisin, chairman.

String Teachers' Seminar: July 18, Aug. 1; Louis Krasner, chairman.

Piano Teachers' Seminar: Aug. 1-15; Victor Babin, chairmen.

In announcing plans for the 1965 session, Mr. Leinsdorf said:

"During the 25 years since the Center was first opened the entire educational system of the United States has experienced jolts, upsets, and reorientation. I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment per se, and must be paid like any regular job. What we are starting at Tanglewood this summer—on a modest scale due to our limited funds—is this very concept.

"To our new Performance Department a maximum of 100 instrumentalists, singers and composers will be admitted. Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit.

"The Tanglewood Institute offers to musical laymen, teachers and non-performing musicians, a milieu of performances of the highest quality, in addition to a series of specialized seminars.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

FEB 6 1965

Leinsdorf Regroups Music Center Into Separate Major Departments

The Berkshire Music Center, which will be celebrating its 25th anniversary next summer as an adjunct of the Boston Symphony Orchestra's Tanglewood Festival, has been reconstituted into two major departments. It will run from June 27 through Aug. 22.

Music director Erich Leinsdorf announced the creation of a performance department, limited to 100 fellows on a post-graduate level, and the Tanglewood Institute, with unlimited enrollment.

Under Speyer

The performance unit, which will have Louis Speyer as assistant director, will include 70 orchestral instrumentalists, seven keyboard players, eight solo singers, four conductors and 10 composers. All instrumentalists and vocalists will concentrate on the performance of chamber music. Many chamber music programs will be presented before the public during the eight-week season. Each member of the unit will receive a $500 stipend.

The faculty will include 20 members of the BSO, four composers and seven other distinguished artists.

The institute will have Victor Babin, director of the Cleveland Institute of Music, as chairman. It is designed primarily for music teachers, choirmasters, journeymen conductors, musical laymen and those interested in the organization, support and operation of musical groups. It is comprised of eight different seminar programs, ranging from two to eight weeks in duration.

Specific Seminars

The specific seminars will be: Choral Music, Listening and Analysis, Contemporary Music for Music Educators, Conducting, Performing Arts and the Community, Wind Seminar and Workshop, String Teachers' Seminar and Piano Teachers' Seminar.

Mr. Leinsdorf said: "You might say we live in a time when the musical profession and the musical public have two sets of values and standards, esthetically, emotionally and intellectually . . . We are part of a huge population and education explosion. My main concern is that the word MORE should never replace the word BETTER. To combine the MORE with the BETTER is the big task which needs to be tackled, and we are making every effort."

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932
FEB 12 1965

BSO Reorganizes Berkshire Center

The Berkshire Music Center, an adjunct of the BSO's annual Tanglewood Festival at Lenox, Mass., has been reorganized into two departments.

At a recent Boston press conference, BSO music director Erich Leinsdorf announced creation of a Performance Department, limited to 100 fellows on a post-graduate level, and the Tanglewood Institute, with limited enrollment.

The performance unit, which will have Louis Speyer as assistant-director, will comprise instrumentalists, singers, composers, and four conductors. All will receive a $500 stipend. The Music Center's orchestra will be formed from this group which will be chosen by audition.

The Institute, which will have Victor Babin as chairman, is to include music teachers, choir and choral directors, and journeymen conductors among its students. The Music Center's chorus will be drawn from the personnel of the Institute.

Eight different seminars, varying in length from two to eight weeks, will be offered to students of the Institute during the period of the session, June 27 to Aug. 22. Such subjects as performing arts in the community and conducting will be covered, and Mr. Babin will offer a special seminar for piano teachers.

NewYorkWorld-Telegram
and
The Sun
D. 373,849 SAT. 142,176

FEB 9 1965

Tanglewood Plans

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Orchestra's Berkshire Music Center at Tanglewood, in Lenox, Mass., has announced plans for the center's 25th season, which will run from June 27 through Aug. 22, concurrently with the Berkshire Festival. This is Leinsdorf's third season as director.

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

FEB 6 1965

Berkshire Music Center To Have Two Divisions

BOSTON — Fundamental changes in the organization of the Berkshire Music Center for its 25th season at Tanglewood have been announced by Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the center.

Academic Bridge

The center, which Leinsdorf feels should serve as an academic bridge between the post-graduate and professional levels, has been formed into two major divisions—the performance department and the Tanglewood Institute.

The performance department will be limited to a maximum of 100 Fellows who have finished formal study and are beginning professional careers. Many will receive grants of $500, some of which will go toward expenses.

The performing Fellows will include 70 orchestral instrumentalists who will make up the BMC orchestra, seven keyboard players, eight vocal soloists, four conductors and 10 composers.

Five-Day Festival

They will prepare many chamber music performances and five full-length orchestral concerts, attend meetings on musicianship, musicology and composition and take part in the five-day Festival of Contemporary American Music in the final week of the Berkshire Festival.

The Tanglewood Institute, which will not have a limited enrolment, will be designed primarily for music teachers, choirmasters, "journeyman" conductors and musical laymen.

The institute "is necessitated," Leinsdorf said, "by the unprecedented expansion of music as a spectator sport and by the rapid increase of popular interest in composition and performance.

"For the period of transition in which we live," he said, "it is useful to our musical culture to train what I should like to call cadres of well-informed and sophisticated music teachers, music administrators people who conduct adult education courses in music appreciation and amateurs."

The institute will have eight seminars ranging from two to eight weeks each.

The seminar in choral music, eight weeks, will study styles and forms of the Renaissance, Baroque, Romantic and contemporary periods. A choir will give four "demonstration" concerts.

Listening and Analysis

The seminar in listening and analysis, eight weeks, will study "the relevance of musical analysis to performance"

The seminar in contemporary music for music educators, four weeks will study contemporary techniques, styles and performance problems.

The seminar in conducting three weeks, will include classes in solfege and baton technique and offer observation of Boston Symphony Orchestra rehearsals under the direction of Leinsdorf, Munch, Martinon, Ozawa and Stokowski.

The seminar in the performing arts and the community, three weeks, will be designed for those "interested in the organization, support and operation of musical groups."

Three other seminars will be organized for wind instrument teachers, three weeks; string teachers, two weeks and piano teachers, two weeks.

34-

Sunday
GLOBE

February 7, 1965

Professionals and Amateurs

Tanglewood to Encourage The Sophisticated Ear

By MARGO MILLER

"What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained through their years of study, and broaden their acquaintance with music."

SERGE KOUSSEVITZKY, 1941

"It is useful to our musical culture to train what I should like to call cadres of well-informed and sophisticated music teachers, music administrators, people who conduct music appreciation courses, and plain amateurs."

ERICH LEINSDORF, 1965

Both Boston Symphony conductors were writing of the dual goals for the Berkshire Music Center at Tanglewood.

In the years since the Koussevitzky statement in the music center catalogue, the cultural explosion has kept pace with technology.

More Americans, to quote that undigested statistic, go to concerts than to baseball games. (That may say more about baseball than about music.)

Virtuosi jet from one festival to another. Young American musicians are said to be far better technicians than their elders. And every city worth the pious statements of its founding fathers is hurrying along all-purpose cultural centers.

The questions seem to be: Are Americans hearing now but learning later? Are we listening too uncritically? Are we confusing style with fashion?

Both Levels

Only recently have principles of American public education shifted. Europe has long made a place for its intellectual elite; this country has started in elementary and secondary schools to sort out and encourage the gifted student. And there are also educators who warn not to lose sight of the average pupil.

Plans for the 25th season of the Berkshire Music Center were announced Thursday by Erich Leinsdorf.

The center will run eight weeks concurrently with the Berkshire Festival, June 27-Aug. 22. Catalogues will be available next month at Symphony Hall, Boston 15.

As in the days of Koussevitzky, who founded the center, the school will be divided in two parts.

The Performance Department will be limited to 100 professional musicians, those in graduate school or now playing in public. Each will receive a $500 fellowship. Leinsdorf believes that study must eventually be considered paid employment in this country.

The Performance Department, which will give concerts, will be selected this Spring by invitational auditions. At Tanglewood members of the department will coach with Boston Symphony principals and guest teachers. Of the 100 musicians, there will be 70 orchestral players, 7 keyboard players, 8 solo singers, 4 conductors and 10 composers.

The musical repertoire will cover all periods, baroque through contemporary. The non-Boston Symphony faculty will include composers Zoltan Kodaly (one week), Aaron Copland, Gunther Schuller and Elliott Carter, pianists Claude Frank and Lillian Kallir, harpsichordist Igor Kipnis, William Kroll in chamber music, Richard Woitach of the Metropolitan Opera in voca music and organist Paul Calloway.

Eight Seminars

The faculty will also teach in the Tanglewood Institute. This department is less easier to define.

To say it will be for amateurs only would be, as in the days of Koussevitzky, to exclude the music teachers, choirmasters, conductors and others who work in music.

As usual all at Tanglewood will be admitted to Boston Symphony rehearsals and concerts. Members of the Tanglewood Institute attend eight seminars, two to eight weeks in duration.

They can also go to lectures in the Performance Department and they will have their own orchestral, choral and chamber music concerts. Victor Babin is the Institute chairman. Tuition rates will be charged.

For those who want to develop a more sophisticated ear these seminars are offered:

CHORAL MUSIC (eight weeks, divided in four two-week sessions). Faculty: Lorna Cooke de Varon, New England Conservatory; Elliot Forbes, Harvard; Iva Dee Hyatt, Smith College; Richard Woitach, Metropolitan Opera. Repertoire: Renaissance to contemporary.

LISTENING AND ANALYSIS (eight weeks). Peter Gram Swing, others. Understanding of music through the relevance of analysis to performance.

CONTEMPORARY MUSIC for Music Educators (four weeks, July 19-Aug. 15). Swing, Schuller, others. Contemporary techniques, styles, performance problems, analysis.

CONDUCTING (three weeks, July 26-Aug. 15). Faculty to be announced. Solfege, baton technique.

PERFORMING ARTS and the Community (three weeks, July 5-24). Lecturers to be announced.

WIND TEACHERS' Workshop (three weeks, June 28-July 18). Roger Voisin, others.

STRING TEACHERS' Workshop (two weeks, July 18-Aug. 1), Louis Krasner, Boston Symphony players and Isaac Stern as guest lecturer.

PIANO TEACHERS' Workshop (two weeks, Aug. 2-15). Victor Babin, others.

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Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

FEB 5 1965

Berkshire Music Center Regrouped

The B[illegible] Music Center, w[illegible]ch will be celebrating 25th season next summer as an adjunct of the Boston Symphony Orchestra's annual Tanglewood Festival at Lenox, Mass., has been reconstituted into two major departments.

At a press conference yesterday in Boston, Erich Leinsdorf, conductor and music director of the orchestra and of the Center, announced the creation of a Performance Department, limited to 100 fellows on a post-graduate level, and the Tanglewood Institute, with unlimited enrollment.

The performance unit, which will have Louis Speyer as assistant-director, will comprise instrumentalists, singers, composers, and four conductors. All of whom will receive a $500 stipend. The Music Center's orchestra will be formed from this group, which will be chosen by audition.

The Institute, which will have Victor Babin as chairman, is to include music teachers, choir and choral directors, and journeymen conductors among its students. The Music Center's chorus will be drawn from the personnel of the Institute.

Eight different seminars, varying in length from two to eight weeks, will be offered to students of the Institute during the period of the session, June 27 to Aug. 22. Such subjects as performing arts in the community and conducting will be covered, and Mr. Babin will offer a special seminar for piano teachers.

THE HARTFORD TIMES, Saturday, February 13, 1965

Berkshire Music Center Innovates

"Concentrated study by qualified young minds is so essential to our society that such study must be considered employment per se, and must be paid like any regular job."

Guided by this premise, famed conductor Erich Leinsdorf has set out on "a new approach" to the 25th season of the Berkshire Music Center at Tanglewood in Lenox, Mass.

Music director of the Boston Symphony Orchestra, Mr. Leinsdorf for the past two seasons has also directed the music center.

This year he has formed two major divisions from the center — the Performance Department and the Tanglewood Institute.

The Performance Department, limited to 100 fellows, will offer a fellowship stipend of $500 to those who have finished formal training and are now pursuing their professional careers.

Seventy orchestral instrumentalists, who will constitute the Berkshire Music Center Orchestra; seven keyboard players, eight solo singers, four conductors and 10 composers will join the department. Stipends are designed to enable them "to devote their Summer exclusively to their art without monetary pursuit."

The following seminars will be offered: choral music, June 27 to Aug. 22; listening and analysis, June 27 to Aug. 22; contemporary music for music educators, July 19 to Aug. 15; conducting, July 26 to Aug. 15; performing arts and the community, June 27 to July 18; wind seminar and workshop, June 27 to July 18; string teachers' seminar, July 18 to Aug. 1; and Piano Teachers' Seminar, Aug. 1-15.

Victor Babin, director of the Cleveland Institute of Music, will be chairman of the Tanglewood Institute, tailored in large part for those who don't make their living through music.

Music teachers, choirmasters, journeyman conductors, musical laymen, and those interested in the organization of musical groups are invited to eight seminar programs at the Institute.

Seminars, lasting from two to eight weeks, will include classes, rehearsals and concerts of the Boston Symphony Orchestra, use of the Tanglewood facilities, and informal chamber music or choral singing with other members of the Institute.

The Cleveland Press
D. 340,828

FEB 17 1965

The Washington (D. C.) Post runs a page one interview with Paul Briggs, chief of Cleveland schools. It's headlined: "Big City Education Seen Catching Up to Suburbs." . . . Erich Leinsdorf, ex-Clevelander and head of Boston Symphony, names Victor Babin, pianist and Cleveland Music Institute director, chairman of the Tanglewood Institute of Berkshire Music Center.

The Knickerbocker News
ALBANY, N. Y.
D. 54,678

FEB 8 1965

Training for Musicians

Music Center Dates Set at Berkshire

The Berkshire Music Center at Tanglewood, training ground for musicians between post-graduate and professional level, has scheduled June 27 to Aug. 22 for its 1965 season. The center operates during the regular summer season of the Tanglewood Festival.

The performance department, one of two parts of the center, is able to accommodate 100 fellows in its program, each of whom has finished his formal training and has begun to perform on a professional level. Fellowships each carry $500. This year's setup will include 70 orchestral players who will form the Berkshire Music Center Orchestra; seven keyboard instrumentalists, eight singers, four conductors and 10 composers. Various combinations available from the performing artists will present the music done by the resident composers, as well as other young composers. All members of the performance department will attend a series of meetings on musicianship, led by Erich Leinsdorf and other eminent musicians in performance, musicology, composition and other fields.

In addition to members of the Boston Symphony Orchestra who will teach in the center, the composers include Aaron Copland, Gunther Schell-er, Elliot Carter and, for one week, the great Hungarian, Zoltan Kodaly.

TANGLEWOOD INSTITUTE, the larger division of Berkshire Music Center, has as chairman Victor Babin, who is director of Cleveland Institute of Music.

The Tanglewood Institute is keyed more toward teachers, choirmasters, journeyman conductors, musical laymen and those interested in the organization, support and operation of musical groups. Eight seminars, each of eight weeks duration will be offered. Members will attend the special classes of their respective seminars, be admitted to rehearsals and concerts of the Boston Symphony and have use of all the facilities at Tanglewood.

The seminars to be offered this season: Choral music; listening and analysis; contemporary music for educators; conducting; performing arts and the community; wind seminar and workshop; string teachers seminar and piano teachers' seminar.

Mr. Leinsdorf, director of the Boston Symphony, said "I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment perse, and must be paid like any regular job. What we are starting at Tanglewood this summer—on a modest scale due to our limited funds—is this very concept."

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Box 2078, Boston 6 • RIchmond 2-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

FEB 19 1965

NORTH ADAMS, MASS.
TRANSCRIPT
D. 13,200

FEB 9 1965

At Tanglewood

Berkshire Music Center Reorganized for 1965

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Orchestra's Berkshire Music Center at Tanglewood, Lenox, today announced plans for the Center's 25th season, which will run from June 27 through Aug. 22, concurrently with the Berkshire Festival.

This is Mr. Leinsdorf's third season as director of the Boston Symphony's summer academy of music. He said he will continue to introduce innovations which strengthen the Center's position as the nation's leading bridge between the post-graduate and professional level in music.

Performance Department

The Berkshire Music Center has been formed into two major divisions, the Performance Department and the Tanglewood Institute. The Performance Department is limited to 100 Fellows, each of whom has finished his formal training and begun his professional career, and will receive a fellowship stipend of $500. This number will include 70 orchestral instrumentalists, who will make up the Berkshire Music Center Orchestra; 7 keyboard players; 8 solo singers; 4 conductors; and 10 composers. All instrumentalists and vocalists will concentrate on the performance of chamber music, devoting time to all areas of music from baroque to contemporary.

Many chamber music programs will be presented before the public during the eight-week season. In addition, the 70-piece Berkshire Music Center Orchestra will give five full-length concerts during the season. The works of the Composition Fellows as well as other young composers will be performed during the Music Center chamber concerts and during the 1965 Festival of Contemporary American Music, a plan which reflects the amalgamation of the Fromm Music Foundation program into the regular course, making contemporary music an integral part of every member's studies. All members of the Performance Department will attend a series of meetings on musicianship, led by Mr. Leinsdorf and other eminent experts, in performance, musicology, composition, and other fields.

Members of the Berkshire Music Center's Performance Department will work with a faculty which includes 20 members of the Boston Symphony Orchestra, four composers and seven other distinguished artists. Louis Speyer, who retired last season as English horn of the Boston Symphony, will continue his work with the Music Center as assistant director for the Performance Department.

The Tanglewood Institute is the larger division of the Berkshire Music Center in the 1965 season. Victor Babin, director of the Cleveland Institute of Music, will be chairman of the Tanglewood Institute. It is designed primarily, but not exclusively, for music teachers, choirmasters, journeyman conductors, musical laymen, and those interested in the organization, support and operation of musical groups. It is comprised of eight different seminar programs, ranging from two to eight weeks in duration, with no strict limits in enrollment.

Members of the Institute will attend the special classes of their respective seminar programs; will be admitted to the rehearsals and concerts of the Boston Symphony Orchestra without charge; will attend many of the classes and lectures in the Performance Department; will have full use of all facilities at Tanglewood; and will be invited to participate in informal chamber music or choral singing with other members of the Institute. The overall purpose of the Institute is to provide a milieu in which the musical layman, teacher, novice, and non-performing musician may broaden his musical horizons by exposure to performance of the highest professional standards.

Seminar Programs

The eight seminar programs are:

A Seminar in Choral Music will be offered for the full eight weeks, June 27 - August 22, divided into four two week sessions. Lorna Cooke de Varon will be chairman of the Seminar, with Elliot Forbes, director of the Harvard Glee Club and Radcliffe Choral Society; Iva Dee Hiatt, director of the Smith College Chorus; and Richard Woitach of the Metropolitan Opera. Choral conductors and choral singers will be admitted to study the styles and forms of the Renaissance, the Baroque, the Romantic Period, and the present day. A choir will be formed from the members of the seminar, bolstered by a number of skilled demonstration choristers on special scholarships. At the end of each period of study, a short demonstration concert will be given by this choir and the best student conductors.

A Seminar in Listening and Analysis will be held for the full eight weeks, with Peter Gram Swing as chairman. Mr. Swing and his assistants will continue their work in offering a course of study directed to the understanding of music and the relevance of analysis to performance.

There will again be a Seminar in Contemporary Music for Music Educators, a four-week session from July 19 - Aug. 15. Gunther Schuller and Peter Swing will be co-chairmen of the Seminar, in continuation of the workshop initiated last year under a grant from the Music Educators National Conference Contemporary Music Project for Creativity in Music Education, established by the Ford Foundation. Teachers of music on all levels of all ages and academic backgrounds, will study contemporary techniques and styles; performance problems; evaluation and understanding through listening to the most recent and advanced compositions.

In Conducting

A Seminar in Conducting will be offered with a chairman to be announced, in a three-week session from July 26-Aug. 15. This course will be open to all serious applicants and will include seminars and discussions; classes in solfege and baton technique; and observation at Boston Symphony Orchestra rehearsals and concerts under Messrs. Leinsdorf, Munch, Martinon, Ozawa and Stokowski.

A Seminar in The Performing Arts and the Community will be held during the first three weeks, June 27-July 18.

During the first three weeks a Wind Seminar and Workshop for wind teachers will also be offered, the chairman of which will be Roger Voisin, principal trumpet of the Boston Symphony.

A new String Teachers' Seminar will be held for two weeks this summer, from July 18-Aug. 1. This seminar is an outgrowth of the String Symposia held at Tanglewood in the past two summers. Louis Krasner will be chairman, joined by members of the Boston Symphony and the Berkshire Music Center faculty and guest teachers including Isaac Stern.

In the following two weeks, Aug. 1-15, a Piano Teachers' Seminar will be offered under the chairmanship of Victor Babin.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

FEB 22 1965

Victor Babin Will Direct Instruction at Tanglewood

Victor Babin, director of the Cleveland Institute of Music, has been named chairman of the Tanglewood Institute of the Berkshire Music Center. Mr. Babin, a pianist, will be in residence during the summer at Tanglewood, the summer home of the Boston Symphony.

The center is divided into a performance branch for talented young professionals, including conductors and composers, as well as players and singers, and the institute, which is for teachers, amateurs and orchestra administrators.

Mr. Babin will continue his duties at the Cleveland Institute.

36

RIVERSIDE, CALIF.
PRESS-ENTERPRISE
SUN. 57,000

FEB 2 8 1965

THE MUSIC BOX

By Irving Kolodin

Leadership at Tanglewood

ERICH LEINSDORF

LEADERSHIP has been so much a part of the summer activities of the Boston Symphony Orchestra at its Berkshire County at its home, that it might be considered almost self-perpetuating.

Not only was it the first American orchestra to undertake a summer festival in suitably pastoral surroundings, it was also the first American orchestra to assume that its function went further than merely performing the best way it knew how, that it had an obligation to train composers, conductors, and performers as well.

However, there is little danger that progress will follow merely with "more of the same" while Erich Leinsdorf is music director of the Boston Symphony Orchestra, and, by charter of that post, director of the Berkshire Music Center at Tanglewood. Whereas some of the innovations initiated by his predecessors came from advisors and educational specialists, Leinsdorf has shown himelf to have as much interest in improving the breed of future musicians as any full-time educator.

☆ ☆ ☆

THAT, certainly, is the implication of a recent communication from Boston setting forth plans and intentions for the forthcoming season of Tanglewood's educational activities. Says Leinsdorf: "During my third summer as director of the Berkshire Music Center I have suggested a new approach to our task. At the time of my appointment, Mr. Cabot, the president of our trustees, conveyed to me that he expected a fresh and unprejudiced search for best results . . . . I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment per se, and must be paid like any regular job . . ."

Elaborating on his thesis, Leinsdorf outlined the policy to be initiated on behalf of the one hundred instrumentalists, singers and composers who make the Center's Performance Department. "Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit." Out of its own resources and contributions from interested patrons, the Berkshire Music Center will expend $500 on each of the hundred fellows, or a total of $50,000. A "fellow" is described as a musician who "has finished his formal training and begun his professional career."

☆ ☆ ☆

IN THE past, according to an inquiry addressed to those in Boston who should know, a number of musicians who qualified for scholarship study or to play in the excellent Berkshire Music Center Orchestra, lacked funds for room and board. This meant a search for part-time work, playing in hotels, or at nonmusical jobs. As well as imposing limitations on the benefits to be derived from the educational programs, it doubtless interfered with attendance at rehearsals or public performances. Presumably the stipend will cover the summer - long room and board charges at facilities maintained by the Center.

The interesting point about this concept is that it parallels arrangements that prevail in some authoritarian states, such as Russia, where talented young people are relieved of the need for extracurricular work. The quid pro quo, however, is that the graduate accepts assignment wherever the state decides he is best qualified to serve—and that is not always such a capital as Moscow or Leningrad. If the Leinsdorf plan enables talented musicians to spend a summer of concentrated work and pursue their careers independently thereafter, it will have added another chapter to Tanglewood's history of pioneering while preserving an American spirit of self - determination.

☆ ☆ ☆

THE TORTUOUS path of unpredictability that took soprano Martina Arroyo away from the Metropolitan Opera two years ago in search of greater identity than was being provided for in small roles on that stage, finally brought her back again early in February. With Birgit Nilsson unwilling to sing Aida during a Strauss's "Salome" and rehearsing Wagner's "Walkuere," the hand of fate pointed to Miss Arroyo. The excellent level of ability she has shown lately in her appearances with orchestras in New York halls was sustained in her vocally persuasive, dramatically credible impersonation of the Ethiopian princess.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 831,904 SUN. 1,138,268

FEB 2 1 1965

• • •

Major changes will be introduced in the Berkshire Music Center at Tanglewood, Mass., next summer. The school, which operates concurrently with the Boston Symphony Orchestra's summer concert season, will be divided into the performance department and the Tanglewood institute. The performance wing will be limited to 100 fellows, each receiving $500, who must have finished formal music training and begun professional careers. Seventy of these will be orchestral instrumentalists; the rest include seven keyboard players, eight solo singers, four conductors, and ten composers. All will concentrate on chamber music performance, with composers' works among those performed. The institute, under the direction of Victor Babin, will admit music teachers, choirmasters, "journeyman conductors," and interested laymen. Seminars, open rehearsals of the symphony, and informal performance and listening sessions will be offered.

PAINESVILLE, OHIO
TELEGRAPH
D. 19,700

MAR 1 3 1965

Music head accepts Boston job

Erich Leinsdorf, Music Director, and the Board of Trustees of the Boston Symphony Orchestra, paid The Cleveland Institute of Music a compliment by inviting its Director to become Chairman of the Tanglewood Institute of the Berkshire Music Center. Dr. Babin accepted the Tanglewood chairmanship and shall add this to his responsibilities as Director of C.I.M.

In discharge of his duties next summer he will be in residence at the Berkshire Music Center beginning August 1st and will conduct a two - week Seminar and Workshop for pianists.

The Sunday Star
WASHINGTON, D. C.
SUN. 339,766

MAR 2 1 1965

Berkshire Music Center, Tanglewood, Mass., the Ada Holding Miller Scholarship of $500 tuition to a student 18-25 interested in instrumental, opera, or choral instruction. Apply Mrs. Ada Holding Miller, 375 Lloyd Avenue, Providence, R.I. Deadline: Apirl 15.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

MAR 7 1965

World of Music

Changing Center

By RAYMOND ERICSON

IT is tempting to say about the Berkshire Music Center plans for next summer that they will divide the sheep from the goats—those who play for pay from those who pay to play. This is not strictly true, but it indicates the line that Erich Leinsdorf is pursuing in his third season as director of the center at Tanglewood in Lenox, Mass.

For the center has been divided in two: a Performance Department and a Tanglewood Institute. In its Performance Department there will be 100 Fellows, young people at the beginning of their professional careers who will be paid $500 each to study and perform during the center's eight-week duration. Under the supervision of Boston Symphony players, composers and other musicians, they will spend much of their time on chamber music, some of which they will perform for the public.

Seventy of the 100 Fellows will be members of the center's orchestra, which will give five full-length concerts.

In addition there will be keyboard players, solo singers, conductors, and composers whose music will be part of the repertory. The ~~half million dollars~~ $50,000 this will cost will come from grants to the center from individuals and foundations. The concept reflects Mr. Leinsdorf's belief that "concentrated study by qualified young minds is so essential to our society that such study must be considered employment *per se*, and must be paid like any regular job."

The Tanglewood Institute, which will be headed by the pianist Victor Babin, has no limits on membership so far. It will offer eight seminar programs, lasting from two to eight weeks, to such presumably interested people as "music teachers, choirmasters journeyman conductors, musical laymen, and those interested in the organization, support and operation of musical groups."

Music has had unprecedented expansion as a "spectator sport," according to Mr. Leinsdorf, and Tanglewood can provide for participants the right kind of milieu, since they will have access to rehearsals and performances by the Boston Symphony as well as to other events.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAR 1965

Victor Babin, Director of the Cleveland Institute of Music will become chairman of the **Tanglewood Institute of the Berkshire Music Center**. He will be in residence for two weeks beginning Aug. 1, and will conduct a seminar and workshop for pianists.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAR 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAR 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Circ. 2,787

MAR [illegible]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 176,483

MAR 3 19[illegible]

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

[illegible] 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

MAR 3 1965

De Carvalho, Kaplan Added To BMC Faculty

BOSTON — Erich Leinsdorf, conductor of the Boston Symphony Orchestra, has announced that Eleazar de Carvalho and Max Kaplan will be members of the faculty at the Berkshire Music Center June 27 to Aug. 22 at Tanglewood.

Mr. de Carvalho will head a seminar in conducting and Mr. Kaplan will be in charge of a seminar on "Music in American Life."

De Carvalho attended the Berkshire Music Center in 1946 and the following year joined its faculty as a conducting assistant to Serge Koussevitzky. On several occasions he has been guest conductor of the Boston Symphony Orchestra. In 1963 he was appointed conductor of the St. Louis Symphony and this year is also a member of the faculty of Washington University, St. Louis. At Tanglewood, de Carvalho will conduct two concerts by the Berkshire Music Center Orchestra in addition to his duties with the three-week conducting seminar. He will conduct the BSO at the Berkshire Festival concert of August 13.

Kaplan has been director of the Arts Center, Boston University's School of Fine and Applied Arts, and is the author of numerous books and articles. His studies and writings in the fields of sociology and music make him uniquely qualified to lead the three-week seminar.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (e)
LEWISTON-AUBURN,
Me.
Circ. 14,021

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAR 3 1965

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Call (e)
WOONSOCKET, R. I.
Circ. 27,550

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
GARDNER, Mass.
Circ. 7,341

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 161,453

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 44,966

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,551

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4208

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,819

MAR 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 41,182

MAR 4 1965

All Tanglewood Students to Get Scholarships

NEW YORK, (AP)—All young musicians studying at Tanglewood in Lenox, Mass., this summer, will be on scholarships.

That's the report yesterday by Erich Leinsdorf, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, who said it will be the first time scholarships have been given.

The money comes from eight foundations and companies, plus gifts from individuals.

Leinsdorf also said the music center, celebrating its 25th year as the post-graduate teaching division of the Tanglewood music festival, is being divided into two departments.

The performance department will take 100 students—77 instrumentalists, plus singers, conductors and composers. Each will receive $500 so he can devote full time for eight weeks to music.

He said students should be "at that stage of musical development when normal studies are almost finished and professional life has not started."

"I am convinced," he added, "that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment per se, and must be paid like any regular job. What we are starting at Tanglewood this summer . . . this very concept."

The Tanglewood Institute will be the music center's second department. It will offer seminars for music teachers, administrators and other nonperformers.

The Oregonian
PORTLAND, OREGON
D. 216,367 SUN. 356,753

MAR 7 1965 Buffalo

Music Grants Won By Youths

Winners of the scholarships awarded each year to outstanding members of Portland Junior Symphony have been announced by the joint music and scholarship committees of the association.

The coveted Tanglewood award to Berkshire Music Center in Lennox, Mass., went to Susan Anderson, principal clarinet, a sophomore at Portland State College.

Herbert Hamilton, Jr., clarinet, won a nine-week scholarship to the Aspen Music School in Aspen, Colo.

Two string players, Emalie Berdahl, principal viola, and Junko Ellis, assistant concertmaster, received full scholarship, also to Aspen.

Each of the 10 candidates performed a work of his own choosing, sightread, and was interviewed by the two committes under John Bledsoe, scholarship chairman, and Mrs. E. K. MacColl, music committee chairman who presided at the five-hour meeting which took place at Reed College.

38

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALBANY TIMES UNION
Wednesday, March 24, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

MAR 2 1965

TIMES UNION
ALBANY, N. Y.
D. 68,797 SUN. 116,166

MAR 2 4 1965

Berkshire Music Unit Schedules Auditions

Auditions for instrumentalists, except pianists, are scheduled in major cities this month and next by the Berkshire Music Center at Tanglewood. The center is the Boston Symphony Orchestra's advanced summer study annex.

Director Erich Leinsdorf will hold the auditions tomorrow from 2 to 4 p.m. in Boston, and next Wednesday from 10 a.m. to 6 p.m. in the Carnegie Hall Studios, Manhattan. Dates in Philadelphia, Washington and other cities also are set but none in Capitaland.

The auditions are for instrumentalists in the performance department of the music center. Fellowships of $500 each will be awarded to those accepted. Each fellow will pay his own living expenses for the summer, but tuition will be free. The dormitory fee, including breakfasts and dinners, is $270.

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 169,590 SUN. 189,940

APR 4 1965

Berkshire Fete Has Fellowships, Sets Auditions

Auditions for fellowships for instrumentalists to study and play at the Berkshire Music Center held by the Boston Symphony in connection with its annual Berkshire Music Festival will be held Friday from 2 to 4 PM in the Baldwin Piano and Organ Company at 310 Sutter Street, San Francisco.

The fellowships amount to $500. There is no tuition. Dormitory accommodations, including two meals, cost $270 for the session, which will run from June 27th to August 22nd. Erich Leinsdorf is in charge. Vocal and keyboard fellowships are already selected.

The Tanglewood Institute, also held along with the festival, will offer seminars in a large number of musical subjects this year. Full information may be obtained from the Administrator, Berkshire Music Center at Symphony Hall, Boston, Mass. The Festival is held at Lenox in western Massachusetts.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 603,438 SUN. 958,648

MAR 2 8 1965

For Tanglewood

Auditions for instrumentalists only will be held Tuesday from 2-4 P. M. at the New School of Music, 1738 Pine st. for the Berkshire Music Center at Tanglewood. Advanced young players accepted for the eight-week program will receive fellowships of $500. Singer and pianists have already been chosen.

HOUSTON CHRONICLE
D. 274,512 SUN. 310,060

APR 2 1965

* * *

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has announced auditions for instrumentalists only for fellowships to the Berkshire Festival at Tanglewood in Lenox, Mass. Auditions will be held at Wadley Piano Co. in Dallas April 6.

The highly competitive event offers young musicians the opportunity of professional experience in preparation for a musical career.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 47,923

MAR 2 3 1965

NEW YORK
Herald Tribune
D. 282,005 SUN. 363,884

MAR 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

MAR 2 5 1965

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 161,219 SUN. 304,523

MAR 2 8 1965

Auditions For Music Center Set

AUDITIONS—Erich Leinsdorf, director of the Berkshire Music Center at Tanglewood in Lenox, Mass., announces auditions for instrumentalists for the performance department for the 1965 session (June 27 to Aug. 22). Vocal and keyboard fellowships are already selected.

Auditions will be held March 31 at the Del Terzo Studio, Carnegie Hall Studios, New York City. Information about auditions in other cities may be obtained from the administrator, Berkshire Music Center at Symphony Hall, Boston, Mass., 02115.

SEMINARS—Also available at that address is general information about the Tanglewood program, including the seminars in Choral Music, Listening and Analysis, Piano, Wind Teaching and Performing, String Teaching, and Conducting.

Two special seminars planned for this summer's session are Seminar on Music in American Life, and Contemporary Music for Music Educators.

Oakland Tribune
OAKLAND, CALIF.
D. 207,026 SUN. 232,028

APR 4 1965

Tanglewood Sets Bay Area Auditions

Erich Leinsdorf, director of the Berkshire Music Center at Tanglewood (Lenox, Mass.), has announced local auditions for instrumentalists for the Performance Department.

The auditions for the 1965 Tanglewood session running June 27-Aug. 22 will be at the Baldwin Piano and Organ Company, 310 Sutter, San Francisco, next Friday from 2 to 4.

Fellowships of $500 will be awarded to the winners.

NewEnglandNewsclipAgency,Inc.
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News (e)
SPRINGFIELD, Mass.
Circ. 100,582

MAR 2 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 177,889

MAR 2 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

MAR 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

MAR 2 3 1965

Music Center To Audition Instrumentalists

Regional auditions for the performance department of the Berkshire Music Center will be held in the next two weeks. The date for Boston-area instrumentalists is Mar. 25 at 2-4 p.m. in Symphony Hall. Vocal and keyboard fellowships have already been filled.

The music center will be in session for eight weeks, June 27-Aug. 22, concurrently with the Boston Symphony's Berkshire Festival.

Fellowships of $500 will be awarded to members of the music center's performance department. Each member will be expected to pay his own living expenses from this stipend. There is no tuition, and the fee for dormitory accommodations, including breakfasts and dinners, is about $270.

The Tanglewood Institute with Victor Babin as chairman is an innovation this year. It is comprised of a number of seminar programs, each designed to provide an informational focus to its members. There will be seminars in choral music, listening and analysis, piano, wind teaching and performing, string teaching, conducting, music in American life, and contemporary music for music educators. Tuition will be charged.

Catalogues, application forms and further information may be obtained by writing to the Administrator, Berkshire Music Center at Symphony Hall, Boston, 02115.

Dallas Times Herald
D. 197,674 SUN. 210,390

MAR 2 5 1965

Berkshire To Audition

Auditions for instrumentalists for the performance department of the 1965 session of the Berkshire Music Center will be held in Dallas, April 6 from 2-4 p.m. at Wadley Piano and Organ Co., 1203 Elm.

Erich Leinsdorf, conductor of the Boston Symphony, is director of the Music Center at Tanglewood, Mass., which runs from June 27-Aug. 22.

The Berkshire Music Center is the Boston Symphony's summer advanced study center, held at the same time as the orchestra's Berkshire Festival.

Fellowships of $500 will be awarded to members of the performance department. Living expenses must be paid from this. There is no tuition. Dormitory accommodations, including breakfast and dinner, are $270.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald Tribune
NEW YORK, N. Y.
Circ. 428,011

APR [illegible] 1965

Music

Leinsdorf and students at Tanglewood.

A Blueprint For Excellence

by Alan Rich

When Erich Leinsdorf decides to throw a press luncheon, he does it in a big way. A few weeks ago the press was invited up to Boston to hear Mr. Leinsdorf speak about his plans for the Berkshire Music Center this summer. If we couldn't make it on the day, there would be a repeat performance the next week. Still no? A third performance would take place, this time in New York. By now the whole show has probably gone under Hurok management and is running a week in Kansas City.

What Mr. Leinsdorf wanted to talk about was, as it happens, worth repeating. He is concerned with many things beyond doing a good job as conductor of the Boston Symphony. He is concerned with the problem of excellence among today's musicians, and even among today's audiences, and he is reorganizing the teaching philosophy at Tanglewood in order to do something about those concerns.

When Serge Koussevitzky organized the Berkshire Music Center in 1940, his major aim was to build on these shores the kind of intensive summer music course that had previously drawn talented young Americans to Europe, and which the war had shut down. It was an earnest, no-nonsense program, and it drew magnificent young instrumentalists, singers, conductors and, later, composers, to work with a hand-picked, magnificent faculty. Nothing like it had ever been tried before in this country.

There was a tingle in the air in those years. A student orchestra, trained by members of the Boston Symphony, turned out by season's end to be the equal of many of our best professional ensembles. Men of the caliber of Leonard Bernstein were the dewy-eyed students then, and the future was already clearly in their hands. There was new music, opera, and the great Koussevitzky himself striding the lawns with his cape and his Olympian bearing.

Inevitably, Tanglewood's teaching was a success and, inevitably, the enrollment at the center grew. There was no immediate cause for alarm, however; America was growing culturally, and opportunities for promising young instrumentalists and soloists were reasonably plentiful. Naturally, six or eight weeks at Tanglewood did not constitute a finished musical education, but a Tanglewood product bore a certain cachet, and the intensive exposure to greatness during the summer was a boost to the morale.

Today, however, the young musician faces a crisis. The field is overcrowded, and the chance to make a living wage is rare. It is a gross disservice to a young musician to pat him on the back and send him out into the world unless he is truly exceptional. Standards have to be raised, so that the diploma or certificate means something in terms of buying power.

This is the major area of Mr. Leinsdorf's concern, and he is going about it at Tanglewood in a hard-boiled, realistic way. He is cutting down the student enrollment at the Music Center to a maximum of 100 students, many times lower than the recent totals. To assure that excellence is the sole criterion that determines the presence or non-presence of a student at the school, he has put the center entirely on a fellowship basis. If a student is good enough to be there, the money will be available to get him there. The students will be chosen so that there will be a balanced 70-piece orchestra, a corps of soloists and student conductors, and composers: a working model, in other words, of a functioning musical community.

These students will work together in performance, since that is obviously the best way to learn. They will also be exposed to new music through the participation of the Fromm Foundation, which will correct a great gap in the education of many orchestral musicians today. And, since Mr. Leinsdorf rightly insists that even the last-desk player in an orchestra be a part of the world of culture, there will be seminars in "musicianship"—musicology, history and the nature of the arts.

So much for the performers. The new philosophy will go further than that. As a performing musician himself, and an unusually shrewd one, Mr. Leinsdorf's concern also embraces the nature of today's audiences, whose standards also occasionally need polishing.

A second school, the Tanglewood Institute, will be set up, for teachers, choirmasters, "journeyman conductors" (an interesting term), musical laymen and organizers. This will be a school that stresses listening, analysis and observation, along with seminars in special problems (string techniques, choral work, etc.). This is in no way conceived as a school for the mediocre and the nonentity; its function can be as important and as specialized as that of the Music Center.

More so, if anything. If today's musician is to be a man of superior intellect, if standards in the performing arts must be raised to clear away underbrush and discourage those clearly headed for poverty, this can only be accomplished through the existence of an educated musical consumership.

A meeting-place that brings community educators, local church musicians and the lay public face-to-face with elevated standards (such as those the Boston Symphony maintains), with serious and original composers and their music, and with adventurous repertory from all periods can accomplish much. Obviously, the number of people who could benefit from this exposure must be counted in the millions; Tanglewood can only accommodate them by the hundreds. Even so, there is a great pioneering task that can be accomplished here.

One can only hope, in fact, that some way is worked out at Tanglewood to bring the [illegible] of both schools together. It would be ext[illegible]able for the young performer about to enter the professional phase of his career to look his audience in the face at close range, talk to it, and hear it talk back. That could be accomplished ideally in the intensive and yet intimate atmosphere at the Berkshire Festival.

From such meetings could come a genuine revolution in American musical taste. Mr. Leinsdorf was somewhat concerned, somewhere along in his speech, with the number of listeners who shut themselves off from all music composed after 1800, or all music composed before 1914. It should not be the aim of any enforced exposure to the broad spectrum of music, in carefully supervised classes in listening, to make everybody love everything. But if the before-1800 man can at least find out what is going on in music after 1800, he is in a far better position to love intelligently what he loves, and hate intelligently what he hates.

The underlying concepts of Mr. Leinsdorf's new Tanglewood program make a lot of sense, and the concerns which have necessitated them are genuine and solidly-based. It has always been enjoyable and invigorating to attend concerts at Tanglewood, because the surroundings are beautiful and the programs are usually interesting. But this side of the operation is going to run into a lot of competition, as more and more orchestras and opera companies gain 52-week contracts and plan their own summer festivals. It will be the new educational spirit at Tanglewood, it is safe to predict, that will enhance the uniqueness of the whole place in the years to come.

Even so, as already noted, Mr. Leinsdorf and his plans cannot accomplish all the work that needs to be done. He is acting with wisdom in limiting enrollment in the performance division to 100 students, but that is not the total of superior musicians in the country who could benefit from this kind of summer course.

What he will accomplish, if his plans are successful, is to establish a blueprint for similar projects in other summer music centers. Tanglewood has an excellent educational record, but it is no longer unique. There is Aspen, there is Marlboro, there are the American Symphony Orchestra League summer workshops, and there are more abuilding, including a large and complex center at Saratoga Springs. All these centers, real and potential, are intelligently led by men who share Mr. Leinsdorf's present concern with excellence. When they all shoulder their share of the common burden, the results ought to be explosive . . . culturally explosive, in the best sense.

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[illegible] OHIO
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BMI
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D. 226,719 SUN. 366,770

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Music Editor, The Oregonian

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Out of these exchanges of view came the reorganization of the Performance Department and the creation of a new department called the Tanglewood Institute. The Institute, under the chairmanship of Victor Babin, director of the Cleveland Institute, will, in Leinsdorf's words, "offer to musical laymen, teachers and non-performing musicians, a milieu of performances of highest quality, in addition to a series of specialized seminars."

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6 TI. a YR. 41,600

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NEW YORK
Amsterdam News
W. 61,655

MAY 1 1965

WINS FELLOWSHIP — Eugene Thamon, basso, has been awarded a solo vocalist fellowship for the summer season by the Berkshire Music Center, Tanglewood, Lenox, Mass. The tuition free fellowship carries a stipend of $500.

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Herald (m)
BOSTON, Mass.
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MAY 7 1965

N. E. CONSERVATORY JOINS PAST, PRESENT

By McLAREN HARRIS

During the school year now approaching its end, New England Conservatory groups have done a fair share of work in the service of contemporary music, both instrumental and vocal. Last night brought the Conservatory Chorus under Lorna Cooke de Varon to Jordan Hall for its final season appearance—with a final boost to the present.

Spokesmen for this century included Stanley Silverman, Paul Nelson and Leonard Bernstein; remaining works were of two Reniassance figures, William Byrd and Juan del Ensina.

Mid-Twenties

Mr. Silverman, now in his mid-twenties, has fashioned a very successful career in composition, from outside appearances; he holds a Rockefeller Grant and a Guggenheim Fellowship and is on the Berkshire Music Center faculty. His Canso I and Canso II, which received first local hearings last night, were written for the Center's 1964 Contemporary Music Festival.

The works are somewhat eclectic; the forms derive from those of medieval trouveres. Cansos I and II are linked by two transitional chords and brief cadenza in baroque concerto style, while line and harmony are securely modernistic. The pointillism of the vocal texture, which extends even to the rhythm, is underlined by short-lived timbers of the plucked-instrument consort: guitar, mandolin, harpsichord, harp, contrabass and diverse percussion, from gong to Chinese wind chimes.

Canso I's poetry speaks as of a dream sequence; in Canso II the women sing of peace and purity and the men intrude with verses of violence. The whole resembles an assortment of elements in loose organization, moving in a fluid compound which has not yet congealed, while producing a strong dramatic force. Mr. Silverman was given a warm reception in which Catherine Nadon, soprando soloist, justly shared.

Songs of Life

Paul Nelsin's three Songs of Life rest in a comparatively conservative strain, with melody and harmony of modest angularity and dissonance and more literal expression of textual meanings, the latter being the delights of music, drink and life's pleasures in general. Originally accompanied by piano only, the songs were rescored to include harp and strings, which seem to contribute little, particularly in front of 130 voices.

Of another style were Bernstein's seven choruses, three secular French and four sacred Latin, from Jean Anouilh's play about Joan of Arc, "The Lark": open harmonies and variance between strong, irregular pulse and chant-like freedom. Earl Tyrich's smooth countertenor was worthy of mention.

For Byrd's Mass for Five Voices and three madrigals of Ensina (whose name may be spelled Encina or Enzina as well), as for the rest, the Tour Chorus, Chamber Singers and full Chorus acquitted themselves most ably. The block pattern of voices was a bit too obvious and favored the men when everyone was present, but no one could ask for better intonation or interpretational direction.

The Program

The New England Conservatory Chorus, Lorna Cooke de Varon conducting, presented its final season concert last night at Jordan Hall.

Mass for Five Voices .... Byrd
Choruses from Anouilh's "The L[illegible]" .... Bernstein
Three Madrigals .... Ensina
Canso I; Canso II .... Silverman
Songs of Life .... Nelson

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MAY 23 1965

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[illegible] FREEMAN
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Transcript (e)
NORTH ADAMS, Mass.
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MAY 24 1965

Five Music Center Composers to Give Summer Premieres

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This Contemporary American Music Festival is specifically designed to provide a rallying point for the young professional composer who, after having enjoyed the benefits of fellowships, prizes and grants as a student, finds himself abandoned at the moment he is ready to make his contribution to his art. The festival will consist of performances of works by the composers who have received Commissions.

The composers commissioned and the works they have chosen to write are:

Charles Dodge, 23, of Ames, Iowa, and New York City, a work for nine instrumentalists; Donald Harris, 34, of St. Paul, Minn. and Paris, France, a string quartet; Fred Myrow, 25, of Los Angeles, Calif., and Buffalo, N.Y., an orchestral work; James Randall, 35, of Cleveland, Ohio, and Princeton, N.J., a work for two voices and tape recorder; and David Reck, 30, of McAllen, Texas, and New York City; a work for six instrumentalists and speaker.

The Festival of Contemporary American Music will include five concerts: three of instrumental and vocal chamber music, performed by resident Fromm Fellows of the Berkshire Music Center; a concert by the Berkshire Music Center Orchestra conducted by Gunther Schuller; and a concert of music by Aaron Copland, performed in honor of Mr. Copland's 25-years of teaching at the Berkshire Music Center by Fellows of the Berkshire Music Center, members of the Boston Symphony Chamber Players, and William Masselos, pianist.

The festival is intended to represent, not contemporary American music as a whole, but mainly that of the most recent generation of composers. Each composer will not only be represented in the concerts by a performance of his commissioned work but will also have a performance of another representative work from his output. In addition to receiving a commission, all five composers have been invited by the Fromm Music Foundation to stay at the Berkshire Music Center for the two weeks preceding the festival. During this time, they will not only work directly with the performers in preparing their own works, but will attend rehearsals of the works being performed

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ALBUQUERQUE, N. M.
JOURNAL
D. 48,800 S. 70,900

MAY 9 1965

Miss Schoenfeld Wins Fellowship To Tanglewood

Susan Schoenfeld

Miss Susan Schoenfeld, daughter of Prof. and Mrs. Morton Schoenfeld, 713 Parkland Circle SE, has been awarded a $500 performance department fellowship for eight weeks study at Tanglewood, Mass.

Beginning June 22, she will attend the Berkshire Music Festival, sponsored annually by the Boston Symphony Orchestra at its summer home in Tanglewood.

Miss Schoenfeld, a junior majoring in music at the University of New Mexico, was awarded her fellowship in conjunction with a new experimental project in music. It involves 100 composers, singers and instrumentalists from across the nation. They will work under the direction of Erich Leinsdorf, conductor of the Boston Symphony Orchestra.

Miss Schoenfeld plays first chair viola in both the Albuquerque Civic Symphony and the University of New Mexico Orchestra.

BUFFALO
BUFFALO, N. Y.
MONTHLY 8,100

JUN 1965

publication . . . UB Creative Associates Sherman Friedland (clarinet), Buell Niedlinger (double bass), Frederic Myrow (composer), and John Bergamo (percussionist) will be at Tanglewood, Mass., this summer, while baritone Laurence Bogue will be soloist when Charles Munch conducts Berlioz' "Damnation of Faust" at the French-American Festival . . . Buffalo Philharmonic's Jesse Levine (principal viola) has been named a finalist in the Michaels competition and will be in Ravinia later in the summer.

4P

NEW YORK
Amsterdam News
W. 61,655

MAY 1 1965 Buffalo

WINS FELLOWSHIP — Eugene Thamon, basso, has been awarded a solo vocalist fellowship for the summer season by the Berkshire Music Center, Tanglewood, Lenox, Mass. The tuition free fellowship carries a stipend of $500.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 176,483

MAY 7 1965

N. E. CONSERVATORY JOINS PAST, PRESENT

By McLAREN HARRIS

During the school year now approaching its end, New England Conservatory groups have done a fair share of work in the service of contemporary music, both instrumental and vocal. Last night brought the Conservatory Chorus under Lorna Cooke de Varon to Jordan Hall for its final season appearance—with a final boost to the present.

Spokesmen for this century included Stanley Silverman, Paul Nelson and Leonard Bernstein; remaining works were of two Reniassance figures, William Byrd and Juan del Ensina.

Mid-Twenties

Mr. Silverman, now in his mid-twenties, has fashioned a very successful career in composition, from outside appearances; he holds a Rockefeller Grant and a Guggenheim Fellowship and is on the Berkshire Music Center faculty. His Canso I and Canso II, which received first local hearings last night, were written for the Center's 1964 Contemporary Music Festival.

The works are somewhat eclectic; the forms derive from those of medieval trouveres. Cansos I and II are linked by two transitional chords and brief cadenza in baroque concerto style, while line and harmony are securely modernistic. The pointillism of the vocal texture, which extends even to the rhythm, is underlined by short-lived timbers of the plucked-instrument consort: guitar, mandolin, harpsichord, harp, contrabass and diverse percussion, from gong to Chinese wind chimes.

Canso I's poetry speaks as of a dream sequence; in Canso II the women sing of peace and purity and the men intrude with verses of violence. The whole resembles an assortment of elements in loose organization, moving in a fluid compound which has not yet congealed, while producing a strong dramatic force. Mr. Silverman was given a warm reception in which Catherine Nadon, soprando soloist, justly shared.

Songs of Life

Paul Nelsin's three Songs of Life rest in a comparatively conservative strain, with melody and harmony of modest angularity and dissonance and more literal expression of textual meanings, the latter being the delights of music, drink and life's pleasures in general. Originally accompanied by piano only, the songs were rescored to include harp and strings, which seem to contribute little, particularly in front of 130 voices.

Of another style were Bernstein's seven choruses, three secular French and four sacred Latin, from Jean Anouilh's play about Joan of Arc, "The Lark": open harmonies and variance between strong, irregular pulse and chant-like freedom. Earl [illegible] smooth countertenor was worthy of mention.

For Byrd's Mass for Five Voices and three madrigals of Ensina (whose name may be spelled Encina or Enzina as well), as for the rest, the Tour Chorus, Chamber Singers and full Chorus acquitted themselves most ably. The block pattern of voices was a bit too obvious and favored the men when everyone was present, but no one could ask for better intonation or interpretational direction.

The Program

The New England Conservatory Chorus, Lorna Cooke de Varon conducting, presented its final season concert last night at Jordan Hall.

Mass for Five Voices .... Byrd
Choruses from Anouilh's "The L[illegible] .... Bernstein
Three Madrigals .... [illegible]
Canso I; Canso II .... [illegible]
Songs of Life .... [illegible]

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MAY 23 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Monday, May 24, 1965

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Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211

MAY 27 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
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JOURNAL
D. 48,800 S. 70,900

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BUFFALO
BUFFALO, N. Y.
MONTHLY 8,100

JUN 1965 Buffalo

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Bulletin (m)
NORWICH, Conn.
Circ. 30,240

JUN 2 1965

$500 Music Fellowship

Michael Quinn, son of Mr. and Mrs. James A. Quinn of Arlington Heights, has been awarded a $500 Tanglewood fellowship for study with the Boston Symphony orchestra at the Berkshire Music festival July 22 to Aug. 22.

He will study under such conductors as Erich Leunsdorft Eleazer de Carvalolio, Jean Martinon, Charles Munch, Seija Ozawa and Leopold Stokowski.

Only four such fellowships for percussion are awarded in the United States.

He is a percussion major in his junior year at New England Conservatory of Music, Boston and has played at Lincoln Center, and Town hall, New York city, and recently was a soloist with the Brandeis university orchestra at Waltham, Mass.

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Box 2078, Boston 02106 • 742-4200

Call (e)
WOONSOCKET, R. I.
Circ. 28,307

JUN 1 1965

Pianist Given Scholarships

Robert A. Lague, son of Mr. and Mrs. Alfred G. Lague of Westwood Drive, North Smithfield, has been awarded a $400 scholarship from the New England Conservatory of Music and also a partial scholarship to attend a two-week piano seminar this summer at the Berkshire Music Festival, Tanglewood, Mass. He will perform there during the third week with the conservatory's chorus, under the direction of the world-famous composer Aaron Copland.

Lague is just completing his freshman year at the Boston conservatory. He performed in 20 recitals and served as secretary of his class. He is a member of the national professional musical fraternity, Kappa Gamma Psi, and of the school's chorus.

The 17-year-old pianist won a scholarship awarded last June by the Woonsocket Beethoven Club and the Woonsocket Musicians' Union Local.

ROBERT A. LAGUE

Lague is a past president of the Student Musicians. His father is director of music in public schools of Woonsocket.

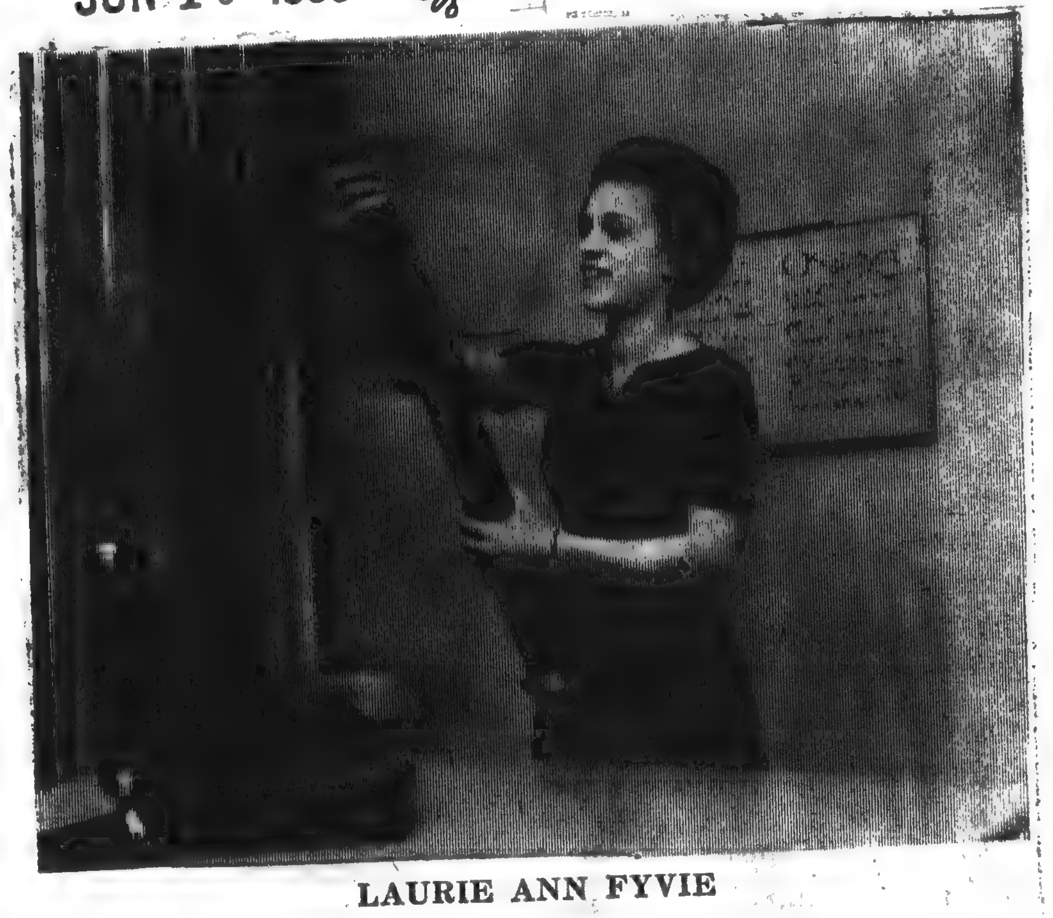
MANISTIQUE, MICH.
PIONEER-TRIBUNE
W. 2,744

PAGE ONE
CERTIFIED

JUN 10 1965

ESCANABA, MICH.
PRESS
D. 10,000

JUN 10 1965



LAURIE ANN FYVIE

Laurie Fyvie Wins Music Fellowship

Laurie Ann Fyvie, daughter of Dr. and Mrs. James Fyvie, 210 Range St., has been awarded a music fellowship at Tanglewood, Mass., for this summer.

Miss Fyvie was one of three basoonists chosen following auditions in leading cities throughout the country. The fellowship stipend includes, room, board and expenses, enabling the student to devote full time to study.

A member of the Class of 1960 of Manistique High School, Miss Fyvie was active in both the Junior and Senior Bands, and after the sixth grade was a student at the National Music Camp at Interlochen for nine summers as clarinetist and basoonist.

She is a 1964 music graduate of Lawrence College, where she played in the concert band, Lawrence Symphony orchestra and the chamber music group. She also played with the Manitowoc Civic orchestra, and layed in Chicago with the eenah orchestra before the idwest National Band and rchestra Clinic.

She also won the 1964 Young Wisconsin Artist competition, and was soloist with the Green Bay Symphony.

During the past year she has been studying for her master's degree at the New England Conservatory of Music, under Mr. Sherman Walt, first basoonist with the Boston Symphony. She played with the New England Conservatory Symphony in Buffalo, using a basoon especially designed for her by the world-famous Hectel.

The Berkshire Music Center of Tanglewood, an estate of 210 acres, has been the meeting places of many of America's literary greats, including Emerson, Holmes, and Hawthorne, who wrote his "Tanglewood Tales" and "The House of the Seven Gables" while staying there.

In 1940 the property was given for a music center for the Boston Symphony, to provide a spot where young musicians may continue their professional training under the guidance of eminent musicians and teachers. Members of the Boston Symphony form the nucleus of the teaching staff in residence from June 27 through Aug. 22

The Florida Times-Union
JACKSONVILLE, FLA.
D. 146,127 SUN. 168,032

JUN 21 1965

Self-satisfaction Begins the End

John Canarina, who recently completed his third season as conductor and music director of the Jacksonville Symphony, will leave this week to spend the summer at the Berkshire Music Center at Tanglewood, in Lenox, Mass., where he has been awarded a conducting fellowship. He was one of four conductors to be so honored.

Tanglewood, summer home of the Boston Symphony Orchestra, was founded 25 years ago by the late Serge [illegible] and has won established [illegible] as one of the foremost summer music centers in the nation. Maestros, young conductors, and musicians seeking to improve their technical skills and broaden their musical knowledge meet at Tanglewood for mutual assistance and the enjoyment of good music in a congenial atmosphere.

It is a distinguishing mark of the true artist that he never considers the learning process in his art complete. The late Arturo Toscanini, whose brilliant career as a conductor spanned more than half a century and made him a legend during his lifetime, was known as a strict, even harsh, disciplinarian to those who played under his baton, but the disciplines he imposed on others were applied equally to himself. A man of phenomenal musical knowledge, who could conduct hundreds of works from memory, he nevertheless never allowed himself to conduct in public without a thorough rehearsal.

It is in recognition of this same spirit of continuous striving for self-improvement that the Jacksonville Symphony's young conductor was awarded the Tanglewood fellowship, where he will assist Erich Leinsdorf, music director of the Boston Symphony and director of the center, and where he will conduct a performance of the music center orchestra.

In music or any other field, the "expert" who is convinced he has no more to learn is already obsolescent.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ATHENS HERALD
Thursday, June 24, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, June 24, 1965

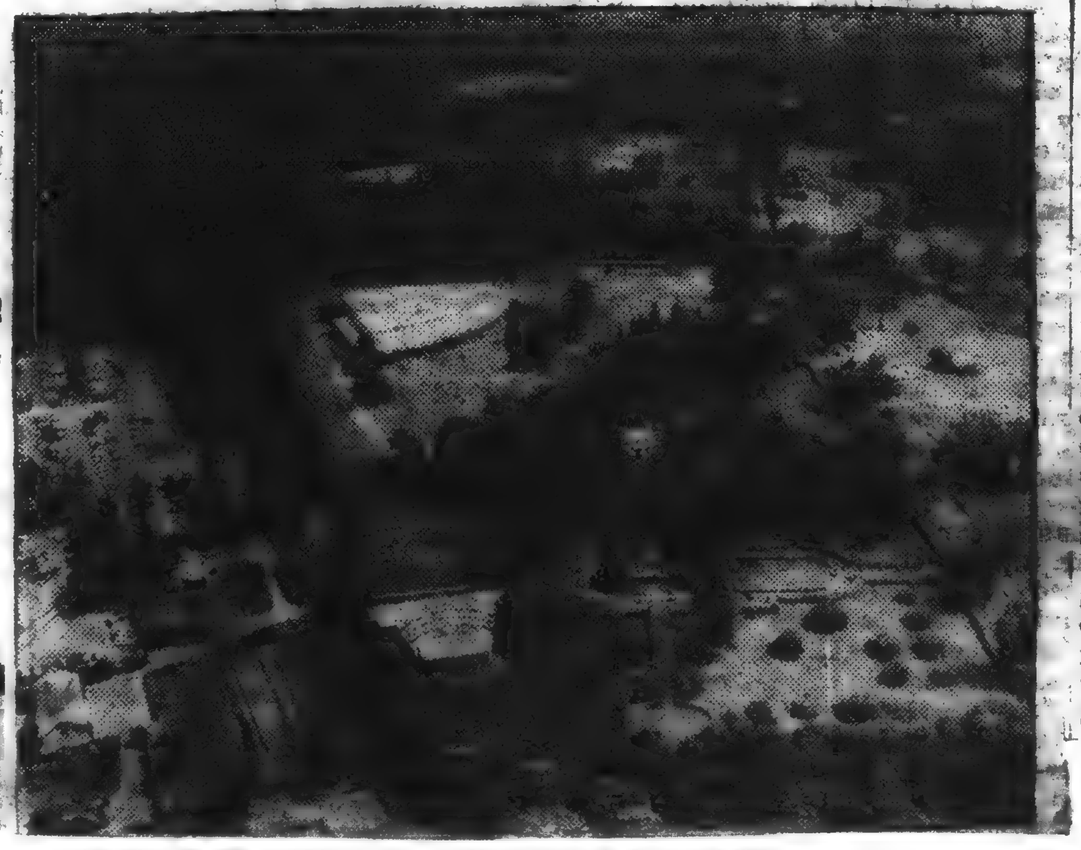
RAVENA, N.Y.
NEWS-HERALD
W. 1,800

JUN 25 1965

GREENVILLE, N. Y.
LOCAL
W. 500

JUN 23 1965

Tanglewood, Home Of The Berkshire Music Festival



Public Invited To Tanglewood Sunday

The Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music at Tanglewood, will open its 25th session with traditional opening exercises Sunday, June 27, at 3 p. m. in the Tanglewood Theatre. Erich Leinsdorf, music director of the Boston Symphony Orchestra, who begins his third year as director of the Music Center, will deliver the principal address to the enrollment and faculty. Henry B. Cabot, president, will represent the orchestra's trustees and Thomas D. Perry Jr. manager, will also take part in the exercises.

At the conclusion of the program, Randall Thompson will conduct "Alleluia," which he wrote for the opening of the Music Center in 1940. The public is invited to attend the ceremonies.

X

Oakland Tribune
OAKLAND, CALIF.
D. 207,026 SUN. 232,028

JUN 18 1965

Lenox Group Wins, Loses

By PAUL HERTELENDY
Tribune Music Critic

The Lenox String Quartet is an unorthodox brew of talent, made up of four youngsters who first collaborated at Tanglewood, in Lenox, Mass., seven years ago (thus the name).

They remind one very much of our Olympic figure skaters, who consistently struggle with the required figures yet excel at the free figures.

In their concert last night at the inviting San Francisco Museum of Art, which is the first of four over the next three weeks, they lived nobly up to their vaunted reputation in modern music while stumbling on Beethoven and Brahms.

The triumph came in a very important avant garde work by a very important avant garde composer, Luciano Berio.

The "Sincronie for String Quartet" was commissioned by Grinnell College (Iowa), prepared in collaboration with the [illegible]-year-old Italian composer and premiered in New York in January of this year.

This is a musical work of immense subtlety and ethereality, falling into what best might be labeled avant garde impressionism.

It is an excrutiatingly difficult piece of atonality, centering more on sounds than on musical forms. Tones are usually not clearly defined, and chords in the usual sense do not exist.

But Berio always emphasizes the musical element, in a very pleasing way.

Playing over the fingerboard, on top of the bridge, or with the wood of the bow, the Lenox musicians found themselves creating mellow sounds their audience had never heard before, broken now and again by a firm sforzando or a burst of pizzicato.

Berio's is a new direction in music, one we would predict will prove very fruitful in breaking the barrier which so often separated the modern composer from the public.

The Lenox artists should play the "Sincronie" in every city of their annual tour.

This delicate, one-movement work again refutes the oft-held thesis that avant-garde music inevitably must face a dead end.

On the contrary: Perhaps it is the traditional music which ultimately will undergo death, a wake, a funeral and then be peacefully and quietly Berio-ed.

Perhaps the transgressions centered about the first violin in the Beethoven "Harp" Quartet and the Brahms' First should not be judged too harshly, as Peter Marsh still wore bandages on his left hand from a serious burn he suffered three days earlier.

But the fact of the matter was that the wobbly intonation of the whole group and the strident fortissimos gradually eroded two lustrous jewels of the string quartet repertoire.

Brahms' C Minor is a particularly luxurious, poignant work that drew from the resources of some 20 earlier quartets that Brahms overcritically had destroyed without a trace.

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 50,372 SUN. 83,324

JUN 13 1965

* * * * *

The 25th Anniversary season of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music, opens June 27 and continues for eight weeks. Erich Leinsdorf, director, has announced that this summer, during the second Festival of Contemporary American Music, premiere performances of the work of five young American composers will be given.

These five were commissioned by the center, in cooperation with the Fromm Music Foundation of Chicago and Samuel Wechsler of New York. In his announcement, Leinsdorf said:

"This Contemporary American Music Festival is specifically designed to provide a rallying point for the young professional composer who, after having enjoyed the benefits of fellowships, prizes and grants as a student, finds himself abandoned at the very moment he is ready to make his contribution to his art. The Festival will consist of performances by the composers who have received the Commission. . . .

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Fred Myrow, 25, Los Angeles, Calif., and Buffalo, N.Y.; an orchestral work.

James Randall, 35, Cleveland, Ohio, and Princeton, N.J.; a work for two voices and tape recorder.

David Reck, 30, McAllen, Tex., and New York City; a work for six instrumentalists and speaker.

All five composers have been invited by the Fromm Foundation to stay at the Berkshire Music Center for the two weeks preceding the Festival to work with the performers and attend rehearsals.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUN 14 1965

Tanglewood's 25th Year To Run June 27-Aug. 22

The 25th season of the Berkshire Music Center at Tanglewood, Lenox, Mass., will run from June 27 through Aug. 22 and this year will include two major divisions, the performance department and the Tanglewood Institute.

THE PERFORMANCE department will be limited to 100 fellows, many of whom will receive a fellowship stipend of $500. Each of the fellows is required to have finished his formal training and to have begun his professional career. The number will include 70 orchestral instrumentalists; seven keyboard players; eight solo singers; four conductors and 10 composers.

All members of the performance department will attend a series of meetings on musicianship led by Erich Leinsdorf, music director of the Boston Symphony Orchestra; and other experts in performance, musicology, composition and other fields. The faculty will include 20 members of the Boston Symphony Orchestra; four composers — Aaron Copland, Gunther Schuller, Elliott Carter and Zoltan Kodaly (for one week during his visit to this country); and other artists.

VICTOR BABIN, director of the Cleveland Institute of Music, will be chairman of the Tanglewood Institute. It is designed primarily for music teachers, choirmasters, conductors, musical laymen and those interested in the organization, support and operation of musical groups. It will include eight different seminar programs.

A seminar in choral music will be offered for the full eight weeks, divided into four two-week sessions. Lorna Cooke de Varon will be chairman and will be assisted by Elliot Forbes, Iva Dee Hiatt and Richard Woitach of the Metropolitan Opera.

* * *

PETER GRAM SWING will

(Continued on Page 22)

Tanglewood's 25th Year

(Continued From Page 18)

be chairman of the seminar in listening and analysis.

A seminar in contemporary music for Music Educators will be presented from July 19 through Aug. 15 with Gunther Schuller and Peter Swing as co-chairmen.

A seminar in conducting will be offered from July 26 through Aug. 15 with Eleazar de Carvalho as chairman.

A seminar in the performing arts and the community will have Max Kaplan as chairman.

A wind seminar and workshop for wind teachers will be offered during the first three weeks of the Music Center with Roger Voisin, principal trumpet of the Boston Symphony, as chairman.

* * *

A STRING teachers' seminar will be offered from July 18 through Aug. 1 with Louis Kramer as chairman joined by members of the Boston Symphony and guest teachers including Isaac Stern.

A piano teachers' seminar will be offered Aug. 1 through 15 with Victor Babin as chairman.

Persons interested in receiving complete information on either the performing division or the Tanglewood Institute should write to the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115.

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Box 2078, Boston 02106 • 742-4200

Times (e)
GLOUCESTER, Mass.
Circ. 9,808

JUN 14 1965

Says cultural gains offer choices

By **DORIS BERTHOLD**

ROCKPORT — Max Kaplan, Ph.D., founder and director of the Arts Center of Fine and Applied Arts at Boston University, discussed "Creativity in the Mass Society" at the Lands End Cultural Center Friday evening.

Introduced by Dr. Louis A. Schwartz, president of the Center, Dr. Kaplan pointed out the recent growth of such cultural centers.

He devoted most of his lecture to a discussion of the arts and the artistic life. In such discussion there are two roads to take, he said. In the first, art exists in its own right.

The second, the Marxist theory, claims that art exists only in relation to the rest of society. Toynbee and Sorokin, to mention only two, are among the economists who have pointed out the relation of artistic life to the creative life, Kaplan continued.

Dr. Kaplan contrasted the artist who takes only ideas from himself and the artist who can be understood only by social forces. In the long range between, we get valuable contributions.

Social qualities of the arts can go too far, Dr. Kaplan stated, referring to the current popularity of rock and roll. This is a device, he said, in which teenagers can lean on each other and thus escape from their elders. Commenting on "incidental art," he mentioned wryly that the N.B.C. plays Beethoven's Ninth Symphony 10 times a week if only you will buy the soap the program is advertising. "As I grow older" he said, "I have come to the conclusion that no one really knows much about the creative process."

However, a great deal has been done in the study of the creative person. For years Dr. Kaplan has devoted his attention to creative persons: their lives, values, etc., putting together the attitudes of about 50 musicians toward religion, money and other influences.

A musician who is esthetically oriented can be rather easily spotted, Dr. Kaplan pointed out, since he is usually intensely attached to his work.

Kaplan, incidentally, will conduct a seminar on "Music in American Life" from June 15 to August 5 at the Berkshire Festival at Tanglewood. He has invited a number of America's leading musicians to join him in examining the present and future role of music in American society.

Alternating between optimism and cynicism, with an inclination to be distainful of social distinction, Kaplan said that he had found a very liberal attitude among artists who also tend to be independent on the mores of religion, etc. Artists, if they have produced work of great significance, tend to live lives of isolation and loneliness, and are usually people who are greatly misunderstood.

Looking realistically at the situation, Dr. Kaplan said this is an exciting time for the young, skilled and creative mind to be working and training in our country. What the culture of the masses has done is to bring this potential role of creator and recreator to everyone, to all classes, to rich and poor alike.

"Our distributive forces are equally seething, with varieties of motivation, intelligence, degrees of long-range planning, and success," said Dr. Kaplan.

These agencies exist to bring works or performances of art together with special or general publics. Their range includes the impresario, the art museum, the publishing and mass media business, the community concert series anywhere, the local library, Lincoln Center in New York (of which Dr. Kaplan has served as consultant on the Cultural Council) the juke box in the restaurant, Actors' Equity or the Arts Festival at the University of South Carolina.

Not that there is no justification for criticism of our times, Kaplan went on; but there is also something inherent to give us the best and the worst: a choice for everyone to be involved. Automation, leaves us with the problem of people with more and more time on their hands. This problem is being tackled by adult education classes of all types and by gertology. The professional artist is beginning to work more and more in both of these fields since it has been found that such programs are a way of giving older people, retired, a reason and a need for existing.

The interest of the professional artist in these fields creates a potential of great magnitude, Kaplan concluded, especially if we seize on their strength and work with them.

Denmark, Dr. Kaplan stated during the general discussion that followed his talk, has prepared its people for the affluence created by automation by emphasizing and subsidizing the arts, while Andre Malraux has done some fantastic things in the arts in France.

Members and their guests enjoyed punch served by the hostess of the evening, Mrs. Marie Ederne Jaeckel, assisted by Mrs. Schwartz.

The next event at he Lands End Cultural Center will be an appearance by Dr. Carleton Coon of Gloucester, anthropologist, author and TV panelist on "What Is It?" Dr. Coon will take part in identifying art and archaeological objects submitted by members. The title of the program will be "What Is That?" The event will be held on Friday, June 25, at 8.30 at the Center.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

JUN 1 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUN 1 0 1965

NewEnglandNewsclipAgency,Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 17 1965

Max Kaplan Heads BMC Seminar

The Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music, has announced the guest speakers who will participate in the Music in America Life Seminar to be given during the three-week period July 5-July 24. Max Kaplan, noted lecturer and author, will be in charge of the seminar which will probe such trends and forces as urbanization, technology, mass leisure and abundance in an attempt to fix their meaning for professional and community leadership in music.

Many sociological factors have arisen in recent years which have and continue to have a marked effect upon the American musical scene. Those attending the seminar will include professional musicians as well as laymen and students who are interested in studying the development of the musical field as it relates to new socio-economic influence.

Speakers Listed

Guest speakers assisting Mr. Kappan in presenting the seminar include Robert Choat, professor of music education, Boston University; Dr. John C. Coolidge, psychiatrist, Massacnusetts Mental Health Center, Boston; Freda Goldman, center for the Study of Liberal Education for Adults, Boston University; William Judd, vice president, Columbia Artists Management, Inc.; Herman Kawitz, assistant general manager, metropolitian Opera Association; Erich Leinsdorf, music director, Boston Symphony Orchestra, Thomas D. Perry Jr., manager, Boston Symphony Orchestra; Mark Schubart, vice president, Lincoln Center for the Performing Arts; Gunther Schuller, composer and conductor. Additional speakers will be announced later.

Those interested in enrolling in this seminar should immediately write the Berkshire Music Center, Symphony Hall, Boston, 02115.

OSWEGO, N.Y.
PALLADIUM-TIMES
D. 15.200

JUN 1 4 1965

Deseret News
SALT LAKE CITY, UTAH
D. 90,026

JUN 1 6 1965

Atlanta Times
ATLANTA, GA.
D. 125,000 S. 140,000

JUN 1 7 1965

NewEnglandNewsclipAgency,Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUN 1 7 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Journal
BROOKFIELD, Conn.
Weekly Independent
Circ. 1,202

JUN 1 7 1965

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Box 2078, Boston 6 • RIchmond 2-4200

Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200

JUN 17 1965

New York Herald Tribune
D. 307,674 SUN. 385,268

JUN 1 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinal
BELCHERTOWN, Mass.
Weekly Circ. 775

JUN 1 8 1965

The News American
BALTIMORE, MD.
D. 217,383 SUN. 314,266

JUN 2 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 281,586

JUN 2 0 1965

Long Island Press
JAMAICA, N. Y.
D. 312,206 SUN. 373,756

JUN 2 1 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

RAVENNA NEWS HERALD
Friday, June 25, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 1 9 1965

Traditional Program Opens 25th Season at Tanglewood

The Berkshire Music Center, the Boston Symphony Orchestra's summer educational center for the advanced study of music at Tanglewood, will open its 25th session with traditional opening exercises Sunday, June 27, at 3 p.m. in the Tanglewood Theatre. Erich Leinsdorf, music director of the Boston Symphony Orchestra, who begins his third year as director of the Music Center, will deliver the principal address to the enrollment and faculty. Henry B. Cabot, president, will represent the orchestra's trustees, and Thomas D. Perry Jr. manager, will also take part in the exercises.

At the conclusion of the program, Randall Thompson will conduct "Alleluia," which he wrote for the opening of the Music Center in 1940. The public is invited to attend the ceremonies.

History

The Berkshire Music Center was established by the Boston Symphony in 1940. to provide a center where young musicians could continue their musical training under the guidance of eminent musicians and teachers. This summer's enrollment is divided into two divisions—the Performance Department and the Tanglewood Institute. Members of the Performance Department have each received a $500 fellowship for the eight-week session. Throughout the summer, they will take part in more than 40 performances.

The Tanglewood Institute is comprised of a number of seminar programs to provide for the musical layman, teacher, and nonperforming musician a milieu in which he may broaden his musical horizons by exposure to performance of the highest professional standards.

In addition to the principal players of the Boston orchestra, the faculty of the Berkshire Music Center consists of outstanding musicians and teachers from many parts of the country. In the Performance Department these include: Paul Calloway, Elliot Carter, Eleazar de Carvalho, Claude Frank, Lilian Kallir, Zolatn Kodaly, Willim Kroll, Donald Martino, Gunther Schuller, and Richard Woitach.

Victor Babin is chairman of the Tanglewood Institute. He will be assisted by Lorna Cooke de Varon, Max Kaplan, Louis Krasner, Peter Gram Swing, members of the performance faculty and the Boston Symphony Orchestra. Aaron Copland, charter member of the Music Center's teaching taff, continues as chairman of the faculty.

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Circ. 4,926

JUN 15 1965

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 14 1965

CITY NEWS BUREAU
ALBANY. N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

KINGSTON FREEMAN
[illegible] June 14, 1965

New York Herald Tribune
D. 307,674 SUN. 385,268

JUN 15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Review
DARIEN, Conn.
Weekly Circ. 3,898

JUN 17 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Journal
BROOKFIELD, Conn.
Weekly Independent
Circ. 1,202

JUN 17 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

JUN 15 1965

Aid to Arts Panel At Tanglewood

Tanglewood, Summer home of the Boston Symphony Orchestra, will be the scene on Sunday, June 27, of a panel discussion involving representatives of the executive and legislative branches of the Federal government, the performing arts, arts management, and music education. The panel, "Aid to the Arts in America," will be held at approximately 5 p.m. following the opening exercises of the Berkshire Music Center's 25th anniversary session.

Panelists will include Roger Stevens, president Johnson's special assistant for the arts and chairman of the National Council on the Arts; Sen. Edward M. Kennedy of Massachusetts, a co-sponsor of current bills before the Congress on assistance for the arts; Phyllis Curtain, soprano and member of the Metropolitan Opera Co.; Henry B. Cabot, president of the Boston Symphony Orchestra; and Erich Leinsdorf, music director of the orchestra. Victor Babin pianist and director of the Cleveland Institute of Music will be moderator for the Tanglewood panel.

The panel has been formed by the Boston Symphony Orchestra in order to present to the members and faculty of the Berkshire Music Center and to the public the current views, from several different areas of interest, on assistance for the arts. The newly created National Council on the Arts, present legislation in Congress, the need for assistance to artists, arts organizations at all levels of development, and the education and training of artists will be discussed by the panelists.

The public is cordially invited to attend the "Aid' to the Arts in America" panel at Tanglewood as well as the opening exercises of the Berkshire Music Center.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUN 17 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,627

JUN 18 1965

SHOW BUSINESS
NEW YORK, N.Y.
W. 82,000

JUN 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 48,932

JUN 23 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 66,819

JUN 27 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
FRAMINGHAM, Mass.
Circ. 15,205

JUN 28 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUN 28 1965

Music Center Starts 25th Year; Sen. Kennedy Speaks on Panel

By JAY C. ROSENFELD

Thirty years ago, in August of 1935, James Michael Curley, then governor of Massachusetts, addressed an audience at the second Berkshire Festival at the Hanna estate in Stockbridge. Resplendent in white tie and tails and in his finest sonorous voice, he informed "the startled but appreciative audience," according to John G.W. Mahanna's book "Music Under the Moon," that he would "direct the proper authorities to allocate $5,000 to aid the Berkshire Symphonic Festival." (He seems to have failed to designate the year.)

Yesterday afternoon at Tanglewood another Massachusetts official participated in a panel discussion on "Aid to the Arts in America." Sen. Edward M. Kennedy was one of six panelists invited to present current views on assistance to the arts from a variety of sources.

The panel discussion was held in the theater following the opening exercises of the Berkshire Music Center's 25th session. The main address of that ceremony was given by Erich Leinsdorf, musical director of the Boston Symphony Orchestra, and also director of the Center. Taking particular note of the anniversary, Mr. Leinsdorf gave full credit for the instigation of the idea and its fulfillment to the late Serge Koussevitzky, and he graciously asked the widow of the late conductor to stand as he pointed out how she has continued to carry on the inspiring ideals and practical projects of her husband.

The other members of the panel were Roger L. Stevens, President Johnson's special assistant on the arts; Phyllis Curtin, internationally known soprano; Henry B. Cabot, president of the board of trustees of the BSO; Mr. Leinsdorf and Victor Babin, director of the Cleveland Institute of Music and for this summer director of the Tanglewood Institute.

Federal Aid

At no time did Kennedy imply that he had government funds at his disposal as the governor had suggested three decades ago, but he did speak very lucidly of several avenues in which he thought the arts might be aided by federal assistance. The senator, still relying for some small support on a cane since his plan crash last year, said he considered it a serious obligation of the federal government to bring the advantages of music and all the arts to the greatest number of people and not only to those with large incomes.

Mr. Cabot, in his turn, confined himself to "cash register" factors and was not of the opinion that it was desirable to seek government support. He spoke with the most intimate knowledge of the difficulties of maintaining a deficit institution, yet he felt that the Boston orchestra and all the others in America had thrived in spite of, and perhaps because of, the efforts needed to search for individual support.

U.S. Plans

Mr. Stevens told of the plans on which his committee is working to find practical ways in which the government can encourage men with cultural interests and talents. He considered worry over government control needless.

Miss Curtin, an alumna of the Center and an especially grateful one, said she was constantly aware of the first opportunities in opera, ensemble singing and orchestral appearances which had been granted her on the very stage from which she and the other members of the panel were speaking. In appreciation of her own career, she pleaded to overcome the neglect and indifference too many American institutions show native talent. She mentioned the acceptance, not always discriminating, of singers with European names. Indeed, many Americans have taken shelter by Europeanizing their own American names, and, she points out, have thus been engaged in European opera houses, particularly in Germany.

Miss Curtin said that the Internal Revenue Service considered her self-employed. She bemoaned their verdict of disallowing deductions for her concert gowns as they opine she can wear them later for parties, to which, she continued, she rarely goes.

Leinsdorf Point

Mr. Leinsdorf's remarks were pointedly brief as he had outlined his views articulately in his address to the 200 students assembled for the opening ceremony. He did mention that in Europe most subsidies were from municipalities and not from the larger units of government.

The afternoon began with the performance of two movements of a Handel sonata played by Ralph Gomberg, principal oboe of the orchestra, and Igor Kipnis, harpsichord. Thomas D. Perry Jr., manager of the orchestra, was master of the new happily streamlined ceremony, and introduced, first, Mr. Cabot and then Mr. Leinsdorf.

Thompson Chorus

The formal program ended with the singing of Randall Thompson's unaccompanied chorus "Halleluia", a work written for the inaugural festivities of the Center in 1940 and performed on every annual opening day since. This time, however, the pressence of the composer himself and his first participation as conductor made the occasion triply impressive. The music has always been a traditionally fitting and poignant part of the afternoon. Mr. Thompson's presence compounded the pleasure his music affords, and his conducting prevealed a different but also deeply effective way of singing the short essay. In his conception, it was more in a spirit of devotion and less of jubilation. He sang it more slowly than in other hands in other years, but his music yesterday had understated intensity and beautifully balanced tonal restraint.

NewEnglandNewsclipAgency,Inc
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUN 27 1965

Formal Opening At Tanglewood This Afternoon

LENOX—This afternoon the opening exercises of the 25th anniversary session of the Berkshire Music Center will be held in the theater at Tanglewood at 3. Following the exercises and tea on the Tanglewood Formal Gardens a panel discussion on "Aid to the Arts in America" will be held in the theater. The panelists include Roger Stevens, President Johnson's advisor on the arts, Sen. Edward M. Kennedy, Phyllis Curtin, Henry B. Cabot, and Erich Leinsdorf. All of today's events at Tanglewood are open to the public.

47

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JUN 2 8 1965

U.S. ROLE IN ARTS TERMED CRUCIAL

Senator E. M. Kennedy Sees It as Antidote for Dullness

By JOHN H. FENTON
Special to The New York Times

LENOX, Mass., June 27—Senator Edward M. Kennedy, Democrat of Massachusetts, asserted today that in view of the nation's recent successes in the fields of space and biology, "we will become a dull country if we don't support the creative arts as well."

Referring to a new creative arts center to be erected in memory of his brother, the late President, Senator Kennedy expressed hope that its programs would provide quality of performance for the greatest number of people.

He took part in a panel discussion on "Aid to the arts in America," at the ceremonies opening the 25th anniversary session of the Berkshire Music Center.

The center serves as the summer headquarters of the Boston Symphony Orchestra at Tanglewood in the Berkshire hills of western Massachusetts. About 200 students and artists who will be studying here for the season were on hand for the opening.

Five-Point Program

Senator Kennedy suggested a five-point program for giving aid to the arts. And he was surprised when Roger L. Stevens, special assistant to the President on the arts, suggested that the Senator must have had a scout listening in on recent discussions of the National Council on the Arts.

Mr. Stevens said he could not disclose what was discussed at the sessions, but he declared that Senator Kennedy had come to know about it. "Some initiatives come from the legislative branch," Senator Kennedy agreed with a chuckle.

The Senator suggested some form of Federal guaranteed mortgages for small theaters, possibly in shopping center, materials to help young directors turn out low-cost films, subsidies to allow poets to go on reading tours, the possible development of regional orchestras and programs to help stimulate young painters and architects "so that some public buildings won't become a blob of concrete on the landscape."

Singer Urges Training

Phyllis Curtin, the American soprano, in a plea for recognition of home-developed talent, said: "It is not just an accident that the bulk of American artists who want to sing in opera have to earn their living in Germany." She added that it was a "disgrace that some talent has dropped out of sight because of economics."

In a lighter vein, she noted that a new income tax regulation forbids solo artists to write off their performing clothes. "It costs $36 to clean a dress, so I'm certainly not going to wear one to a party," she said.

Henry B. Cabot, president of the Boston Symphony Orchestra, said that although his organization had annual deficits averaging $500,000, it might have trouble raising money from its usual sources if the Government undertook to subsidize such orchestras.

Mr. Cabot termed a projected $5 million in Federal assistance on a matching funds basis "chickened." But he said that, if Federal aid were contemplated, it should be administered by a board of trustees with an administrative head, and not through a czar.

Erich Leinsdorf, director of the center and music director of the Boston Symphony, suggested that each major orchestra might have a composer in residence for a year at a time under a Federal progam.

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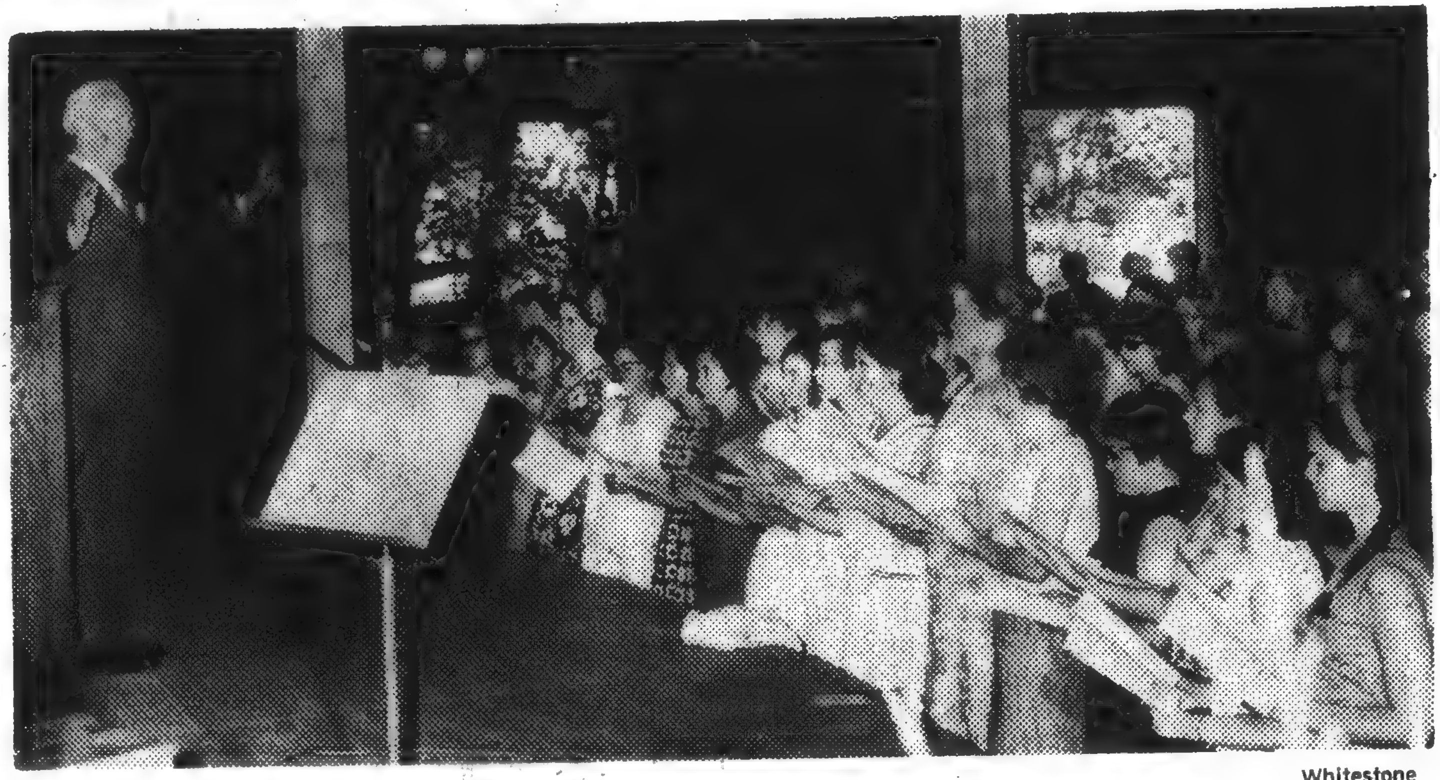
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

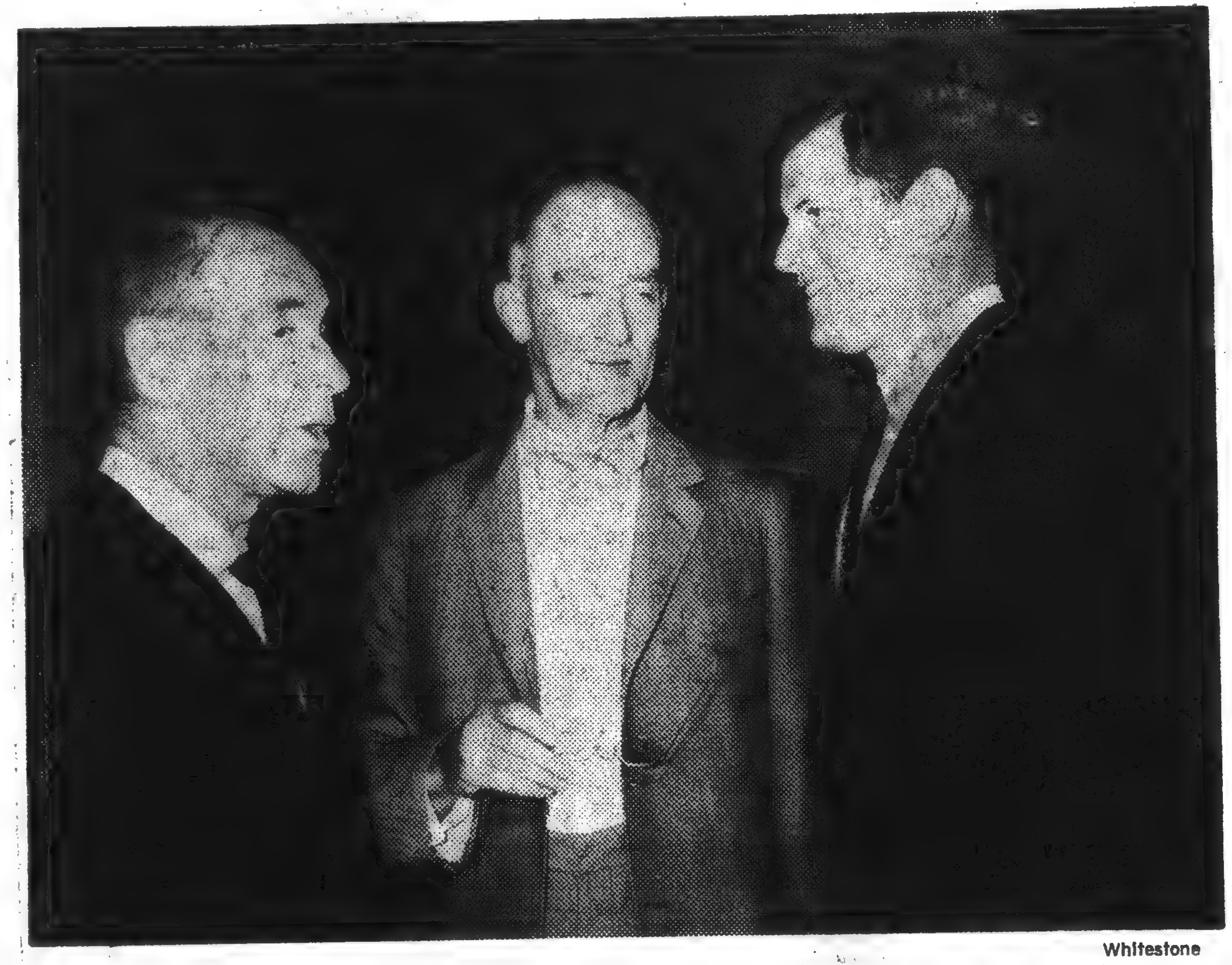
JUN 2 8 1965

Tanglewood Opens Season



Whitestone

Randall Thompson, professor of music at Yale University, conducted the "Alleluia" chorus, which he composed for the opening of the Berkshire Music Center at Tanglewood 25 years ago, yesterday afternoon at opening ceremonies for the season. This was the first time Mr. Thompson had personally led the piece. (Story on Page 11)



Whitestone

Sen. Edward M. Kennedy, right, participated in a panel discussion on the topic "Aid to the Arts in America" after the opening ceremonies at Tanglewood yesterday. He is shown here with BSO conductor Erich Leinsdorf, left, and Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra. (Details on Page 11)

SHOW BUSINESS
NEW YORK, N.Y.
W. 82,000

JUL 3 1965

Ted Kennedy Calls For More Aid To Arts

Senator Edward M. Kennedy said this week that in view of the nation's advances in the fields of space and biology, "we will become a dull country if we don't support the creative arts as well."

Senator Kennedy proposed some sort of Federal guaranteed

Sen. Ted Kennedy Calls For More Aid To Arts

From Page 3

mortgages for small theatres, possible in shopping centers; materials to help young directors produce low-cost films; subsidies to allow poets to go on reading tours, and development of regional orchestras and programs to help stimulate young painters and architects "so that some public buildings won't become a blob of concrete on the landscape."

He spoke at ceremonies opening the 25th anniversary session of the Berkshire Music Festival, where he took part in a panel discussion on "Aid to the Arts in America."

Roger L. Stevens, special assistant to the President on the arts, said that the Senator must have had a scout listening in on the discussions of the National Council on the Arts which took place recently.

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Morning Globe
BOSTON, Mass.
Circ 202,711

JUN 28 1965

Discussed at Tanglewood:

Orchestra Costs, Dry Cleaning, Plato

By MARGO MILLER

LENOX -- Five panelists considering "Aid to the Arts in America" talked Sunday of such seemingly disparate subjects as orchestra budgets, dry-cleaning bills, post office murals and Plato.

Sen. Edward M. Kennedy found Plato's statement "What is honored in a country will be cultivated there" as summing up the purpose of aid to the arts. He hoped that a bill, which passed the Senate June 10 and is being considered in the House, would help create for the arts the interest that similar bills and programs have created for space science.

The panel met at Tanglewood in the afternoon after the traditional opening exercises of the Berkshire Music Center, this year observing its 25th anniversary. About 400 persons, including 200 students, attended.

Speaking also were Roger L. Stevens, President Johnson's special advisor on the arts; soprano Phyllis Curtin, an alumna of the music center, Henry B. Cabot, president of the Boston Symphony and Erich Leinsdorf, its music director and head of the center for the advanced study of music. Victor Babin, director of the Cleveland Institute of Music and faculty member of the center, was moderator.

At the opening exercises, which serve the center in place of commencement festivities, since the center awards no degrees, Leinsdorf exhorted the students to serve music.

"When we speak of a great artist we also speak of a great public servant," he said.

He thought that the best way of serving the art of music was to "immerse yourself into different periods and styles, change your makeup and costume, on your violin, on your oboe, with your orchestra, on your piano, with your voice—and you will make it possible for the listener to travel into spheres where his daily life does not permit him usually to dwell."

Two other panelists touched on meaningful interpretation in the arts. "Kennedy spoke of the need for more imagination in the fields of film-making and public architecture. He suggested use of the guaranteed mortgage program of FHA to encourage the building of small theaters in shopping centers as a way of helping persons interested in the making and showing of low-budget art films, and he hoped that funds would stimulate young painters whose works might then be hung in public buildings.

Miss Curtin, whose career has included opera and solo concerts in this country and abroad, deplored the star system, which puts glamorous but inartistic performers into the limelight simply because of promotion by so-called tastemakers. She made a plea for the hiring American artists, many of whom now find work only in Europe. On tax matters, she thought musicians should receive the same consideration as the Hollywood stars "who can deduct their underwear, when I am not allowed to deduct my uniform, the gowns I must wear for concert work."

Stevens, who had come to Lenox from a four-day meeting of the National Council on the Arts, quipped that Sen. Kennedy must have had a spy at the sessions.

Kennedy's talk had also called for the development of regional orchestras and a plane in which poets could travel around the country to read their works.

Stevens added that the government should retrieve from obscurity the murals and sculpture done during the Depression days of the WPA, which were thought to have a value of $5 million in 1934-39 and may now be worth $100 million.

Cabot, whose views on the proposed $5 million arts grant now in Congress, were made known this Spring in Boston, repeated his estimate that the Boston Symphony would receive "pretty small chicken feed," if anything, from the funds. He cautioned that Federal funds might discourage the private donor from supporting institutions such as the B.S.O., but, like Kennedy, he thought that the Federal government and cultural institutions have an obligation to serve the biggest number of persons the best possible fare.

The eight-week session of the center will include other seminars. Some will deal with specific musical techniques in string, wind, piano and choral literature. One of general interest is "Music in American Life," which will meet for three weeks beginning July 5. Speakers will include Werner Lawson of Howard University, Robert Choate of Boston University, psychiatrist John C. Collidge of the Massachusetts Mental Health Center in Boston and managers of the Metropolitan Opera, the Boston Symphony and Lincoln Center for the performing Arts in New York.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Name in the News

Cash-Register Soloist With the BSO

Boston Globe

Mr. Cabot: Cold beer for Petrillo.

Henry B. Cabot plays cash register in the Boston Symphony. Last Sunday afternoon, the orchestra's president was a panelist at Tanglewood. With three other seekers of aid to the arts in America making covert and open pleas to Uncle Sam, and Sen. Edward M. Kennedy there to carry the message, Mr. Cabot rose, regarded the audience with what shouldn't be mistaken for dreamy blue eyes and as good as called Uncle Sam a piker.

The Cabots have been around since 1700. This particular Cabot, a tall, lean man, has been active around Symphony Hall since 1932, when trustees marked his attendance at the Saturday evening concerts and took him on the board.

* * * *

The orchestra, of course, has a treasurer as well as a business office. Cabot is to this as a principal player is to his section in the orchestra. He sets policy, anticipates the wants of the conductor, and he keeps count. He can tell you what he has rung up and where it goes and how much more of it he'd like (about $300,000 this season). His pitch to givers is as quiet and thorough as fine print.

In general, Mr. Cabot feels that federal matching grants to institutions such as his orchestra might make contributors lazy, something he is not—physically or in business. From a tiny, cluttered office on Boston's Federal Street, he watches over the orchestra's budget of $2.78 million. Down the hall, in larger, sprucer quarters, his brother, Paul C., has recently pushed the book value of Harvard's holdings over the $2 billion mark.

* * * *

The orchestra pays out $1.84 million to conductor, players ($10,000 will be the minimum salary next year), soloists and the pension fund. The upkeep of Symphony Hall and Tanglewood, staff salaries and insurance cost $940,000. Ticket sales bring in $1.9 million, interest from capital contributes about $400,000, and the public is asked for $520,000.

Cabot says he got to be treasurer rather suddenly. The orchestra, founded in 1881 by Col. Henry Lee Higginson, was described as serving that man as a "racing stable" or "yacht," playthings of other rich men. On Higginson's death, Ernest B. Dane became the principal benefactor. On his death, the trustees had to scramble around for money to finish the season.

"Fortunately, for me," says Cabot, "old ladies in Boston have a habit of paying for their tickets in advance. That let me pay the orchestra through the summer."

* * * *

Cabot has been president since 1945. He presides at monthly meetings over the smallest board of trustees in the music world—about 16 members. Jews have long sat on the board; a few years ago the first woman trustee was elected and in the spring the board tapped a monsignor.

Mr. Cabot holds no composer dearer than Mozart. Apart from making this enthusiasm known to conductor Erich Leinsdorf in the Green Room after Mozart concerts, Mr. Cabot says he leaves everything musical to the music director. As a father, however, he used to help out his only child, Henry Jr., with piano lessons by tapping the beat on the boy's head with a pencil. Cabot describes himself as a very bad clarinet player.

Born Dec. 7, 1884, graduated from Harvard in 1917 and into the war, Mr. Cabot, a former crew captain, planned a career in the law. Pulmonary tuberculosis intervened. He spent a year in bed, adding to his education by keeping three reading projects going at once, something light, something medium and the weightier books which have led to his interest in the World Federalists, civil liberties and population control.

* * * *

The latest dairy techniques are likewise in order at the Cabot farm in Walpole, N.H. Strawberry jam from the Cabots' Dover, Mass., garden found its way one Christmas to Charles Munch. The enclosed card assured the conductor that Cabot himself had had a hand in the picking, washing, hulling and cooking. Mr. Cabot, of course, had had a hand in the selection of the music director, and of his successor, Leinsdorf.

Around Symphony Hall, Cabot is known as "the orchestra's best friend." His wife, the former Olivia Ames, is one of the prettiest ladies in any audience. Cabot deals directly with the players' committee. Through the years have come the first pension fund in any orchestra, a comprehensive health-insurance plan, and in the 1940s, a smooth entrance into the American Federation of Musicians.

The site of this talk with James Caesar Petrillo, AMF head, was the Pleasant Valley Bird Sanctuary in Lenox. "Symphony Hall thought we were two lambs off to the slaughter," recalls Cabot of himself and the orchestra lawyer. But they found the union leader very happy, "with enough cold beer," to talk things over.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 2 1965

Apprenticeship of Loneliness

The Artist in America

By Erich Leinsdorf

Excerpts of remarks delivered by Erich Leinsdorf, music director of the Boston Symphony Orchestra, at the opening exercises of the 25th anniversary season of the Berkshire Music Center at Tanglewood, Sunday, June 27.

What is an artist?

An artist is by the nature of his task and by the rules of our civilization a person somewhat outside the pattern of bourgeois society. And I wonder if it is not simply the lure of comfortable middle-class existence which leads a good many talents astray. Attitudes to life are *formed;* one is not born with them, and it is known how influences of home, school, and environment in general are more apt to determine our lives. People who covet *things*, who manifest the materialistic tendencies of our age, have one strike against them if they wish to develop musical personalities; and I would strongly advise those not to attempt any artistic career. I do not say that an artist isn't entitled to a good bed and an excellent meal — but this is not materialism. The total outlook upon goods, comfort, routine and ease as a form of life is the kind of philosophy which will defeat artistic ambition. Preoccupation with acquisition can become a mortal enemy to the relentless self-discipline so indispensable to artistic development. Disciplining oneself is not limited to regular practicing or studying. It means to discipline first body and mind, to stay in good health.

* * *

I recall a revealing discussion on this topic with Artur Rubinstein in which he expressed amazement mixed with contempt at some of his own colleagues who are known as "available for a limited number of cancellations"; and he mentioned how *he* had gone through many an evening when his health would have justified his staying in bed; but wonderful trouper he is, he preferred to appear, trying always to give his best, always aware that an appointment with an audience was an appointment to be kept.

To be talented imposes a moral obligation. Goethe stated this in a line, famous in German, which I shall try to translate to the best of my ability: "What you have inherited from your fathers, *acquire* it to repossess it." This is a beautiful thought—that talent is a gift and not yet part of us when first recognized. Talent like all gifts can be squandered, broken, dissipated, spent.

You need vigilance to nurture your talent. Observe what can stunt it and what causes it to grow and to flourish. Not only health and stamina are important. Our civilization has pitfalls, and it is easy to fall victim to some of them. I am thinking particularly of the illusion that fame will come quickly and cheaply. That the Hollywood formula of a huge and well-oiled publicity machine selling handsome but untalented nonentities to a naive public can be applied to music is one of those fictions to which, alas, a number of talents have fallen prey. An artist is not a symbol; he must deliver.

* * *

Whenever I am asked to counsel students where to study music on the continent, I suggest that it is unnecessary to travel abroad for the best musical instruction. Compared to Europe, we have as fine or better teachers, as fine or better conservatories, and certainly unequaled music departments in many universities . . .

Superior as our teaching facilities are, I consider the mind, attitude, and general ability of the student more important than the caliber of his teachers. History shows that the greatest masters did not always study with the best teachers; and we discover that the most successful teachers are not necessarily the finest performers or composers. It is not the teacher who is the decisive element in the evolution and cultivation of the artist. Thus it is the first responsibility of the music student to examine his own mind, his motivation, his seriousness, his devotion, his stamina, and above all his philosophy of life.

Whitestone

Erich Leinsdorf in a seminar for conductors at a session last year of the Berkshire Music Center.

With all the advantages which the United States offers to its youth and to its students, this country still does not fulfill its potential of developing first-rate American artists. We possess as much or more natural talent than the Europeans. What our young instrumentalists and singers (particularly those between 18 and 25) produce holds more promise for the future than what their counterparts from Europe show at that stage. And yet, I have found during the last 25 years in this country that most promising youngsters remain in evidence only for a short time. They seem to come and go within a decade, not to be heard from after that . . . I suggest that within these talented people there are conflicts which are incompatible with artistic achievement.

* * *

Let us now consider some problems which face the successful artist who has achieved some of his aims.

Artists should travel with "light baggage." They should not be held down by too many anchors. They should use their time unhindered by family responsibilities, at least until the trial and error period has passed. Time is needed: time for the inner man without intrusion; time for contemplation and growth.

You see much evidence of the time-wasters, eating up privacy and energy of successful people . . . platform lunches at which hours are spent with compliments and congratulations while eating too many calories; meetings of civic causes, worthy as they are; committees, endorsements, recommendations, signing pledges and pleas. Being a "good citizen" has become so much a part of successful people's lives that it is probably not realized how much this plays havoc with the essential task and mission of an artist. I often wonder how some of our talented young conductors will ever liberate themselves from all the extracurricular activity which is essential for building up the small community orchestras.

I hope that I have not conveyed the impression of being against good causes. I am merely against the splitting up of an artist's energy. He does not have the time and the resources to serve several masters. There is a stage in a man's career when he may wish to do something else for his fellow man, and this, in exceptional cases, can be most fruitful, e.g., Casals. But as a rule, the artist has no business in politics.

* * *

Character, will-power, and clarity of purpose will produce an integrated person from raw talent. The basic attitude of an artist toward society is one of *service*.

We should take a good look at the 18th century and at its structure of patronage. Overriding all differences is one similarity — and I do not think that this similarity will ever change as long as there is a public that wishes to hear music, as long as there are scores to be performed: that the artist is a servant to his art and by serving his art he serves the public.

I stress the idea of service. It was clearly manifest in the position of Haydn and Bach who were employes with the status of domestic or church servants. While this extreme cannot, and should not, be reconstructed, we must beware that we do not delude ourselves as to *where* the artist belongs. The artist must be a servant . . . and I consider the word servant one of the highest terms of praise for a man who fills a need and who gives something valuable to his fellow men. We speak of a public servant and imagine a fine government official or an excellent judge or an important public administrator. When we speak of a great artist, we also speak of a great public servant.

* * *

How can the musician apply in practice this philosophy of being a devoted servant to music? There is a frequently used term floating in the air: "Sell yourself." I think it comes from the vocabulary of the advertising industry. It may be important for account executives, but it is a mortal enemy of the artist. An actor who is always himself is not an actor. A singer whose voice sounds the same in Mozart and Verdi is not a great singer. He may possess a great voice, but he is not a great interpreter if he sounds the same in different styles of music.

Imagination makes distinction of interpretation. Immerse yourself into different periods and styles; change your makeup and your costume on your violin, on your oboe, with your orchestra, on your piano, with your voice—and you will make it possible for the listener to travel into spheres where his daily life does not permit him usually to dwell . . . But first you yourself must travel into those spheres, into those lands. To shed your everyday identity you must forget the "sell-yourself" admonition in favor of a forget-yourself approach. Your life need not be eccentric, but it should be a life of imagination, not rooted in the values of a routine existence from 9 to 5 for five or six days, alternating with a week-end of leisure and Sunday papers. It is the total character and involvement which makes the artist.

A true musician gives up some of his identity and immerses himself in the work of the composer. This he communicates from the depth of his imagination, and, if it is to be persuasive, with complete integrity. The artist relies on himself and sustains his endeavors for a lifetime.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
New Haven, Conn.
Circ. 109,204
JUN 27 1965

The great Music Shed at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra.

BREEZES TO CARRY SOUND OF MUSIC

By GORDON E. ARMSTRONG

Bring on the minstrels and let music charm the ear and gladden the heart—it's festival time! From this time on through the summer concerts may be yours for the asking—for tickets, that is, and for some pleasant driving, generally speaking. We have no way of knowing how many music devotees hereabouts abandon their TV sets in pursuit of more cultural entertainment during the "outdoor months." But the summer's musical scene, where informality is attendant on concert programs as an "extra attraction," undoubtedly excites as much interest here as elsewhere.

Today we shall list the opening programs in four festivals which get under way this week—the Berkshire Music Festival, the Starlight Festival of Chamber Music, the Norfolk Concerts, and the new Oakdale Festival. The concerts at Music Mountain begin this week also but unfortunately the opening program on Saturday was not available at press time. Coincidentally, all of these series, to a greater or lesser degree, will get the bulk of local patronage in this summer's serious music events. For want of a better reason, the festivals will be taken up in chronological order.

OAKDALE SERIES

The Oakdale series will present its first program this afternoon at 5:30 when the Connecticut Chamber Orchestra will be heard in its debut performance under the baton of Sayard Stone, regular conductor of the Waterbury Symphony Orchestra. The orchestra, whose members have been recruited from the Hartford, New Haven, and Waterbury symphonies will perform under the specially constructed Music Festival Canopy on the grounds of the Oakdale Musical Theater.

Stone, a faculty member of the University of Connecticut, has had a wide conducting experience both here and abroad. He has conducted in many European cities, including appearances with the Vienna Opera Company and the celebrated Concertgebouw Orchestra of Amsterdam. Now a resident of Hamden, Stone has made many trips to New York for conducting assignments with Westminster Records and the Performing Arts Concerts.

The accomplished pianist, Elly Zimerman, is to be the guest artist in this afternoon's inaugural program. She will be featured in Bach's Concerto No. 1 for piano and orchestra. The other offerings are listed as follows: Concerto Grosso No. 6 — Handel; Adagio for Strings — Barber; Summer, from "The Seasons"—Vivaldi; Concertino No. 2—Pergolesi.

We might add that this new series of five Sunday afternoon concerts has a most modest price tag!

Next comes an "old friend," the Starlight Festival, whose artistic credentials are well established after a decade of successful competition with radio, TV, and even national political conventions! The festival opens its 11th outdoor series in the courtyard of the Yale Law School on Tuesday evening (8:30). Julius Scheir, founder and director of the concerts, will be back with his regular string quartet to get this latest series of five concerts under way, rain or shine. If necessary, indoor accommodations will again be available.

Pianist Seymour Fink, one of the younger members of the Yale Music School faculty, is to be the guest artist on Tuesday evening. Fink was well on his way toward a successful concert career before joining the Yale faculty a few years ago. He is still much in demand for recital and orchestral appearances and, of course, he has developed a large following here through a number of performances of virtuosic calibre.

Tuesday's program was listed on this page last Sunday but here's a "repeat:" Clavier Concerto No. 2 in E major—Bach; Quartet in A major — Mozart; Piano Quartet No. 2 in A minor—Brahms. Tickets may be obtained at the several usual outlets.

The oboe virtuoso, Robert Bloom, is to be the guest artist in the first concert of the Norfolk series on Friday evening (8:30). Bloom was the principal oboist in the NBC Symphony under Toscanini for several years. Since 1947 he has been a member of the celebrated Bach Aria Group in New York and he has been heard here with that ensemble as well as in a number of other programs. Bloom, incidentally, is to be the guest artist in the third event of our Starlight Festival on July 13.

NORFOLK FESTIVAL

Friday's program, to be given in the Music Shed on the grounds of the lovely Stoeckel Estate in Norfolk (8:30 p.m.), includes the following chamber works: Trio Sonata for violin, oboe, and continuo — Handel; Serenade for oboe, violin, viola, and cello — Richard Donovan; Quartet in C minor for piano and strings—Faure; Overture to "Fidelio" — Beethoven; Oboe Concerto—Marcello.

Those who are planning to attend one or more Norfolk concerts this summer for the first time may be advised that a "large evening" is in store. After an hour's drive from New Haven via scenic routes, other pre-concert attractions for patrons may include strolling and picnicking on the spacious grounds. Ample free parking is available.

The box office will be open an hour before concert time. For reservations, write to the Yale Summer School of Music, Norfolk, Conn. Or call, 203-KI-2-5719.

BERKSHIRE FESTIVAL

The Berkshire Music Festival, for 27 years the "summer home" of the Boston Symphony, will present its opening group of three concerts this coming weekend. Erich Ieinsdorf will conduct a chamber orchestra of musicians from the orchestra in all three programs largely devoted to the music of Mozart. In fact, the concerts on Friday and Saturday evenings will be all-Mozart. All of this season's evening programs will commence at 8 p.m. and the Sunday afternoon concerts will start at 2:30 p.m.

Friday evening's program is listed as follows: Symphony No. 33 (K.319); Symphony No. 38 (K.504); Piano Concerto No. 9 in C major (K.415). For Saturday evening the listing includes the Piano Concerto No. 8 in A major (K.414), the Divertimento in B flat (K.287-, and the Symphony No. 39 in E flat (K.543). The young American pianist, Malcolm Frager, is to be the soloist in both of the concerto performances.

Six members of the orchestra (and of the newly formed Boston Symphony Chamber Players) will have solo roles in next Sunday afte rnoon's concert. The works to be performed include Beethoven's Piano Concerto No. 1 in C major, Haydn's Sinfonia Concertante, and Mozart's Sinfonia Concertante (K.364). Claude Frank, a frequent guest pianist with the Chamber Players, will be the soloist in the Beethoven performance.

YALE TENOR

Tenor Blake Stern, of the Yale Music School faculty, will spend the month of July as artist-teacher at the Detroit Symphony's new summer festival—Meadowbrook. Modelled after the festivals at Aspen and Tanglewood, the festival's activities will take place on a spacious estate outside of Detroit.

The accomplished singer, who has been abroad on a sabbatical leave in Germany since early in February, is to be a member of a distinguished resident quartet (others are Saramae Endich, Florence Kopleff, and Kenneth Smith) at the Meadowbrook Festival. The quartet will be featured in two performances of Beethoven's Missa Solemnis as a climax to the festival's activities.

* * *

Gad Lewertoff, who received both the B.A. and M. Mus. degrees from Yale a few years ago, is to be the chairman of the Hartford Conse rvatory's string department this fall. He will also perform with the Hartford Symphony and the Hartford Civic Orchestra, serving as concertmaster o the latt ensemble.

A native of Israel, where his father was the first manager of the Israel Philharmonic, Lewertoff came to this country at the age of 14 , At Yale he received the City of New Haven Scholarship, the Charles H. Ditson Fellowship, and the A.G.K. Garland Fellowship. After his studies here, the young violinist continued his studies abroad. While in Switzerland, Lewertoff was a member for two years of both the Orchestre de la Suisse Romande and the Orchestre de Chambre de Lausanne. He also gave a number of recitals in Switzerland and Germany and served on the faculty of the Lucerne Conservatory.

TIGHT BINDING

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,170,273 SUN. 3,10_,285

JUN 27 1965

Viewed from the roof of Tanglewood's Music Shed, the Great Lawn out front resembles a vast picnic ground. When it's time to listen, crowd will come to order.

NEWS COLORFOTOS BY ARTHUR SASSE

Focal point for the

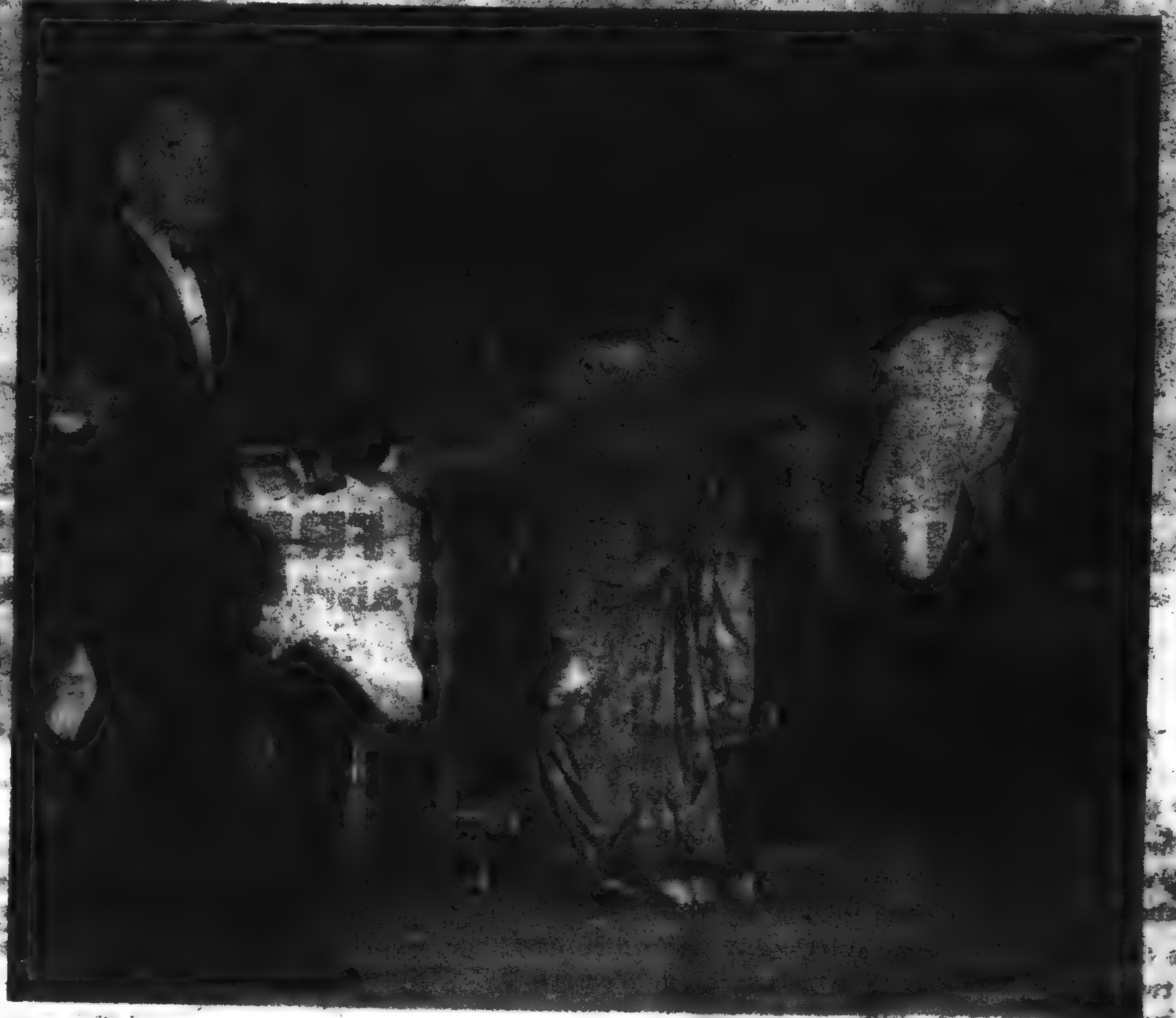
Tanglewood will swarm with listeners again as Boston Symphony Orchestra opens Berkshire Festival's 30th season

Hear Ye! Hear Ye!

By WALTER C. MEYER

FOR 30 SUMMERS NOW, people who enjoy hearing good music in the relaxed atmosphere and beautiful setting of a country estate have journeyed to Tanglewood to listen to the Boston Symphony Orchestra. To this spot, near Lenox, in the gentle Berkshire Hills of western Massachusetts, come the young and the old, the distinguished and the ordinary by car, bus, train or plane. In truth, weekends, when the full BSO plays, can be hectic —until conductor Erich Leinsdorf raises his baton.

The Berkshire Festival, as (Continued on page 22)



Music Director Erich Leinsdorf, who conducts most Festival concerts, presents soprano Helen Boatwright and pianist Malcolm Frager for post-performance bows.

This is how the Boston Symphony Orchestra appeared to
of last year's Shed audiences. It has made many recordings.

TIGHT BINDING

51

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D. 2,170,273 SUN. 3,102,285

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TIGHT BINDING

52

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One couple picnics under a tree. Record paid attendance for one concert was over 16,000.

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One man's family has spread itself out on the grass for a leisurely Sunday "dinner." Attendance over the years has risen from a first-season 15,000 to a recent-year average that tops 220,000.

more →

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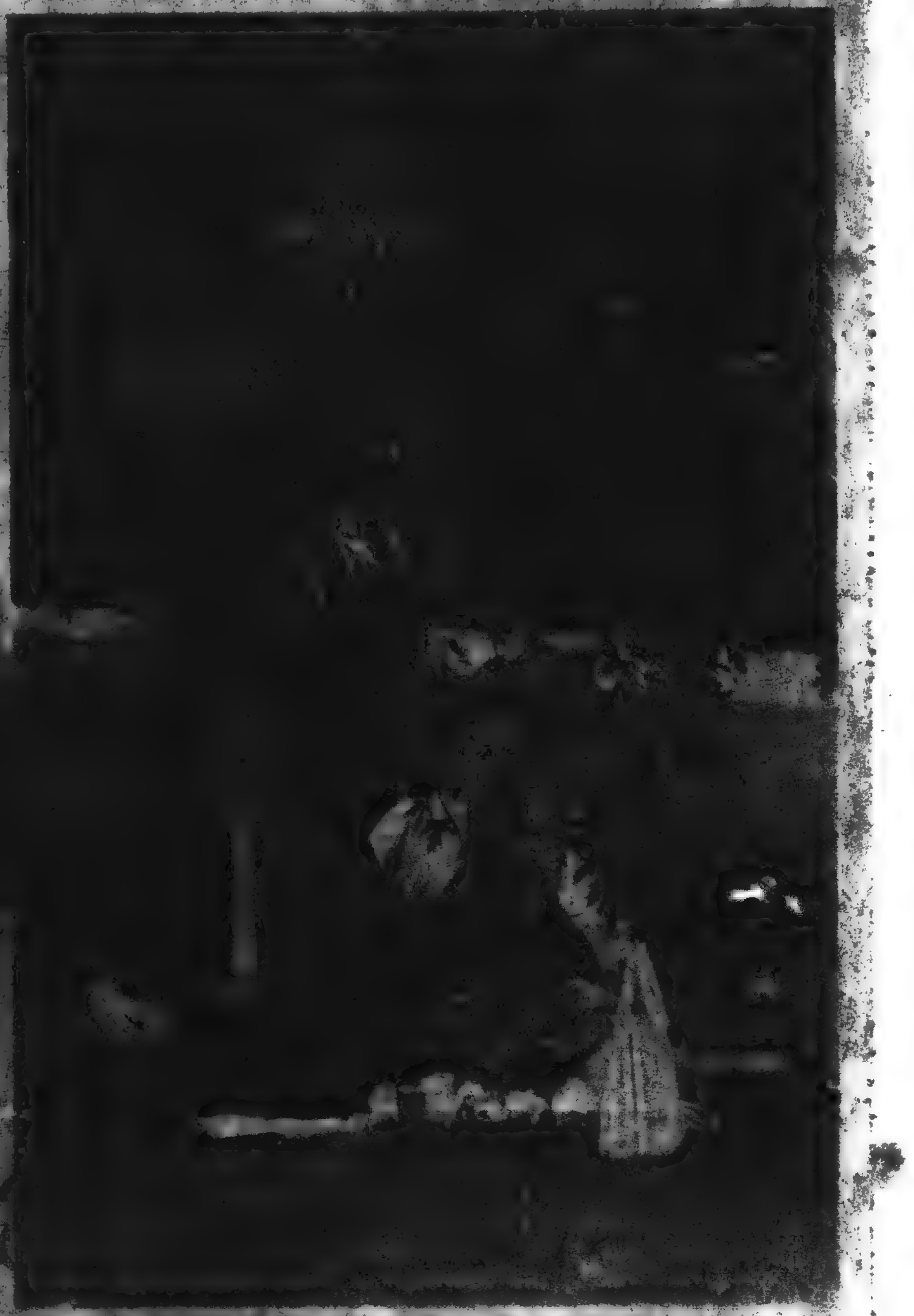

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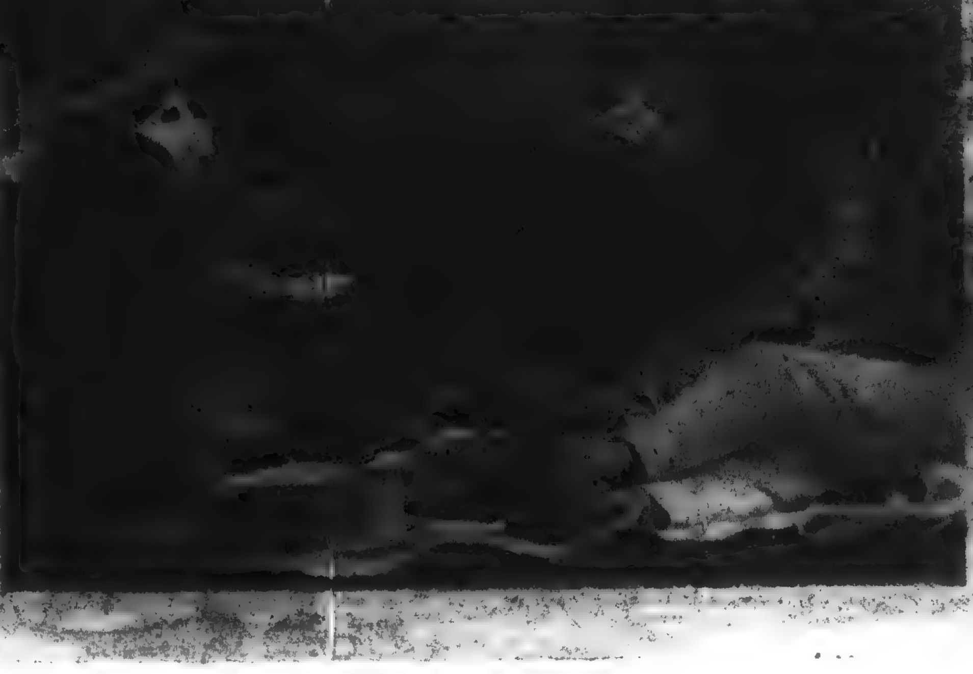

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more →

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The fine estate of music

Berkshire [illegible]usic Center's stude[illegible] perfect their art in b[illegible]ndings

(Continued from centerfold)

all this activity is called, opens this ye[illegible] evening, July 2, and continues through Su[illegible]

However, Tanglewood is much more th[illegible] ends of musical joy its public [illegible]. There are Festival chamber music concerts on [illegible] and other midweek special events and [illegible] there is the Berkshire Music Center.

The Center, the BSO's summer school for the advanced study of music, marks its 25th [illegible] sion this year and invites the [illegible] cises this afternoon. The Ce[illegible]

The ideally situated Tang[illegible] of well-kept grounds with [illegible] hedges and avenues of tall pine[illegible] and hills. The one-time estate of a [illegible], it was given to the BSO in 1936 by members of his family. Music-making there has made it world-famous. END

[illegible] outside Hawthorne Cottage, one of many classroom- [illegible] Nathaniel Hawthorne once lived on estate and gave it its name.

Joseph de Pasquale (left), the BSO's first [illegible], plays along with pupil[illegible] BMC has classes in composition, conducting, chamber and orchestra playing and chorus [illegible] also conducts seminars.

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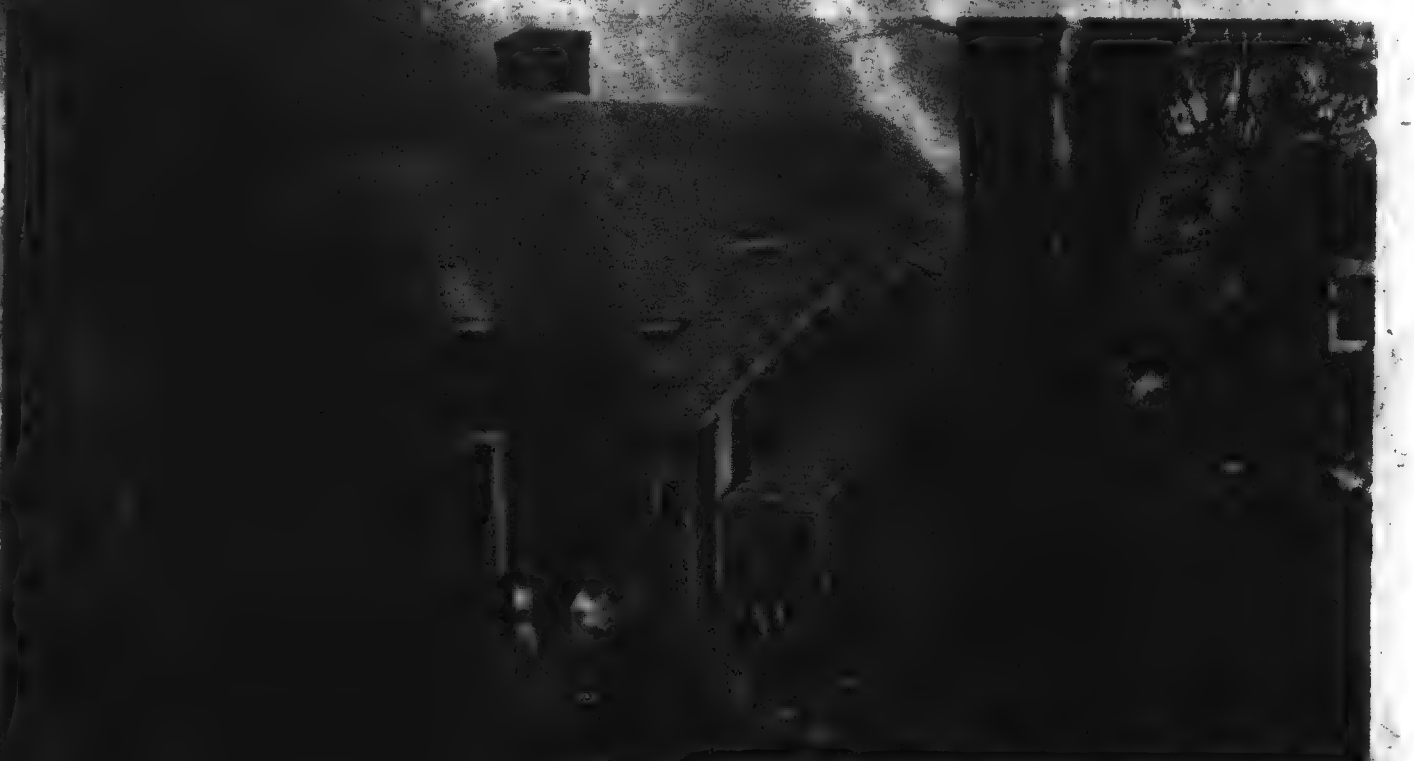

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUN 27 1965

Berkshires Come Alive With Sound of Music

The world-famous Boston Symphony Orchestra returns to the Berkshire Hills for the 28th season as a summer resident this Friday evening. The Music Shed, upper photos, will be the scene of numerous concerts throughout the season. Erich Leinsdorf, lower left, will conduct the opening concerts with pianist Malcolm Frager, lower right, guest artist Friday and Saturday evenings at 8.

Boston Symphony Opens Festival Season Friday

Leinsdorf to Conduct; Frager Soloist; Frank Guest Pianist With Chamber Players

LENOX—The Boston Symphony Orchestra will begin its 28th season in the Berkshires with concerts Friday through Sunday. The orchestra first performed in this region at the Vanderbilt estate, Holmwood, in 1936 before moving to Tanglewood, its permanent summer home, in 1937 where concerts have been given each summer save two during World War II. The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct all six of these concerts.

In addition to the six chamber orchestra concerts the festival will feature all of the Beethoven concerti and that composer's other works for solo instrument and orchestra. An uncut concert version of Wagner's "Lohengrin" will be given during the final week of the Berkshire Festival with one act scheduled for each of the last three concerts on Aug. 20-22.

Guest conductors this summer include Charles Munch, retired music director of the Boston Symphony, July 30, Aug. 1; Seiji Ozawa, who will conduct the orchestra's concert of July 25 in honor of Serge Koussevitzky (1874-1951) and the 25th anniversary of the Berkshire Music Center; Jean Martinon, music director, Chicago Symphony, Aug. 7, 8; Eleazar de Carvalho, musical director, St. Louis Symphony, Aug. 13; and Leopold Stokowski, music director, American Symphony Orchestra, Aug. 15.

The first two concerts of this summer's festival will be devoted to the music of Mozart with Malcolm Frager as soloist for the Friday and Saturday programs. For Friday's opening concert at 8 p. m. in the Tanglewood Music Shed, Mr. Leinsdorf has invited Mr. Frager to play Mozart's Piano Concerto No. 9 in C Major, K. 415. Also to be heard will be Mozart's Symphony No. 33, K. 319 and Symphony No. 38, K. 504.

For Saturday's concert at 8 p. m. Mr. Frager will play the Piano Concerto No. 8 in A Major, K. 414. The concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543 also by Mozart.

Next Sunday's (July 4, 2.30 p. m.) program will have as soloists six members of the newly formed Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber Players, will perform Beethoven's Piano Concerto No. 1 in C Major with Mr. Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster, Jules Eskin, principal cellist, Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, all of the BSO will be heard as soloists in Haydn's Sinfonia Concertante. The concluding work on next Sunday's program will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton Fine, principal viola of the Boston Symphony Orchestra as soloists.

Tanglewood patrons are reminded that all evening events this summer will begin at 8. The Boston Symphony Orchestra's Sunday afternoon concerts begin at 2.30. The first open rehearsal of the season for the benefit of the orchestra's Pension Fund will take place next Saturday morning at 10, the regular starting hour for all open rehearsals. Because of the "Lohengrin" weekend at the conclusion of the festival, the open rehearsal for the eighth week of the Tanglewood season will be held on Thursday, Aug. 19 at 4 p. m.

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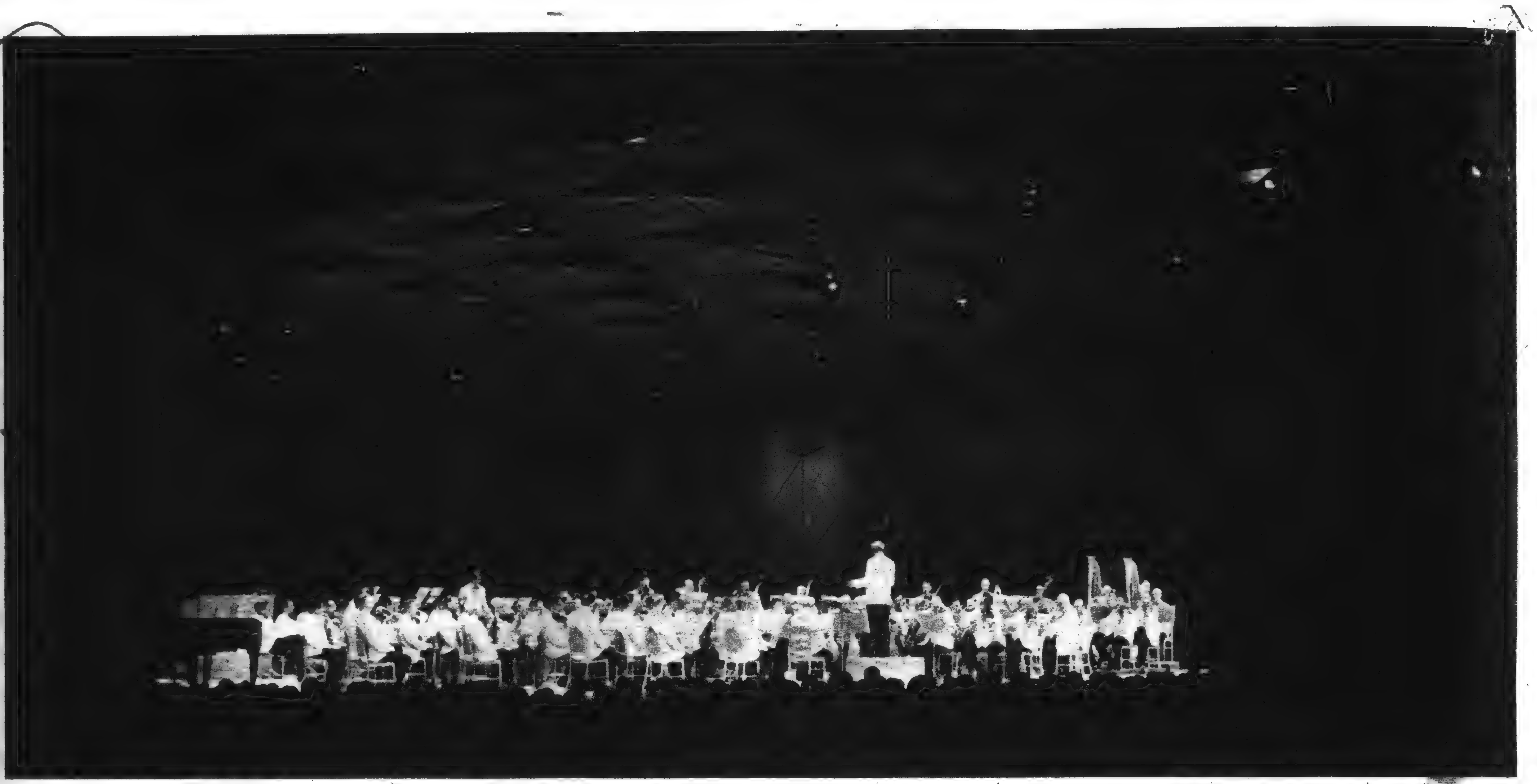

The Boston Symphony Orchestra on stage at Tanglewood.

Koussevitsky as he left the stage for the last time after 25 years as conductor of the Boston Symphony Orchestra.

TANGLEWOOD: A

By JIM MORSE

ALTHOUGH he died in June of 1951, Serge Koussevitzky is very close to Lenox, Mass. He is buried in a Lenox cemetery and his spirit is ever present in the western Massachusetts community, located in the beautiful, rolling hills of the Berkshires.

Lenox is the home of Tanglewood, the site of the Boston Symphony Orchestra's annual Berkshire Festival and the Berkshire Music Center, a school for talented young musicians which was founded 25 years ago by Koussevitzky, then the music director of the symphony.

The summer season for the festival and the center is already underway, and before the end of August, an estimated quarter of a million persons are expected to visit Tanglewood to appreciate the realization of Koussevitzky's dream—music at its finest.

From the founding of the Music Center in 1940 and throughout his lifetime, Dr. Koussevitzky was the dominant figure in developing the pattern of musical study at Tanglewood.

His work has been carried on since his death by the two subsequent Boston Symphony music directors, Charles Munch and the present director, Erich Leinsdorf.

During the quarter century of its existence the Music Center has given guidance and training to more than 5,300 young musicians. Among its alumni, hundreds are members of orchestras throughout the United States and abroad. Others are composers and conductors, and a large number are listed on the rosters of the world's leading opera companies.

In meeting the demanding needs of 1965, Leinsdorf has divided the enrollment into two groups—the performance division and the Tanglewood Institute.

The performance division is limited to 100 musicians, each of whom was auditioned before acceptance and granted a $500 fellowship. This division will emphasize the performance of chamber music and offer instruction to advanced performers, conductors, singers and composers. It will present several concerts throughout the summer.

The institute is comprised of a number of seminar programs to provide for the musical layman, teacher and nonperforming musician in a milieu in which he may broaden his musical horizons.

The Boston Symphony will observe the Music Center's 35th anniversary with a special concert Sunday, July 25, at Tanglewood. This date was chosen since it is the nearest festival concert to the birthday (July 26, 1874) of Koussevitzky.

Seiji Ozawa, the young Japanese conductor who attended the Music Center in 1960, will conduct the symphony for this anniversary performance. Since his summer at Tanglewood, Ozawa has been assistant conductor of the New York Philharmonic and musical director of the Ravinia Festival in Chicago. Beginning with the 1965-66 season he will be musical director of the Toronto Symphony Orchestra.

The Boston Symphony's summer concert festival at Tanglewood will run for eight weeks in July and August, concluding on Sunday afternoon, Aug. 22.

The symphony [illegible] 24 concerts in [illegible] shed on Friday [illegible] day nights at 8, [illegible] day afternoons at [illegible]

In outlining the [illegible] musical events fo[illegible] summer's festival, [illegible]dorf is following the established and popular plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts with members of the Boston Symphony.

A complete concert version of Wagner's "Lohengrin" will be given on the final weekend, Aug. 20-22.

Beethoven's major compositions for solo instruments and orchestra will

see other side!

THE BOSTON SUNDAY

HERALD

MAGAZINE • JULY 4, 1965

Tanglewood and Koussevitsky

Woburn's 325th Birthday

The Good Samaritan Is Moved

A Sunny Sunday at Tanglewood

over

THE BOSTON SUNDAY
HERALD
MAGAZINE · JULY 4, 1965

Tanglewood and Koussevitsky

Woburn's 325th Birthday

The Good Samaritan Is Moved

A Sunny Sunday at Tanglewood

over

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A 25th anniversary note: Music for millions in the beautiful rolling hills of the Berkshires

be performed during the summer. Musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will also be held.

The beauty of Tanglewood's tree-lined grounds rivals that of the music. There are formal gardens, hemlock hedges and avenues of tall pines that were designed when the property was purchased in the early 1800's as the summer estate of a Boston banker and businessman, William Aspinwall Tappan.

In 1848, Nathaniel Hawthorne moved to Lenox and lived in a little red cottage on the edge of Tappan's estate, named Tanglewood.

While a Berkshire resident, Hawthorne began work on "The House of Seven Gables," wrote "The Wonder Book," edited and wrote the preface for a third edition of his "Twice Told Tales," and planned the "Tanglewood Tales."

The beauty of the countryside and the area's literary history—Longfellow, Holmes and Melville were also sometime residents—have continued to attract distinguished residents through the years.

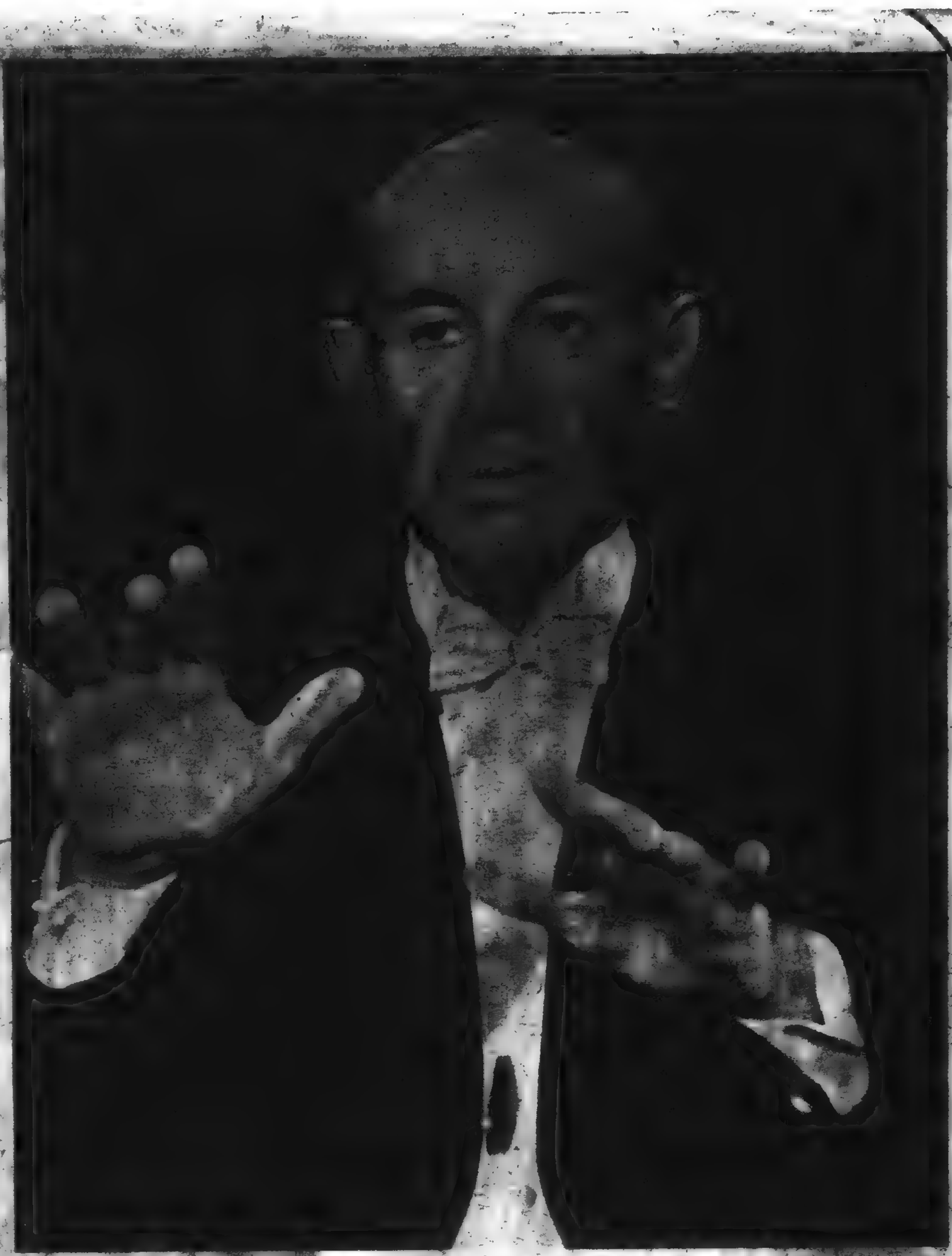
Thus it was not surprising that when, in the summer of 1934, the residents desired "to hear symphony music under the stars," they held three out-of-door concerts, performed by members of the New York Philharmonic.

In the autumn of 1934, the protagonists for concerts in the Berkshires incorporated "The Berkshire Symphonic Festival," and after another successful concert series in 1935, Serge Koussevitzky and the Boston Symphony were invited to participate in the 1936 festival.

The descendants of William Aspinwall Tappan decided in the winter of 1936 to present Tanglewood as a gift to Dr. Koussevitzky and the orchestra.

Thus began the Boston Symphony's annual series of summer concerts to be enjoyed by those lazing in the sun or stretched out on the spacious lawns under the stars.

Music in the Berkshires has developed—in little more than a quarter of a century—from the dream of a few to the pleasure of millions.



Conductor Leinsdorf

Dream Come True

An aerial view of the music shell at Tanglewood.

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NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JUN 24 1965

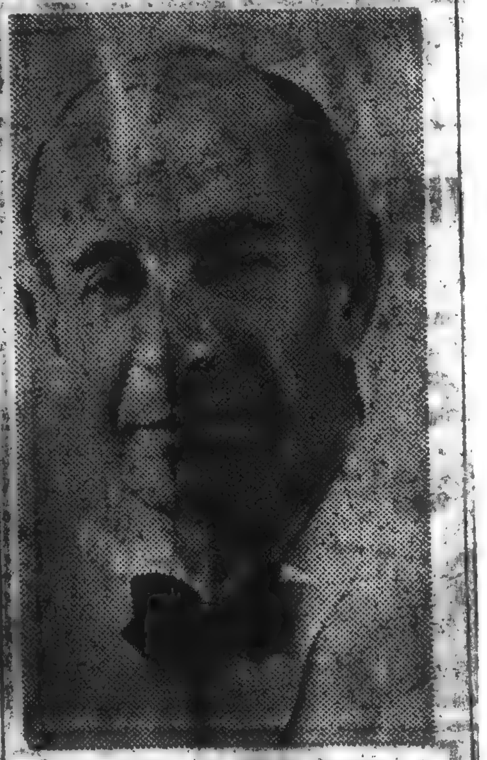
Tanglewood Begins

The Boston Symphony Orchestra will open its summer season at Tanglewood in Lenox, Mass., with three concerts on Friday, Saturday and Sunday, July 2 through 4. The concerts will feature a chamber orchestra made up of members of the Boston Symphony, conducted by the orchestra's music director Erich Leinsdorf. On Friday and Saturday, in concerts devoted to the music of Mozart, pianist Malcolm Frager will be the soloist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUN 25 1965

Berkshire Music Festival To Open at Tanglewood



ERICH LEINSDORF
Berkshire Conductor

The 28th season of the Berkshire Music Festival will open with two weekends of three concerts each, July 2, 3 and 4 and 9, 10 and 11 at Tanglewood, Lenox, Mass. Erich Leinsdorf will conduct the six concerts given by a chamber orchestra consisting of members of the Boston Shmphony Orchestra.

* * *

MUSIC FOR the first weekend will be by Mozart for the first two concerts, and Beethoven, Haydn and Mozart at the July 4 concert.

Malcolm Frager, pianist will be the soloist for the July 2 and 3 programs and Claude Franck will be guest pianist for the July 4 program with other soloists including Joseph Silverstein, concertmaster, and Burten Fine, principal viola of the orchestra and Boston Syphony Chamber Players — Silverstein; Jules Eskin, cellist; Ralph Gomberg, oboe; and Sherman Walt, bassoon.

Friday and Saturday programs at Tanglewood open at 8 p.m. and Sunday at 2:30 p.m.

* * *

THE JULY 2 program will include "Piano Concerto number 9 in C major, K. 415; and Symphonies "number 33, K. 319" and "number 28, K. 504," all Mozart.

The all-Mozart program of July 3 will include "Piano Concerto Number 8 in A major, K. 414," "Divertimento in B flat, K. 287" and "Symphony Number 399 in E flat, K. 543."

The July 4 afternoon program will include "Piano Concert number 1 in C major," Beethoven; "Sinfenia Concertante," Haydn; and "Sinfenia Concertante, K. 3644," Mozart.

The first open rehearsal of the season for the benefit of the orchestra's pension fund will be held July 3 at 10 a.m. All open rehearsals are on Saturday mornings with the exception this year of the final one, which for Aug. 19 at 4 p.m. for "Lehengrin" weekend.

Ticket information for all Tanglewood events may be obtained by writing or calling the Festival Ticket Office, Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, June 27, 1965

The Boston Symphony Orchestra returns Friday for another summer at Tanglewood. The initial weekend's offerings will be primarily Mozartean, with a pinch of Haydn and a dash of Beethoven added.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUN 27 1965

ERICH LEINSDORF, music director of the Boston Symphony Orchestra, who will open the Berkshire Festival at Tanglewood, Lenox, Mass., on Friday evening.

Buffalo. Evening News June 26, 1965

Opening of Berkshire Festival To Feature Noted Young Pianists

ERICH LEINSDORF
Has New Festival Ideas

CONDUCTOR Erich Leinsdorf of the Boston Symphony Orchestra opens the Berkshire Festival in Tanglewood, Mass., next week-end with programs featuring two outstanding young pianists.

In All-Mozart programs, Malcolm Frager will be soloist Friday evening in the Concerto K415 in C, Saturday evening in the Concerto K414 in A.

Pianist Claude Frank will perform the Beethoven Concerto No. 1 at the following Sunday afternoon, with orchestra soloists in Sinfonia Concertantes of both Haydn and Mozart.

Beginning in late July, there will be appearances by guest conductors Eleazar de Carvalho, Jean Martinon, Charles Munch, Seij Ozawa and Leopold Sotkowski.

* * *

AMONG SOLOISTS this year will be violinist Isaac Stern, cellist Leonard Rose, pianists Van Cliburn, Eugene Istomin and Rudolf Serkin, singers Jerome Hines, Rita Gorr, Charles Bressler and many others.

The Berkshire Music Center introduces its 25th season tomorrow afternoon with traditional Opening Exercises in the Tanglewood Theater, principal address by Mr. Leinsdorf.

The widely performed "Alleluia" of Randall Thompson, composed for the first center opening in 1940, will be conducted by composer Thompson at the conclusion of tomorrow's ceremonies.

The Tuesday evening chamber music series will include appearances by the Kroll Quartet, Boston Symphony Chamber Players, violinist Joseph Silverstein and harpsichordist Igor Kipnis, Lenox Quartet and a special program Aug. 17, "Music of Aaron Copland," American composer who is chairman of studies.

* * *

PROGRAMS on Wednesday and Thursday evenings will include performances by the Berkshire Music Center Orchestra, Fromm Foundation contemporary music concerts, a special Boston Pops Concert under Arthur Fiedler, July 28, for the pension fund, and a "Gala Evening" with outstanding soloists, Aug. 11, a benefit for the music center.

A special panel, "Aid to the Arts in Amercia," will be held tomorrow afternoon at 5, following the center exercises. It will include Roger Stevens, Presidential Assistant for the Arts; Senator Edward M. Kennedy, soprano Phyllis Curtin, Henry B. Cabot, president of the Boston Symphony Orchestra Society, conductor Leinsdorf and Victor Babin, director of the Cleveland Institute of Music.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, June 26, 1965 047

MALCOLM PRAGER, pianist, will perform Mozart's Piano Concerto No. 9 in C, K. 415 with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting, on Friday evening, July 2, at Tanglewood's Berkshire Festival, Lenox, Mass. The program will also include Mozart's Symphony No. 33 in B flat, K, 319, and Mozart's Symphony No. 28 in D, K, 504. Mr. Frager will also perform Mozart's Piano Concerto No. 8 in A, K 414 with the Boston Symphony on Saturday evening, July 3. The Saturday program will also include Mozart's Divertimento in B flat, K. 287 and Mozart's Symphony No. 39 in E flat, K. 543.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUN 27 1965

Orchestra To Begin Berkshire

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts next weekend.

The orchestra first performed in the Berkshires at the Vanderbilt estate, Holmwood, in 1936 before moving to Tanglewood, its permanent summer home, in 1937 where concerts have been given each summer save two during World War II.

The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the orchestra. Music Director Erich Leinsdorf will conduct all six concerts.

The first two will be devoted to music of Mozart, with Malcolm Frager as soloist for the Friday and Saturday programs. For Friday's opening concert, in the Tanglewood Music Shed, Mr. Frager will play Mozart's Piano Concerto No. 9 in C major, K. 415; Mozart's Symphony No. 33, K. 319, and Symphony No. 38, K. 504.

Saturday, Mr. Frager will play the Piano Concerto No. 8 in A major, K. 414. This concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543, also by Mozart.

Next Sunday's program will have as soloists six members of the Boston Symphony Chamber Players.

Claude Frank, guest pianist with the players, will perform Beethoven's Piano Concerto No. 1 in C major with Mr. Leinsdorf and the orchestra. Joseph Silverstein, concertmaster; Jules Eskin, principal cellist; Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, will be heard as soloists in Haydn's Sinfonia Concertante.

The concluding work will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton Fine, principal viola, as soloists.

All evening events will begin at 8 p.m. The orchestra's Sunday afternoon concerts will begin at 2:30. The first open rehearsal of the season for the benefit of the Orchestra's pension fund will take place Saturday at 10 a.m.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUN 27 1965

Tanglewood Opening Friday

The 28th Berkshire Festival will open Friday in the 6000-seat Music Shed at Tanglewood, the Boston Symphony's Summer home for eight weeks.

July 2-11, will be devoted to works for chamber orchestra of the baroque and classical periods. Erich Leinsdorf will conduct the six concerts on the two week-ends.

The music begins evenings at 8 and Sunday afternoons at 2:30, through Aug. 22.

The first two concerts will be devoted to Mozart with Malcolm Frager as soloist for the Friday and Saturday programs. At Friday's opening concert, Frager will play Mozart's Piano Concerto No. 9 in C major, K. 415. Also to be heard will be Mozart's Symphony No. 33, K. 319 and Symphony No. 38, K. 504.

For Saturday's concert Frager will play the Piano Concerto No. 8 in A major, K. 414. Also heard will be Divertimento in B flat, K. 287 and the Symphony No. 39 in E flat, K. 543.

Next Sunday's program will have as soloists six members of the Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber Players, will perform Beethoven's Piano Concerto No. 1 in C major with Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster; Jules Eskin, principal cellist; Ralph Gomberg, principal oboe; and Sherman Walt, principal bassoon, will be soloists in Haydn's Sinfonia Concertante. The concluding work will be Mozart's Sinfonia Concertante, K. 364 with Silverstein and Burton Fine, principal viola, as soloists.

In addition to the six chamber orchestra concerts the festival will feature all of the Beethoven concertos and that composer's other works for solo instrument and orchestra.

An uncut concert version of Wagner's "Lohengrin" will be given during the final week of the Berkshire Festival with one act scheduled for each of the last three concerts on Aug. 20, 21 and 22.

Guest conductors this Summer include Charles Munch, retired music director of the Boston Symphony, July 30, Aug. 1; Seiji Ozawa, who will conduct the orchestra's concert of July 25 in honor of Serge Koussevitzky (1874-1951) and the 25th anniversary of the Berkshire Music Center; Jean Martinon, music director of the Chicago Symphony, Aug. 7, 8 Eleazar de Carvalho, musical director of the St. Louis Symphony, Aug. 13; and Leopold Stokowski, music director of the American Symphony Orchestra, Aug. 15.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUN 29 1965

Berkshire Festival Opens Friday At Tanglewood

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts next weekend (J 2, 3, 4). The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct all six of these concerts.

In addition to the six chamber orchestra concerts, the Festival will feature all of the Beethoven concerti and that composer's other works for solo instrument and orchestra. An uncut concert version of Wagner's "Lohengrin" will be given during the final week of the Berkshire Festival with one act scheduled for each of the last three concerts on Aug. 20, 21 and 22. Guest conductors this summer include Charles Munch, retired music director of the Boston Symphony, Jul, 30, Aug. 1; Seiji Ozawa, who will conduct the orchestra's concert of July 25 in honor of Serge Koussevitazy (1874-1851) and the 25th anniversary of the Berkshire Music Center; Jean Martinon, music director of the Chicago Symphony, Aug. 7, 8; Eleazar de Carvalho, musical director of the St. Louis Symphony, Aug. 13; and Leopold Stokowski, music director of the American Symphony Orchestra, Aug. 15.

The first wto concerts of this summer's Festival will be devoted to the music of Mozart with Malcolm Frager as soloist for the Friday (July 2) and Saturday (July 3) programs. For Friday's (July 2, 8 p. m.) opening concert in the Tanglewood Music Shed, Mr. Leinsdorf has invited Mr. Frager to play Mozart's Piano Concerto No. 9 in C major, K. 415. Also to be heard at this concert will be Mozart's Symphony No. 33, K. 319 and Symphony No. 38, K. 304.

For Saturday's (July 3, 8 p. m.) concert, Mr. Frager will play the Piano Concerto No. 8 in A major, K. 414. This concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543 also by Mozart.

Next Sunday's (July 4, 2:30 p. m.) program will have as soloists six members of the newly formed Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber players, will perform Beethoven's Piano Concerto No. 1 in C major with Mr. Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster; Jules Eskin, principal cellist; Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, all of the Boston Symphony Orchestra, will be heard as soloists in Haydn's Sinfonia Concertante. The concluding work on next Sunday's program will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton Fine, principal viola of the Boston Symphony Orchestra as soloists.

Tanglewood patrons are reminded that all evening events this summer will begin at 8 p. m. The Boston Symphony Orchestra's Sunday afternoon concerts begin at 2:30 p. m. The first open rehearsal of the season for the benefit of the Orchestra's Pension Fund will take place next Saturday (July 3) at 10 a. m., the regular starting hour for all open rehearsals. Because of the "Lohengrin" weekend at the conclusion of the Festival, the open rehearsal for the eighth week of the Tanglewood season will be held on Thursday, Aug. 19, at 4 p. m. Ticket information of all Tanglewood events may be obtained by writing or calling the Festival Ticket Office, Tanglewood, Lenox.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUN 27 1965

From the Berkshires

The Hills Are Alive with the Sound of...

By PHILIP T. WALTERS

LOOK WEST to the hills and there is an eastern neighbor preparing for your arrival. The Boston Symphony Orchestra will open the gates to its summer home, Tanglewood, in Lenox, Mass. on Friday.

And while that famous of American music festivals remains the magnetic center of the summertime Berkshires, the hills will be alive with the sound of music, drama, art, dance and more music, expected to lure more and more ocean-goers inland.

Providence in fact is closer by car to Lenox than New York City is. The new 65 mile an hour speed limit on the Massachusetts Turnpike and better secondary roads put Berkshire County less than two and a half hours from downtown Providence.

This may tamper with tradition, for the Berkshires, Manhattan's summer extention, tried two centuries ago to get itself annexed to New York. But it opens exciting summer possibilities to Rhode Islanders.

Erich Leinsdorf, in his third summer as director of Tanglewood, is introducing new influences within the established festival framework. Contemporary music will be given prime attention for four days in August. And Leinsdorf's acknowledged love for Beethoven's music will also have a stronger influence than in seasons past.

By special release, the Williamstown Summer Theater will offer Arthur Miller's autobiographic "After the Fall." While at the same time, Nikos Pascharopoulous, Yale's directing teacher and executive director of the summer theater, has scheduled plays by Shaw, Edward Albee, Tennessee Williams, England's Peter Shaffer and, of course, Anton Chekov.

Unable to let the leaves fall without due homage to Chekov, Mr. Pascharopoulous will offer "Three Sisters" the last week in July. "Pal Joey" will be the closing show.

The experimental scheduling of intertwining shows, staging more than one play a week and repeating them in a different order in following weeks, has been dropped, in favor of the traditional one show per week. The season opens Friday with "Arms and the Man." The box office is Box 758, telephone 458-8146.

The Berkshire Playhouse, a granddaddy of summer stock theaters, is under new management this year. House lights will dim tomorrow night for Viveca Lindfers in "The Threepenny Opera." "A Funny Thing Happened on the Way to the Forum" and "Carnival" are slated for later in the summer. The ticket number is Stockbridge 298-5536.

For those who prefer their jazz and folk music in a nonfestival atmosphere, the Berkshire Music Barn in Lenox, offers both under a tent in what used to be the stables of a famous Lenox summer estate. The Modern Jazz Quartet will sound the first notes next Sunday, and from then on it will be folk music on Saturday afternoon and jazz on Sunday. The schedule is still tentative.

Ted Shawn's Jacob's Pillow Dance Festival in Becket is packed with premieres. The Nederlands Dans Theater (Dutch Ballet) will make their U.S. debut July 13 in the hillside barn. Teaming with Maria Tallchief, Peter Van Dyk will dance in this country for the first time. Myra Kinch will also premiere a new work and the Pillow Dancers will offer two new works with Alonzo Rivera and Christopher Lyall.

The Robert Jeffrey Ballet is billed as "newly formed company, new works, and works new to the U.S.A." The dance season is already one week old and begins Tuesday with Ballet Arts Company, Lisa Czobel and Alexander von Swaine, and Nala Najan. The address is Box 87, Lee, Mass. The telephone is Lee 243-0745.

At Tanglewood, Richard Wagner's three act "Lohengrin" will be given uncut for the first time in the Western Hemisphere according to Leinsdorf. The dates are Aug. 20, 21 and 22. The director has also scheduled the complete works of Beethoven for solo instrument and orchestra, to be played with contrasting works of other composers during the final six weeks of the festival.

Leinsdorf will continue the Tanglewood tradition of opening with two weeks of chamber music concerts. This Friday and Saturday will be devoted to Mozart's work. Sunday, Haydn and Beethoven works will be featured.

Guest pianist Malcom Frager will play Mozart's concertos No. 9 in C (K. 415) and No. 8 in A (K. 414) the first two nights. Claude Frank will be soloist for Beethoven's Piano Concerto No. 1 in C, Opus 15, Sunday. All three pieces are firsts for the shed.

The eight week festival will feature five guest conductors, including Dr. Charles Munch, retired BSO director. There will be 28 guest soloists, three choruses and six chamber music groups. The Boston Pops Orchestra will have its night July 28.

Tickets for the shed are available by mail from Festival Ticket Office, Tanglewood, Lenox, Mass., or by phoning Lenox 637-1600.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JUN 27 1965

AT TANGLEWOOD—Erich Leinsdorf, director of the 25th season of festival concerts, which begin on Friday evening at Lenox, Mass., and will run through Aug. 22.

59

The Washington Post
WASHINGTON, D. C.
D. 438,741 SUN. 536,647

JUN 27 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
WATERBURY, Conn.
Circ. 51,076

JUN 27 1965

Columbus Sunday Dispatch
COLUMBUS, OHIO
SUN. 300,275

JUN 27 1965

TANGLEWOOD FESTIVAL

Mozart Featured In First Two Concerts

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts next weekend (July 2, 3, 4). The orchestra first performed in this region at the Vanderbilt estate, Holmwood, in 1936, before moving to Tanglewood, its permanent summer home, in 1937 where concerts have been given each summer save two during World War II.

The eight-week Berkshire Festival will begin with two weekends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct all six of these concerts.

In addition to the six chamber orchestra concerts the festival will feature all of the Beethoven concerti and that composer's other works for solo instrument and orchestra. An uncut concert version of Wagner's "Lohengrin" will be given during the final week of the festival with one act scheduled for each of the last three concerts on Aug. 20, 21, and 22.

GUEST conductors this summer include Charles Munch, retired music director of the Boston Symphony, July 30, Aug. 1; Seiji Ozawa, who will conduct the orchestra's concert of July 25 in honor of Serge Koussevitzky (1874-1951) and the 25th anniversary of the Berkshire Music Center; Jean Martinon, music director of the Chicago Symphony, Aug. 7, 8; Eleazar de Carvalho, musical director of the St. Louis Symphony, Aug. 13, and Leopold Stokowski, music director of the American Symphony Orchestra, Aug. 15.

The first two concerts of this summer's festival will be devoted to the music of Mozart with Malcolm Frager as soloist for the Friday (July 2) and Saturday (July 3) programs. For Friday's (July 2, 8 p.m.) opening concert in the Tanglewood Music Shed, Mr. Leinsdorf has invited Mr. Frager to play Mozart's Piano Concerto No. 9 in C major, K. 415. Also to be heard at this concert will be Mozart's Symphony No. 33, K 319 and Symphony No. 38, K. 504.

FOR Saturday's (July 3, 8 p.m.) concert Mr. Frager will play the Piano Concerto No. 8 in A major, K. 414. This concert will begin with Mozart's Divertimento in B flat, K. 287 and conclude with the Symphony No. 39 in E flat, K. 543 also by Mozart.

Next Sunday's (July 4, 2:30 p.m.) program will have as soloists six members of the newly formed Boston Symphony Chamber Players. Claude Frank, guest pianist with the Chamber Players, will perform Beethoven's Piano Concerto No. 1 in C major with Mr. Leinsdorf and the Boston Symphony Orchestra. Joseph Silverstein, concertmaster; Jules Eskin, principal cellist; Ralph Gomberg, principal oboe, and Sherman Walt, principal bassoon, all of the Boston Symphony Orchestra, will be heard as soloists in Haydn's Sinfonia Concertante.

The concluding work on next Sunday's program will be Mozart's Sinfonia Concertante, K. 364 with Mr. Silverstein and Burton, principal viola of the Boston Symphony Orchestra, as soloists.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

MUSIC

TANGLEWOOD — **Saturday, July 3:** Boston Symphony Orchestra, conducted by Erich Leinsdorf in a program of Mozart's Divertimento in B Flat, K. 287; Piano Concerto No. 8 in A. K. 414 (Malcolm Frager); Symphony No. 39 in E Flat, K. 543; 8 p.m., Shed . . . Open rehearsal, 10 a.m., Shed . . . **Sunday, July 4:** BSO conducted by Leinsdorf in Hadyn's Sinfonia Concertante in B Flat (Joseph Silverstein, Jules Eskin, Ralph Gomberg and Sherman Walt); Beethoven's Piano Concerto No. 1 in C, Op. 15 (Claude Frank); and Mozart's Sinfonia Concertante in E Flat, K. 364 (Silverstein, Burton Fine); 2:30 p.m., Shed . . . **Tuesday, July 6:** Berkshire Festival Chamber Music Concert: Kroll Quartet, 8 p.m., Theatre . . . **Friday, July 9:** BSO conducted by Leinsdorf in Bach's Concerto in D Minor for Two Violins (Silverstein and Alfred Krips); Haydn's Cello Concerto in C (Eskin); Beethoven's Rondo in B Flat Major (Theodore Lettvin); and Mozart's Symphony No. 35 in D, K. 385, "Haffner" . . . **Saturday, July 10:** BSO conducted by Leinsdorf in Gluck's Orfeo, "The Elysian Fields" (Veronica Tyler and Beverly Wolff with Harvard-Radcliffe Choral Society); Mozart's Concerto in E Flat for Two Pianos, K. 365 (Vronsky and Babin); Bach's Cantata 140, "Wachet auf" (Tyler, Charles Bressler, Thomas Paul and choral society), 8 p.m., Shed . . . Open rehearsal, 10 a.m., Shed . . . **Sunday, July 11:** BSO conducted by Leinsdorf in Bach's Cantata No. 146, "Wir mussen durch viel Trubsal in das Reich Gottes eingehen" (Tyler, Wolff, Bressler, Paul, choral society); Brandenburg Concerto No. 4 in G (Silverstein, Doriot Anthony Dwyer, James Pappoutsakis); and Cantata No. 70, "Wachet! betet!" (Tyler, Wolff, Bressler, Paul, choral society), 2:30 p.m., Shed.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUN 29 1965

Music Notes

By D. E. RITZ

If one is blessed with unlimited energy and time, a car and an unlimited supply of gas, etc., the summertime offers an excellent opportunity not only to be on the go, but to hear an exceptional amount of fine music, to see dance programs and summer theater.

* * *

TANGLEWOOD AT Lenox, Mass., opens this weekend with chamber orchestra concerts on Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m. featuring members of the Boston Symphony under Erich Leinsdorf. Malcolm Frager will be the piano soloist on the Friday and Saturday programs and Claude Frank will be the piano soloist on Sunday afternoon.

* *

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN BAY NEWS
Saturday, July 3, 1965

CAPITAL CITY NEWS BUREAU
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BROOKLYN CANARSIE DIGEST
Sunday, July 4, 1965

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,051

JUL 1 1965

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JUL 3 1965

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JUL 1 1965

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Bee
NEWTOWN, Conn.
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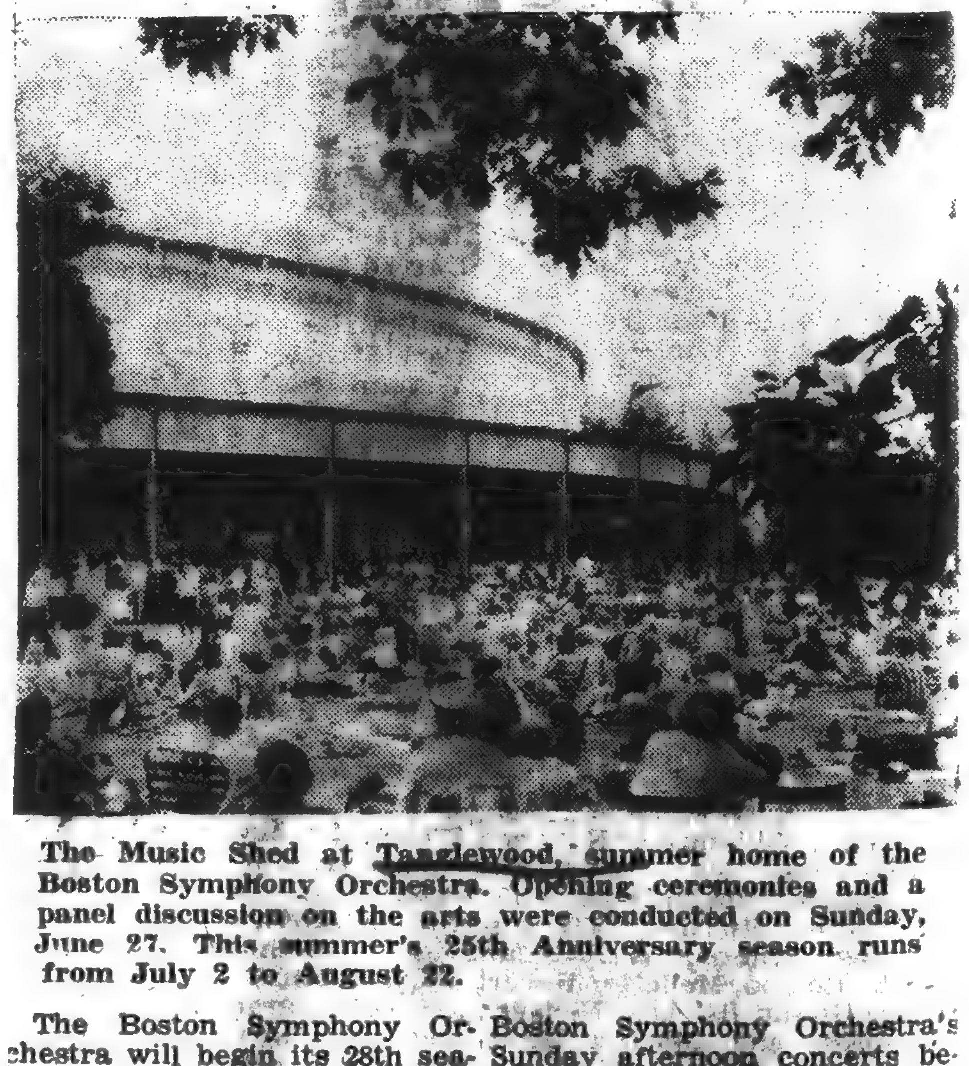
JUL 2 1965

Berkshire Festival



The Music Shed at Tanglewood, summer home of the Boston Symphony Orchestra. Opening ceremonies and a panel discussion on the arts were conducted on Sunday, June 27. This summer's 25th Anniversary season runs from July 2 to August 22.

The Boston Symphony Orchestra will begin its 28th season in the Berkshires with three concerts the week-end of July 2, 3, 4. The eight-week Berkshire Festival will begin with two week-ends of concerts by a chamber orchestra consisting of members of the Boston Symphony Orchestra. Music Director Erich Leinsdorf will conduct.

All evening events this summer will begin at 8 p.m. The Boston Symphony Orchestra's Sunday afternoon concerts begin at 2:30 p.m. The first open rehearsal for the benefit of the orchestra's pension fund will take place Saturday, July 3, at 10 a.m., the regular starting hour for all open rehearsals.

Ticket information on all of the Tanglewood events may be obtained by writing or calling the ticket office, Tanglewood, Lenox, Mass., 01240; telephone 413-637-1600.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

JUN 28 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 202,711

JUN 28 1965

Scholarship Honors Memory of Moss

Ted Visits Northampton To Thank Hospital Staff

By ANTHONY MATEJCZYK

NORTHAMPTON—U.S. Sen. Edward M. Kennedy told 150 staff members of Cooley Dickinson Hospital here Sunday that a permanent scholarship fund will be established at the hospital's school of nursing in memory of Edward S. Moss of Andover.

"It's Wonderful to Be Able to Walk In"

Moss, an aide to the senator, was killed in the plane crash in Southampton last June 19 in which the senator suffered a broken back.

Kennedy returned to the hospital personally to thank the staff for the treatment he received during his 19 crucial days here.

"It's wonderful to be able to walk in," he said.

Dr. Thomas F. Corriden, chief surgeon at the hospital, said his patient "looked fine," but he added, "I got mad when I saw a picture of him on a horse in Spain with his brace on."

Kennedy, accompanied by his wife, Joan, smiled. "I came up to the conference room," he said, "to find out where Dr. Corriden held all those press conferences I was reading about."

(Continued on Page Five)

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Birnie

Tanglewood looks spacious to the early birds among concertgoers, but within a few minutes they'll be happy to have escaped the mainstream. The annual music festival opened July 2 for its eight-week season.

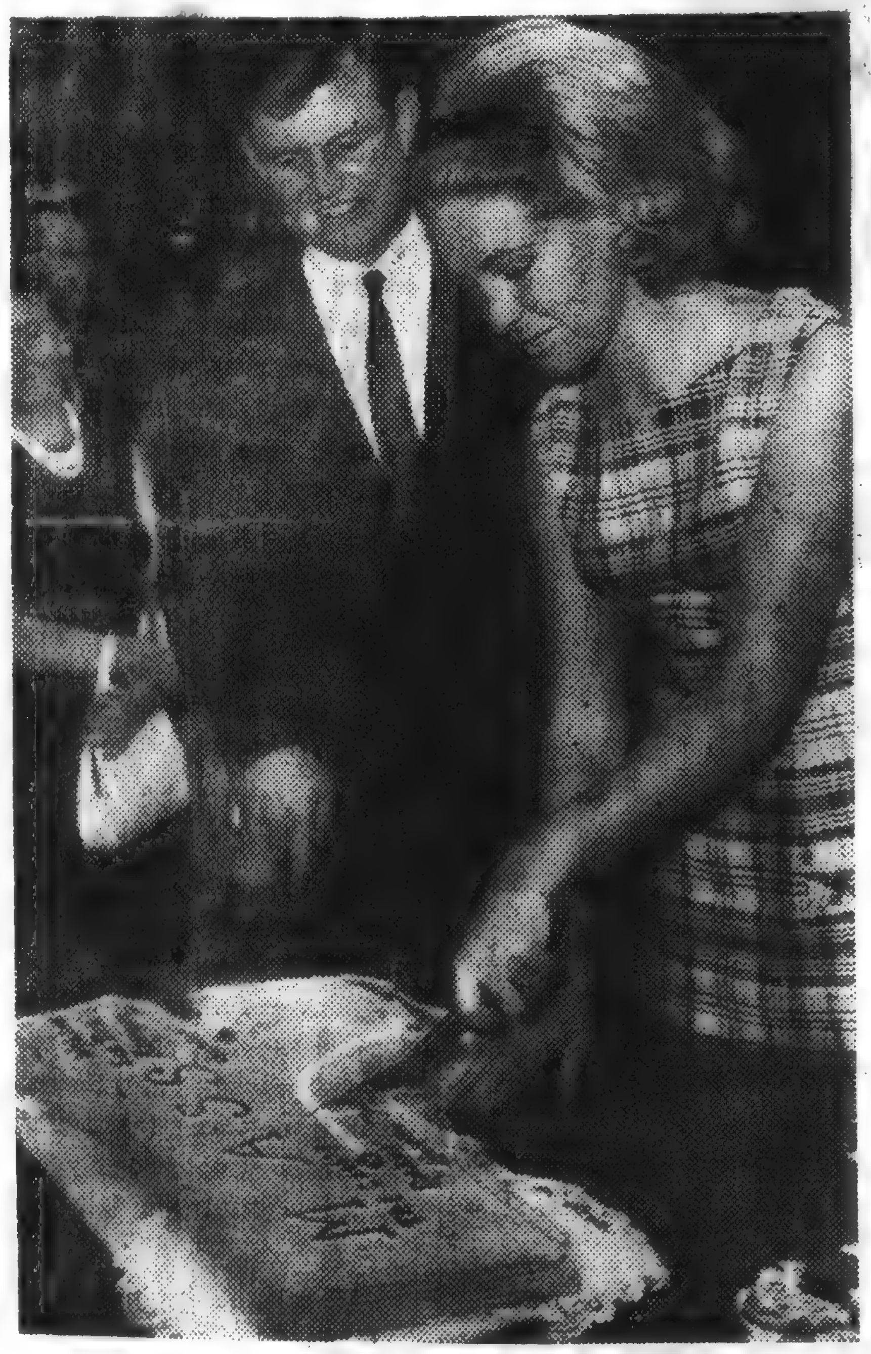
Globe

Ted Visits Northampton to Thank Hospital Staff

(Continued from First Page)

3

The nurses and doctors presented Kennedy with a cake baked in the shape of Massachusetts,



(UPI Telephoto)

RETURN VISIT—Sen. and Mrs. Edward M. Kennedy returned to Cooley Dickinson Hospital, Northampton, Sunday for a reception a year after a plane he was in crashed and he was taken severly injured to the hospital for treatment. Above, Mrs. Kennedy cuts a cake made by hospital personnel.

fringed with green frosting and punctuated with cherries marking the hospital, Hyannis Port and Boston with a white frosting road between the latter two points.

It was lettered: "Welcome Senator Kennedy."

During his brief, mostly jovial talk wth the staff Kennedy said he expects to wear his brace and carry his cane for about a year.

But it was not entirely a day for lightness.

After arriving at Barnes Airport in nearby Westfield at 7 p.m. Kennedy, accompanied also by two aides, was driven the 10-minute ride to the apple orchard in Southampton where the crash occurred. Visibly shaken by the site, he remained there for 20 minutes.

The crash also claimed the life of the pilot, Edwin T. Zimny. Kennedy was flying from Washington to the Massachusetts Democratic convention at Springfield when the plane plunged to earth.

Also injured in the crash was U.S. Sen. and Mrs. Birch Bayh, of Indiana.

TALKS TO OWNER

Kennedy talked with Walter Bashista, owner of the apple orchard.

"Did it look like any other apple orchard?" a hospital staff member asked Sen. Kennedy.

"Not for some of us," Kennedy replied solemnly.

When he laid aside his cane prior to formally greeting the doctors and nurses, he said: "This is temporary."

He said it is now possible for him to swim without his back brace but, when asked if he would be able to play touch football, responded:

"I don't think that's prescribed."

ATTENDS OPENING

Earlier in the day, Kennedy had attended the opening of the Berkshire Music Festival at Tanglewood.

Kennedy joked that he also came back to find out if Miss Louise Madden, of Amherst, his day nurse here during his recovery, had cast her ballot for his re-election. Miss Madden is a Republican.

Also on hand for the event was Miss Louella Hennessey, the Kennedy family nurse, who recently was graduated from Boston College School of Nursing and Edward Martin, former Kennedy aide and presently public relations director at the NASA center in Cambridge.

Kennedy also read a letter from the Bayhs extending their gratitude to the staff.

One of the nurses confronted Kennedy with a matter of "conflict of interest."

She wanted to know how it developed that Joan scheduled a party at the Kennedy residence in Washington last week on the same night that the famed capitol hostess, Perle Mesta, had also scheduled a party.

Kennedy grinned, taking cane in hand: "That's all for now."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Buses to Tanglewood

Yellow Coach Lines are again running buses to Tanglewood. Leaving one hour before the start of the concerts on Friday and Saturday evenings and Sunday afternoons from Park Square, Pittsfield, the buses will provide round-trip transportation, leaving Tanglewood 20 minutes after the concert. The cost is $1. [illegible]

CUE
NEW YORK, N.Y.
W. 210,159

JUL 3 1965

MUSIC

BERKS[illegible] **FESTIVAL**—[illegible] Tangle[illegible] Concerts by the Boston [illegible] Orchestra in the Music Shed. [illegible] 2:30. Tickets: thru July [illegible] July [illegible]-Aug. 2[illegible]: $3.50-$7. Adm. to the lawn $2.50, on sale two hours before concerts. **Fri. July 2**—Erich Leinsdorf, [illegible] All Mozart Program: Symphony No. 33, Piano Concerto No. 9, **Symphony No. 38.** Soloists: Malcolm Frager, pianist. **Sat. July 3**—Leinsdorf, conductor. All Mozart Program: Divertimento in B flat, Piano Concerto No. [illegible], Symphony No. 39. Soloist: Malcolm Frager. Sun. July [illegible]—Leinsdorf, conductor. Program: Haydn, Sinfonia Concertante in B flat; Beethoven, Piano Concerto No. [illegible]; Mozart, Sinfonia Concertante in E flat. Soloists: Claude Frank, Joseph Silverstein, Burton Fine, Jules Eskin, [illegible] Gomberg, Sherman Walt.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 1 1965

TANGLEWOOD TO OPEN

This week the Berkshire Music Festival opens at Tanglewood with three concerts. On July 2 at 8 p.m. Erich Leinsdorf will conduct three Mozart compositions; the *Symphony No. 33 in B flat;* the *piano Concerto No. 9 in C* with Malcolm Frager as piano soloist. Mr. Frager will also perform Saturday evening as guest pianist in the Mozart *Piano Concerto No. 8*. Other Mozart offerings Saturday are the *Divertimento in B flat;* and the *Symphony No. 39 in E Flat.*

Sunday, July 4, at 2:30 Conductor Leinsdorf will present Haydn's *Sinfonia Concertante in B flat* (featuring musicians Silverstein, Eskin, Gomberg and Walt); Beethoven's *Piano Concerto No. 1 in C* with Claude Frank at the keyboard; and Mozart's *Sinfonia Concertante in E flat* featuring Silverstein and Fine.

Bach Concerts

For the first time since he became Music Director of the Orchestra, Erich Leinsdorf will conduct Bach at Tanglewood on the weekend of July 9. Of this Mr. Leinsdorf said:

"With all due respect to the young Bach enthusiasts who paraded about Tanglewood during the chamber orchestra concerts last year, I was convinced by a performance of the Haydn cantata "Applausus" that Bach was feasible in the Music Shed. It has been my conviction for many years that Bach should be performed with a harpsichord. In the Haydn piece last year we used a slightly amplified harpsichord with the result that the sound of the instrument was undistorted and audible throughout the vast reaches of the Shed. I am pleased to "Bring Back Bach" in the form of three cantatas and works for solo instruments and orchestra for these chamber orchestra concerts. Some Beethoven and Gluck are also scheduled for these concerts."

The Orchestra's Concertmaster, Joseph Silverstein, and Alfred Krips, Assistant Concertmaster will be soloists in Bach's *Concerto in D minor for Two Violins* on July 9. At this concert the Boston Symphony's Principal Cellist, Jules Eskin will be soloist in Haydn's *Cello Concerto* and Theodore Lettvin will be making his Tanglewood debut with performances of Beethoven's *Rondo in B-flat* and *Piano Concerto No. 2*. For the all-Bach concert on July 11 Doriot Anthony Dwyer, Principal flute, James Pappoutsakis, flute, and Mr. Silverstein will play the *Brandenburg Concerto No. 4*.

Mr. Leinsdorf has invited singers Veronica Tyler, Beverly Wolff, Charles Bressler, and Thomas Paul with the Harvard Glee Club and Radcliffe Choral Society to participate in Bach's *Cantatas 70, 140, and 174* to be given on July 10 and 11.

OPENING THE BERKSHIRE FESTIVAL . . . at Tanglewood in Lenox, Mass., on Friday evening, July 2, at 8 o'clock. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will be on the podium ready to conduct the all-Mozart program.

Whitestone Phot

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 4 1965

Berkshire Music Fete

Over the hill from the jazz mecca lies Tanglewood and the Berkshire Music Festival.

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Friday at 8 p.m., Maestro Leinsdorf and his musicians will assay works by all the above-mentioned composers, plus Bach. Next Saturday night, a Bach cantata, a Mozart concerto, and a segment of Gluck's "Orfeo" are programmed.

Schenectady folksinger Liz Getz and other assorted talent will twinkle tonight at the third annual Hootenny in Saratoga Springs. The free affair starts at 6 p.m. in Congress Park.

Also in Saratoga, folksingers Peter, Paul and Mary are due Friday at 8:30 p.m. in Convention Hall. The nationally-popular trio will offer songs old and new for their faithful fans.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Community Events

Public Events

Today

9:00 a.m. — Great Barrington Charity Horse Show.

All day — Firemen's muster. Fireworks at night. Wahconah Park.

10:00 a.m. —Open rehearsal of Boston Symphony Orchestra. Tanglewood Shed.

2:40 and 8:40 p.m. — "Three Penny Opera." Berkshire Playhouse, Stockbridge.

3:00 and 8:40 p.m. — Ballet Arts Company, German modern dancers and Nala Najan. Jacob's Pillow, Lee.

8:40 p.m. — "Arms and the Man." Williamstown Summer Theater.

8:00 p.m. —Mozart concert by Boston Symphony Orchestra. Tanglewood.

Tomorrow

9:00 a.m. — Great Barrington Charity Horse Show.

All day — Firemen's muster. Wahconah Park.

10:00 a.m. — 26th annual holiday horse draw and ox drawing contests. Dinner served at 5:00 p.m. Cummington fairgrounds.

12:00 noon to 8:00 p.m. — Washington Mountain Arts Center exhibition opening. Becket.

2:30 p.m. —Concert by Boston Symphony Orchestra. Tanglewood Shed.

3:30 p.m. — Opening chamber music concert. Cummington School of the Arts.

7:30 p.m. — Chamber music concert by faculty members. Merrywood Music School, Lenox.

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Whitestone Photo

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NEW YORK
Journal American
D. 538,057 SUN. 800,306

JUL 4 1965

TANGLEWOOD—A TRUE FESTIVAL?

By **MILES KASTENDIECK**

THIS WEEKEND MARKS the opening of the 28th Berkshire Festival at Tanglewood, still the major music festival in the East. What will happen after the festival at Saratoga Springs gets under way next Summer is anybody's guess. The Philadelphia Orchestra will then be competing with the Boston Symphony as a Summer attraction within the framework of the American Summer festival; namely, giving symphony concerts in a rural setting.

●

THOUGH the Berkshire Festival has focused its concerts on the works of a single composer at times, the major attraction has been hearing the Boston Symphony under ideal circumstances.

This Summer's festival will differ little from the past with one notable exception. Setting a complete, uncut performance of Wagner's "Lohengrin" for the final week of the Tanglewood season comes close to the true festival idea. Why something similar could not be arranged for other weekends during the eight-week season continues to remain a mystery.

Therein lies the challenge for both Tanglewood and Saratoga. Something having to do with the "true festival idea" should evolve at both places. The popular plan of having chamber orchestra concerts for the first two weeks of the Berkshire Festival and of having programs devoted to Bach and Mozart provided impetus for further festival development. Such concentration did not evidently seem feasible. Highlights such as Beethoven's major compositions for solo instruments and orchestra and musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius offer possibilities never developed into the festival idea.

Thus it is that the music festival in this country tends to miscellaneous concerts sometimes connected by a tenuous thread except for those in other parts of the country devoted only to opera.

Though Erich Leinsdorf is supposedly bringing back Bach to the Berkshire Festival this year, only one of the three concerts next weekend will be exclusively Bach. The programs of Friday and yesterday nights were, however, all Mozart. It is inconsistencies like this and the lack of an overall policy that make the festival indeterminate in character.

●

THIS SUMMER also marks the 25th anniversary of the Berkshire Music Center. In recognition of the event the concert of July 25 will pay tribute to Serge Koussevitzky, whose vision and ambition while music director of the Boston Symphony established this Summer educational center for the advanced study of music. Seiji Ozawa, a student here five years ago, will conduct this program. During the quarter-century the Center has guided more than 5,300 young musicians.

Interestingly the name of Eugene Ormandy, a guest conductor during the last two Summers, is absent from this year's line-up. He will, of course be conducting the Philadelphia Orchestra at Saratoga next year. Whether he has any "true festival ideas" in mind remains unknown at the moment.

Miles Kastendieck reviews musical events in weekday issues of The Journal-American.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Play Review

Opening at Tanglewood

By JAY C. ROSENFELD

THE OPENING concert of the Tanglewood season last night was marked by a tight, crisp program of Mozart played with keen and brisk discipline.

Leinsdorf played the 13th piano concerto, in C, K.415, between two of the symphonies, No. 33, B Flat, K.319, and No. 38, the "Prague," D Major, K.504. Mozart never wrote symphonies for a large orchestra. The early one last night uses only oboes, bassoons and horns in addition to the strings; the one which closed the program adds flutes, trumpets and tympany. The piano concerto uses a few scattered reeds but the composer specified that he thought the strings would suffice if one chose to dispense with the winds.

* * *

MOZART HAD a penetrating insight into human nature. He could write something on the spot and adapt it to the audience for which it was intended. For instance, he stated, in speaking of this piano concerto, that there were "passages from which connoisseurs would derive satisfaction but it was written so the less learned could not fail to be pleased." Malcolm Frager, who has proved his mettle to Tanglewood audiences with more ponderous material, showed last night that he can also use the keyboard for lyric and tonal beauty on the plane Mozart requires. He seemed to be having real relaxed fun and he conveyed that mood to his enthusiastic audience.

* * *

LEINSDORF'S Mozart seems to be the result of thorough analysis upon which he then builds a musically symmetrical structure. The B Flat was clear and transparent, except for a muddy descending arpeggio in the very initial bar and each time that idiom recurred, but its predictability drained away a bit of expectancy. The contrasts are patent, the nuances subtle, but there was not yet midseason sparkle nor gratifying intonation in the strings.

The B Flat symphony is full of gusto and the minuet is a rollicking old German Landler.

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Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 3 1965

28TH SEASON

Tanglewood Hears Frager Play Mozart

By JOHN F. KYES
Gazette Music Critic

LENOX — The Berkshire Festival at Tanglewood opened its 28th season of concerts last night in the Music Shed with an all-Mozart program featuring Malcolm Frager, St. Louis-born pianist, in the Concerto No. 9 and Symphonies Nos. 33 and 38 by ensembles of 45 to 50 members of the Boston Symphony Orchestra.

Erich Leinsdorf will conduct a Mozart concert tonight at 8, with Frager playing the 8th Concerto, and the orchestra the 39th Symphony. The novelty will be Divertimento for Strings and Two Horns.

Gazette Review

Sunday at 2:30 Claude Frank will play the Beethoven Piano Concerto No. 1, and various first-desk men as soloists with the orchestra in Sinfonia Concertantes by Haydn and Mozart.

Cold Limits Audience

Last night's audience of 4,317 was enthusiastic but its numbers limited by the coolness of the evening.

Frager's approach to Mozart is one of fluency and sensitivi He seemed completely one w Leinsdorf in purpose and ea of execution. The Piano Concerto No. 9 in C major, K.415, has a grandiloquent orchestral introduction, but the following repartee between piano and ensemble revealed nice balances . . . and the conductor secured the most elegant hushed quality from the orchestra when it was needed.

The tenderness of the second movement did not detract from its purity of form and phrasing; nothing in the evening was mawkish, nothing boring.

The cadenza in the first movement was impressive but that in the second was far more dazzling in a delicate and yet deeply felt way.

Mozart's 33rd Symphony

The 33rd Symphony in B flat major, K.319, is an openhearted, friendly work. Leinsdorf provided the listener with virtuosic results: flexible, clean phrasing, and intensely articulate tossing of themes between choris. In the beginning of the "Andante," the orchestra eased into phrases with scarcely a consciousness of a beat, simply a creation of lovely sound. The "Menuetto" was pleasantly accented and contrasted. The triplets of the finale, though rapid, were never blurred.

Symphony No. 38 in D major ("Prague" K. 504, is a more pretentious work, with a slow gigantic introduction of premonitory chords. Leinsdorf painted moods without bombast, and moved graciously into the following assured atmosphere of the "Allegro." His handling of the "Andante" refuted any idea that Mozart's music is of form only. The finesse of the playing was indescribably aristocratic, yet of the heart. In the final "Presto," in spite of the length of the movement, the feeling was still one of freshness and charm.

The Evening Gazette Wor

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Morning Globe
BOSTON, Mass.
Circ. 202,711

JUL 3 1965

Tanglewood—I

Frager Plays Mozart As Festival Opens

By MICHAEL STEINBERG

LENOX—The twenty-eighth Berkshire Festival at Tanglewood opened Friday night with a Mozart program played by the Boston Symphony, conducted by Erich Leinsdorf and with Malcolm Frager as piano soloist. Frager played the very unjustly neglected C Major Concerto, K. 415, an uncommonly spacious, inventive, and in every way extraordinarily beautiful work. "Extraordinarily beautiful" is also the appropriate phrase with which to characterize Frager's remarkable playing.

His playing is marvelously Mozartean, alive, that is, to the ever amazing amalgam of wit, pathos, and ear, that makes Mozart's music what it is. Everything that happens is a surprise, a surprise produced by an unexpected darkening of the harmony, a rhythmic elision, the entrance of a new instrument in the orchestra, a change of hand position in the piano, or something of that sort. And Frager, with the clear articulation of his playing, its forward-pressing variety, the care with which he matches and modulates his tone according to what is happening, shows his awareness of all these miracles. His performance of the concerto was a great one, because it made it possible for the audience to be aware of them as well, as in spirit he virtually taught the work to us.

The most treasurable aspect of Frager's playing is the vocal quality behind his passionate, yet unfailingly elegant, phrasing of lyric melody. Another is the imaginative and therefore always functional handling of the cadenza and fantasia-like sides of the music. But this was merely the most obvious externalization of Frager's feeling for the sense of adventure and exploration in Mozart's music.

There were in Frager's playing a few less fortunate moments, some unhappy experiments in phrasing and some rushed rhythms, but these blemishes were quite insignificant in the context of his impressively mature and musical conception and the virtuosity that is at its service.

The orchestral portion was sometimes disconcertingly sloppy, and at no point was it really well integrated with the solo playing. It was, to be sure, the sort of playing that would be adequate under most circumstances, but as framework for the remarkable things Frager was doing it was mostly disappointing.

Frager's point-to-point perceptiveness about Mozart's way of composing was in great contrast to the undeveloping and extremely tedious playing of the notes that the Boston Symphony produced for Leinsdorf in the lovely B Flat Symphony, K. 139. And for that matter the smooth uninflected playing was in itself in striking contrast to the personal extravagances in Leinsdorf's corybantic pantomime and ecstatic mugging.

The concert ended with the Prague Symphony, K. 504, like the B Flat, a repeat from the Winter season.

The attendance at this first concert was 4317.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 3 1965

Musicians Match Elegance Of Lush Tanglewood

By R. C. HAMMERICH

LENOX — There were quiet words of jealousy overheard among some of the 4317 music lovers who were admiring the lush lawns of Tanglewood Friday night before the opening concert of the Boston Symphony Orchestra's 28th Berkshire Festival.

It Is a Secret

But the groundskeepers were keeping their methods mum. How the water shortage has been circumvented at Tanglewood is a well-protected secret.

Less of a secret is the manner in which the orchestra matched the elegance of the surrounding greenery.

Under Erich Leinsdorf's direction Friday, the large 51-member chamber-orchestra (some of the orchestra members are playing esplanade concerts in Boston) opened the season in traditional fashion with a Mozart program. First was the Symphony No. 33 (K. 319), then the Piano Concerto No. 9 (K. 415) with Malcolm Frager, soloist. After intermission came Symphony No. 38, Prague (K. 504).

The Focal Point

Frager, of course, was the focal point. He is a young virtuoso with taste, and was making his third appearance as a Berkshire Festival soloist. His view of Mozart Friday seemed, in retrospect, more relaxed and more romantic than it did on the same stage a year ago.

He opened the concerto with a deliberate kind of grace, and although he held his volume rather level throughout, offered a wide variance of timing. It was as if he was combining classical dynamics with romantic rubato, and it resulted in an interesting if somewhat unorthodox stylistic atmosphere.

The purists may have objected, but the music was nice.

Frager's first several measures were slightly marred by what seemed to be a stiffness of fingers, but it did not last long. His technical command of the trills and frills and lacy filigree so important to Mozart's pianism became secure and exact.

Before and After

Before and after the concerto, Leinsdorf drew from the orchestra the kind of warm, precise fluidity one has come to expect when it deals with the 18th Century Germanic sound. The tone was silken and velvety, the articulation immaculately neat and tidy, every note in place, and the lyricism could hardly have been more liquid.

What's more, even with all the elements of the best of the regular Germanic sound, there was a touch of unaccustomed sweetness in the early movements of the Prague symphony—a kind of bonus which took the music out of the realm of "first-rate" into the classification of "special."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 3 1965

Whitestone

TANGLEWOOD GUESTS at last night's concert included Gov. Volpe (left) and Mrs. Volpe. They are shown being greeted by Erich Leinsdorf, music director of the Boston Symphony Orchestra. The Volpes are spending the weekend in the Berkshires.

Gov. Volpe To Appear in Parade Monday

Gov. Volpe is in the Berkshires for a weekend of golf. And if he doesn't get too tuckered, he'll participate in Pittsfield's 4th of July parade Monday.

The governor and Mrs. Volpe are at the Curtis Hotel as guests of the owner, George A. Turain, an old friend of the chief executive.

Yesterday Gov. Volpe played golf at the Pittsfield Country Club and he has rounds scheduled for tomorrow morning and afternoon at greens in Dalton and Pittsfield. Last night he attended the concert at Tanglewood.

Tonight he will be a dinner guest of Congressman and Mrs. Silvio O. Conte at their Onota Lake residence.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

JUL 3 1965

Tanglewood Opener

TANGLEWOOD SOLOIST MALCOLM FRAGER
. . . outdoor Mozart-exclusive

By Peter M. Knapp

LENOX — In weather as cool and clear as one of Mozart's allegros, the 1965 Berkshire Music Festival opened last night at Tanglewood.

A smallish gathering of 4,317 heard Erich Leinsdorf and the Boston Symphony perform works of the Salzburg master, appropriately with a cut-down orchestra (It's only half an orchestra, someone groused). Like two bookends, there were the Mozart Symphonies No. 33 in B Flat, K 319, and No. 38 in D, K 504, the "Prague," to open and close the concert. In between, Malcolm Frager returned to the Berkshires for the Piano Concerto No. 9 in C, K 415.

Overall, it was a delightful evening, with the orchestra gracefully essaying the familiar enchantments of the two symphonies, and the less well-known discoveries of the concerto. The ensemble work, except for a few blemishes, was exemplary, but one wishes Mr. Leinsdorf would use less ballast in his double-basses, which make some of the string work bottom-heavy. One detected, too, somewhat more of an echo than usual in the acoustics of the shed.

The two symphonies provide built-in contrasts, the B Flat showing off Mozart's elegance and wit, the D Major reflecting the somber mood of the "Don Giovanni" period.

The former went uncommonly well, with the bubbling humor of the finale recalling Haydn. And the ungainly skips of the latter added minuet like a peasant dance from the Austrian provinces.

"The Prague" seemed less comfortable, particularly in the opening section. Here, much of the mystery and the harmonic subtleties seemed swept away by Mr. Leinsdorf's brusque run-through, and the dramatic contrast between the adagio and the following allegro less forceful. In the allegro, Mr. Leinsdorf leaned heavily on the sonority, particularly the brasses, making it quasi-Beethoven. The other movements were more in style, though.

Mr. Frager's way with the eccentric C Major concerto reinforced his reputation as a refreshing interpreter of Mozart. He had a curious material to work with, for the K 415 is chock-full of musical perversities.

It opens with a series of fanfares and curious umbulations, provides for plenty of display (a cadenza for each movement), and concludes with surprising alterations in tempo. The rapid figurations of the rondo in the finale abruptly shift into adagio at two points — the second time to a mocking and flippant version of the theme, as if Mozart were tweaking his listener's conventionalities.

Mr. Frager as usual brought forth a firm, ringing sound and a sharp sense of melodic line. Along the way, he showed that Mozart can be delicate without being feminine, virile without being massive.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

JUL 3 1965

Mozart at Tanglewood— Everything But the Sparkle

TANGLEWOOD

Lenox, Mass.
Boston Symphony Orchestra, Erich Leinsdorf, conducting, with Malcolm Frager ,pianist.
Symphony No. 33 in B flat, K. 319; Piano Concerto No. 8 in A, K. 414; Symphony No. 39 in E flat, K. 543. . . . Mozart.

By William Bender

LENOX, Mass.

Like some of his other recent work, Erich Leinsdorf's Mozart is masterful in its attention to every deail andt o external sculpture. Yet it often misses the heart of the matter.

His growing predilection for control and calculated effect, at the sacrifice of spontaneity and emotion, dominated last night's all-Mozart program, opening another Berkshire Festival by the Boston Symphony.

The great "Prague" Symphony had everything—beautifully molded phrases, careful balances, gorgeous string and wind tone, and, above all, clarity. Everything, that is, except drama—and this is dramatic music—and the sort of excitement that takes one's breath away.

Slow tempos play a part in Leinsdorf's Mozart, although this really isn't the problem. The problem is that the flow of the music never really gains any momentum, or cumulative force.

As it happened, Leinsdorf's leisurely approach was ideal for the sunny K. 319 in B flat, and his fondness for making all the repeats worked a lot better in this lighthearted score than one might have imagined. And the solo work by the woodwinds and the horns was pure magic.

But the C major Concerto, K. 415—which the Boston Symphony regards as No. 9 but which we generally know as No. 13 (those four early works whose originality is doubtful, you know)—really needed more sparkle.

Despite an unusual and interesting use of rondo form in the last movement and the martial character of the first, it is on the whole minor stuff and did not benefit by being heavy-footed.

Malcolm Frager, that fine young American pianist, turned his phrases neatly, was imaginative in his use of cadenzas, and made gorgeous sounds at all times. But he was unable to overcome the torpor of the thing.

For some years the Berkshire Festival has chosen to open its eight-week season with Mozart, and in line with that policy there will be more Mozart tonight and tomorrow afternoon.

Next weekend Mr. Leinsdorf will lead his first Bach at these concerts, including three cantatas.

If the clear, cool and sunny weather holds up, this should be another great year for Tanglewood. It promises as much musically, as well. Mr. Leinsdorf and a roster of top soloists will offer all of Beethoven's works for solo instrument, including the Choral Fantasia, and will conclude things the weekend of Aug. 20-22 with the complete "Lohengrin," done one act at a time.

The attendance last night was 4,317.

rerun

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

JUL 5 1965

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Boston Symphony Orchestra Features Music of Masters

By EDGAR S. VAN OLINDA

The Muse of Euterpe descended upon the Berkshires over the weekend for the opening triad of concerts by the Boston Symphony Orchestra under the musical direction of Erich Leinsdorf, making his third season as mentor of the Tanglewood Music Festival and the third in line of succession to Serge Koussevitzky and Charles Munch.

The dapper Mr. Leinsdorf, showed no staleness after his arduous duties in Symphony Hall, and his guest appearances during the concert season.

Following Tanglewood precedent, the program was devoted to the music of Mozart, Haydn and Beethoven, with the added stimulus of the magnificent piano playing of Molcolm Frager, for his third successive annual appearance at the festival, Friday and Saturday evenings when he was heard, respectively, in the Mozart Concertos, No. 9 and No. 8.

For the two evening concerts, the smaller orchestra presented two Mozart symphonies, Nos. 33 and 39. On Sunday afternoon, the ensemble segued to Haydn and Beethoven, with Claude Frank giving a magnificent performance of the Beethoven Concerto, No. 1. Concertmaster, Silverstein, and Messrs. Eskin, Gomberg and Walt, first chair oloists, presented a beautifuly-integrated reading of Haydn's "Sinfonia Concertante."

For the final work of Sunday fternoon's concert, Mozart's "Sinfonia Concertante" for vion and viola with the orchestra eatured Mr. Silverstein, conertmaster, and Burton Fine, ew occupant of the first viola hair, for a display of musical reworks which found great vor with the large audience.

The seal of approval by the ommonwealth of Massachusets for the Berkshire Music estival was contributed by ov. John A. Volpe and the nembers of his domestic and ubernatorial family who ocupied a box as guests of Mrs. erge Koussevitzky.

AL CITY NEWS BURE
ALBANY. N.Y.
NEWSPAPER
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ALBANY TIMES UNION
Monday, July 5, 1965

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JUL 3 1965

AT BERKSHIRE FESTIVAL

Efficient Mozart

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 3.—Erich Leinsdorf opened the 28th Berkshire Festival concerts with a Mozart program last night. The orchestra consisted of 51 members of the Boston Symphony.

An audience of 4,317 people found the night air chilly, the music heart-warming and the performances elegantly efficient.

Beginning with the Symphony No. 33, K. 319, the program moved on to the Piano Concerto No. 9, K. 415 with Malcolm Frager the soloist, and ended with the Symphony No. 38, K. 504. Thus it progressed historically, stylistically and communicatively.

★

SINCE MR. LEINSDORF has taken to using a baton, his conducting has grown more expressive pictorially. At times he almost qualified for the "swing-and-sway" school on this occasion, somewhat needlessly since the composer was Mozart. The gestures did not, however, draw any more expressivity from the players.

For neat, crisp, highly stylized Mozart he is duly famous. His attention to detail assures him a maximum of disciplined playing and structural forcefulness as well as a certain amount of classic restraint.

The question is whether this meticulous procedure does not inhibit the ultimate expression inherent in the music; namely, the release of Mozart's inner spark.

★

THE MELLOW PLAYING of the orchestra brought considerable dimension to the performances. Both symphonies had their expansive moments. Still the sparkle, the buoyancy and the ebullience at the heart of Mozart did not reach this listener.

And the sheer grandeur that makes the "Prague" symphony as great as the "famous final three' came through only intermittently.

A quiet efficiency also characterized Mr. Frager's performance of the concerto. There was a certain self-consciousness about his playing that made the listener aware of how he was playing rather than to what extent he had identified himself with Mozart.

In this sense conductor and soloist synchronized splendidly.

★

IN SHORT, some good but not great Mozart playing began the Tanglewood series. More Mozart is scheduled for tonight, but only one work tomorrow afternoon.

There will be Bach next weekend, but only the Sunday concert will be devoted to his music completely.

Thus the programs for the opening weekends preserve the Bach-Mozart tradition instead of expanding into more Haydn and Handel as some had hoped.

The New York Times
NEW YORK, N.Y.
D. 652,135 SUN. 1,355,614

JUL 3 1965

Music: At Tanglewood

Mozart Bill Opens 28th Berkshire Festival

By RAYMOND ERICSON
Special to The New York Times

LENOX, Mass., July 2—The 28th Berkshire Festival was opened tonight by the Boston Symphony Orchestra at Tanglewood, and everything functioned in smooth, well-oiled fashion as befits the ranking summer music series in this country.

The weather, thanks to the continuing drought, was ideal; neither too hot nor too cool, and there was no threat (or promise for the water-hungry) of rain for the rest of the weekend.

Those who have watched lawns turn brown from lack of water be reassured that the grass at Tanglewood is as green as ever and as comfortable to lounge on during the concert. The grounds have their own reservoir, which will be used to keep the lawns well sprinkled without having to draw on the Lenox water supply.

●

Erich Leinsdorf, the orchestra's music director, has scheduled solid programs for the summer, but they are less venturesome and provocative than those of the last two years, with only the final week offering anything in the way of novelty—a concert version of Wagner's "Lohengrin." It will be given uncut, one act each in the last three concerts.

So, tonight's program fell back on tried and trusted music, that of Mozart. As usual the first two of the season's eight weeks are played by about half the orchestra, with the repertory drawn from the baroque and classical eras.

But as this Mozart program was chosen with extreme shrewdness, for it opened with two works of such high spirit and ebulliance. Nothing could have been more festive. They were the Symphony No. 33 in B flat (K. 319) and the Piano Concerto No. 9 in C (K. 415), in which Malcolm Frager was the soloist.

The program was completed by the "Prague" Symphony in B, which is considerably different in mood and manner.

Malcolm Frager

Mr. Leinsdorf, returning from a European vacation, that included some guest-conducting engagements, led the first symphony with a new zest. Perhaps he was just glad to be back home with his Bostonians. But he seemed more active than usual on the podium, with his arms swinging everywhere to cue in and phrase all the details of the music. The performance had good humor except, of course, in the slow movements. Here the playing was oddly restrained, and one wished the conductor had let the strings sing out more.

●

Mr. Frager's playing in the concerto was alive with wit and exercises. In phrase after phrase, his timing would point up some bit of humor or subtle change in harmony. The slow movement was full of seemingly spontaneous inflections that led the listener on, yet neither inflated the work nor made it sound superficial.

As for the "Prague" Symphony, it was given a healthy, vigorous, tightly organized reading, excellently balanced and, since the Boston Symphony was playing, beautiful with sound.

All in all, it was a concert to start the festival off right, and it drew an audience of 4,317—fine for this kind of program.

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Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUL 4 1965

TANGLEWOOD

Leinsdorf Begins Festival With Mozart Program

By McLAREN HARRIS

There is something in the arrangement of Boston Symphony programs for the 1965 Berkshire Festival reminiscent of an order which has become a stereotype for solo recitals: Begin with the traditionalists and step forward ever cautiously toward more modern veins and works of larger scope.

So, in advance of future programs including the contemporary American Music Festival and a complete "Lohengrin," Erich Leinsdorf and the Symphony began the first weekend at Tanglewood with Noble, though not prodigious, achievements in two symphonies and a piano concerto of Mozart.

ERICH LEINSDORF

Heavy on Strings

Symphony No. 33 in B Flat was the next-to-last work of the genre composed by Mozart before his flight from the artistic confinement of Salzburg. The orchestration reveals a certain dependence upon strings, which may be taken as a reflection of conditions in the Salzburg orchestra.

A mature imagination shows in the first movement's development and cadential patterns, going far beyond simple anticipation of the motive Mozart used as a fugal basic in the "Jupiter" symphony. The final individuality is present in the flashing spirit and the bold rhythmic statements from the strings, particularly the lower. The middle movements are less satisfying, indulging in many of the classic era's universal patterns of melody and cadence.

Friday night's reading was attuned to the material—refreshing but hardly inspired; string precision was just adequate, giving a sort of across-the-board result, and the dynamic shape, while robust, was a trifle wooden.

Malcolm Frager was soloist for the Piano Concerto No. 9 in C, a product of Mozart's early Vienna years. That it was full of innovation of harmony and formal structure for the world of 1783 is borne out by the composer's celebrated comment to the effect that the work contained much for the connoisseur to appreciate and which the layman could enjoy as well, "though without knowing why."

Mr. Frager was well in touch with Mozart's light piano textures and preserved a purposeful balance with his accompaniment. However, while the finale held a dashing motion, his playing in sections of the first movement and andante descended to a workmanlike state, as if in a keyboard exercise. It was classical consistence carried to a slight extreme, where each note bore weight equal to its predecessor. As technique it was admirable, as Mozart less so.

Although it is customary to place Mozart's last three symphonies in a category by themselves in honor or their consummate artistry, the "Prague" Symphony is entitled to like stature for the sheer beauty and spontaneity of melody and orchestration. Only in the finale, however, did Mr. Leinsdorf match spirits with the composer, for the first movement's violin figures dribbled rather than flowed and the andante lost its arch for a horizontal, almost static outlook.

But after all a beginning is a beginning, and the opening Berkshire Festival Concert contained both moments to respect and directions for future effort.

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the opening concert of the 1965 Berkshire Festival on Friday night at Tanglewood in Lenox, Mass. The program consisted of the following works by Mozart: Symphony No. 33 in B Flat, K. 319; Piano Concerto No. 9 in C Major, K. 415, with Malcolm Frager, soloist, and Symphony No. 38 in D Major, K. 504, "Prague."

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUL 4 1965

Malcolm Frager Soloist In Tanglewood Concer

By R. C. HAMMERICH

LENOX—Malcolm Frager continued to offer Saturday night the personal, intimate kind of Mozart he played Friday with the Boston Symphony Orchestra on the stage of the great shed at Tanglewood.

Small, Delicate

He played the solo part of Piano Concertos No. 13 (K.415) Friday and No. 12 (414) Saturday. The orchestra number them [illegible] and 8). They are similar works and he played them pretty much the same way—small, delicate, crystalline.

While the orchestra maintained its regular classical meters, Frager pushed at the bonds of the time restriction and filled the music with personal expression.

He played and sounded as if he were enjoying himself. The applause sounded as if 5998 listeners enjoyed him.

Different Mozart

Most of the evening, however, was taken up with a different kind of Mozart.

Erich Leinsdorf conducted the Divertimento for Strings and Two Horns (K. 287) to open the program, and the late, great Symphony No. 39 (K. 543) to close it.

There are those who feel that Leinsdorf's insistence upon strict orderliness takes the soul out of Mozart and that, although any given passage cannot be faulted, the listener arrives at the end of a whole work unmoved emotionally . . . that the music is perfect but cool.

And there are those who s strongly admire Leinsdorf's success at combining smooth, ensemble precision and structura unity with the Boston Orchestra's famed silken string ton that they are strongly move emotionally.

The Divertimento and symphony Saturday provided mor ammunition for both points o view.

The music was both magnificently performed and sometime strangely cool.

Aside from the many well known passages of emotional impact in the symphony, the slow beautifully lyrical adagio in the Divertimento Saturday was about as far from metronomic coolness as Mozart can get.

Really Airborne

It was really airborne. The ten violins assigned to the major share of melody-carrying were soaring.

It is possible that most of the feeling of too much orderliness in Leinsdorf's Mozart comes from a rhythmical reliability as stable as that expected from a good, solid swinging dance band.

It may be that he really knows how the best of the orchestras of 1785 sounded.

Ears Conditioned

It's certain that we hear Mozart through ears that have been bombarded by 150 years of lush, 19th-century romantic orchestrations and brilliant 20th-century percussiveness.

Perhaps Leinsdorf's precise, mellow Mozart is more rather than less relaxed than it was when it was first heard.

In any case, it was filled with radiance Saturday night.

Times (m)
NEW YORK, N. Y.
Circ. 652,135

JUL 5 1965

MUSIC IS LIVELY AT TANGLEWOOD

Boston Symphony Performs Mozart and Haydn Works

By RAYMOND ERCISON

Special to The New York Times

LENOX, Mass., July 4 — The sky was almost cludless today for the thrid concert of the Boston Symphony Orchestra at Tangelwood.

The program, under the direction of Erich Leinsdorf, was thoroughly ingratiating and lively. It included three concertos of sorts, with stress on solo playing—Haydn's Sinfonia Concertante for violin, cello, oboe and bassoon (Op. 84), Beethoven's Piano Concerto No. 1 in C, and Mozart's Sinfonia Concertante for violin and viola in E Flat (K. 364).

The soloists in the Haydn and Mozart were first-desk men, and Claude Frank was the pianist in the Beethoven.

It was Mr. Frank's day. The youthful-looking 40-year-old-pianist gave a highly entertaining performance of the Beethoven. Without slighting form, he brought caried and contrasting color to passage after passage, which gave the work an almost kaleidoscopic aspect.

He palyer with verve, providing wonderful flourishes in a long cadenza in the first movement and scampering through the rondo at a pace that pressed the orchestra.

The slow movement was lyrical enough, but it was the sportiness of the fast movements that made the performance individual, and the audience loved it.

Gains Distinction in Andante

With a first movement that is sauvely neutral, the Haydn Sinfonia Concertante is a work that does not gain distinction until the andante. But that is so full of sweetness and the succeeding allegra con spirito has so much of the composer's sense of fun and surprise that one woners why it is not played more often.

The quartet of soloists consisted of Joseph Silverstein, violinist, Jules Eskin, cellist, Ralph Gomberg, oboist, and Sherman Walt, bassoonist. They were excellent ensemble, although Mr. Silverstein's fine-spun tone tended to disappear when pitted against the wind instruments.

The violinist was joined by Barton Fine, violist, for the Mozart. With the orchestra they gave one of those enigmatic performances in which the technique and tone are so polished and near perfection that the work loses character.

Last night's program, like Friday's, was devoted to three Mozart works—the Divertimento in B Flat for stringw and two horns (K. 287), the Piano Concerto in A (K. 414) and the Symphony in E Flat (K. 543). Although enjoyable, the second Mozart program lacked the freshness and lift of the first.

The string of six relatively simple movements that make up the divertimento lose effectiveness when played without interruption, and the damp that persisted from the rain earlier in the day affected the instruments so that they were not sonsistently on pitch.

Malcolm Frager Plays Piano

Malcolm Frager, the pianist, played very well both evenings, but yesterday he had slight differences with Mr. Leinsdorf in matters of tempo, and he could make less out of the blander A major concerto than he had of the delightful on in C that he had played the previous evening. Yet he is a sensitive pianist, and he gave the andante a quiet plaintiveness that was disarming. He ended this slow movement with a cadenza that had an especially lovely caressing quality.

As for the E flat symphony, Mr. Leinsdorf let its grandeur shine by itself through an intense, straightforward. Rhythmatically steady performance. I was classically oriented, giving Mozart's score its due, and the orchestra played with a rich, beautiful tone.

At the end of this afternoon's concert, a plaque was unveiled at the rear of the Shed, alongside those honoring Gertrude Robinson Smith, who contributed the Shed in 1946, and Edmund Hawes Talbot, in whose memory the statg canopy was donated in 1959.

The third plaque honors Henry Hadley, the late American composer nd conductor wo conceived and conducted the first Berkshir Symphonic Festival, in 1934. It was erected by the National Association for American Composers and Conductors, which Mr. Hadley founded.

Herman Neuman, the association's president presented the plaque, which was received for the festival by Thomas D. Perry Jr., the orchestra's manager. Mrs. Hadley, the composer's widow, also spoke briefly.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

JUL 5 1965

Leinsdorf Makes Tanglewood Bounce

By William Bender

LENOX, Mass.

The 1965 Berkshire Festival, which got off to a slow start Friday night with a lifeless all-Mozart program, bounced back Saturday and yesterday with rousing concerts featuring the same composer, plus some Beethoven and Haydn.

So full was Tanglewood of the spirit of Vienna's Golden Age of music that the tall pines, lakes and rolling slopes of the 210-acre estate in the Berkshire Mountains might well have been the Vienna woods.

Everything bounced. The music bounced around the big, open-air, pie-shaped music shed. The sun bounced off the fluffy white clouds and the greenery. And even Erich Leinsdorf bounced.

The conductor, a massive Viennese, bounced joyfully as he came out of the wings. He bounced as he made his way down to stage front. And he bounced as he took the podium.

There was even a bounce to Mr. Leinsdorf's wardrobe. Attired in the traditional white evening jacket Friday night, he came out Saturday evening in a wine-colored garment, and then yesterday afternoon he appeared in a blue-grey outfit that contrasted strikingly with the all-white ensembles (white jackets, trousers, sock and shoes) worn by the orchestra.

And the attendance bounced—from 4,317 Friday, to 5,998 Saturday, to 6,881 Sunday. The first two weekends of the eight-week Tanglewood season are given by a reduced Boston Symphony Orchestra, with Mozart and Bach the usual offerings, and attendance is not usually as high as it is after the full orchestra arrives in mid-July.

Nonetheless, the weekend total of 18,944—which includes the 1,748 who paid $1.50 each, plus 50 cents for each and every child—was higher than last year.

But the most important bounce of all was the bounce in the music—a bounce that has not always been present in Mr. Leinsdorf's conducting recently.

Mozart's Sinfonia Concertatne, K. 364, Haydn's Sinfonia Concertante, Op. 84, and Beethoven's Piano Concerto No. 1 in C yesterday had just the life, energy and propulsion that had been missing Friday. And Saturday night's second all-Mozart program—the Symphony No. 39, K. 543, the Divertimento, K. 287, and the Piano Concerto No. 12, K. 414—had just the right combination of Mozartean grace, elegance and humanity. Indeed, a breathtaking blend of power and serenity in the E-Flat Symphony showed him at the peak of his abilities.

Leinsdorf had some splendid soloists all weekend. Malcolm Frager's beautiful playing in the charming K. 414 Saturday night climaxed a two-day stand for him, and yesterday the conductor drew on five of his first-desk men for solo assignments in the Haydn and Mozart concertos. All of them—violinist Joseph Silverstein, violist Burton Fine, cellist Jules Eskin, oboist Ralph Gomberg and bassoonist Sherman Walt—played like the virtuosos they are.

But the best soloist of all was 40-year-old Claude Frank, who gave a superb reading of the Beethoven C Major and drew a spontaneous ovation at the end of the first movement and then drew twice as much applaus at the end of the work.

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Herald (m)
BOSTON, Mass.
Circ. 171,361
JUL 5 1965

Viennese Classicists at Tanglewood

By McLAREN HARRIS

The final Boston Symphony program of the 1965 Berkshire Festival's opening weekend at Tanglewood sat on the three pillars of Viennese classicism, and though the works played do not represent the tallest monuments to Haydn, Mozart or Beethoven, one of yesterday's performances approached great stature.

Claude Frank, who has appeared previously with the Symphony and last season with the Chamber Players, turned in a thoroughly strong and solid execution as soloist in Beethoven's First Piano Concerto in C major. Actually the second of the five piano concerti in order of composition, this work is closely allied to 18th-century style and to Mozartian idiom in particular. For his part, Mr. Frank took a poetic viewpoint, which afforded him a great dynamic scope; from it he stirred much excitement into the rather economic material.

Nothing Static

Everything he did bespoke intensity; there was never a static measure, from the piano's initial relaxed entrance through the muscular cadenzas (stylistically speaking the extensive first-movement cadenza, while authentic Beethoven, does not belong to this concerto).

For a time in the opening Allegro Mr. Frank seemed to feel that balance between soloist and orchestra was a matter to be settled not by sharing but by contention. However, all signs of strife disappeared before a limited and opulent Largo.

Erich Leinsdorf selected two Sinfonie Concertante for the program's remainder. Haydn's Op. 84 uses a quartet of winds and strings in a fashion borrowed from the earlier concerto grosso until the final movement, where solo passages abound. Though composed for the Salomon concerts in London, it hardly compares with Haydn's London symphonies. The able soloists were Joseph Silverstein, violin; Ralph Gomberg, oboe; Jules Eskin, cello, and Sherman Walt, bassoon.

Mozart Program

Mozart's K. 364 for Violin and Viola has more to offer in idiomatic perfection and a rapturous Andante; Mr. Silverstein and Burton Fine, violist, complemented each other superbly, though the viola sounded a trifle weaker and Mr. Silverstein's playing occasionally took on a taut or strained character which should not be excused as a mark of ardor.

Saturday night's concert, also conducted by Mr. Leinsdorf, brought the weekend's second all-Mozart program. The opening Divertimento in B flat, K. 287, offers a combination of strings and two horns that is not merely a blend but a perfect union. With sprightly variations and a serene Adagio, the work helps raise the level of Mozart's entertainment music perhaps above that of the contemporary symphonies.

All was as light and energetic as it should be, although a full section of violins fell a bit short of natural and delicate expression where quick melodic flourishes or high-register passages were involved.

Malcolm Frager, playing the Piano Concerto No. 8 in A, held a bright authority with less of the stiffness in lyric lines that characterized his previous night's performance. While the outside movements lost none of their energy, his tapering of tempi at the phrase ending made and idyllic contrast of the middle Andante.

The Symphony No. 39 in E flat, one of the ultimate treasures in Mozart's symphonic repertoire, emerged as a mixed breed of Mr. Leinsdorf's best intentions and a progressive deterioration of wind playing particularly in the clarinets, quality and intonation were lamentable.

The Programs

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the second and third programs of the 1965 Berkshire Festival at Tanglewood, Lenox, Mass. on Saturday night and Sunday. The Saturday program consisted of works by Mozart: Divertimento in B flat for Strings and Two Horns, K 287; Piano Concerto No. 8 in A. K. 414 (Malcolm Frager); and Symphony No. 39 in E flat, K. 543.

Sunday's program consisted of Haydn's Sinfonia Concertante for Violin, Cello, Oboe and Basson, Op. 84 (Silverstein, Eskin, Gomberg, Walt); Beethoven's Piano Concerto No. 1 in C, Op. 15 (Claude Frank); and Mozart's Sinfonia Concertante in E flat for Violin and Viola, K. 364 (Silverstein, Fine).

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUL 5 1965

Pianist Frank Gets Huge Ovation at Tanglewood

By D. E. RITZ

Many years ago a pianist newly arrived in this city from Nurnberg, Germany, played at the old Nott Terrace high school and though very young showed unusual promise.

* * *

YESTERDAY afternoon we heard the young man, Claude Frank, again, this time at Tanglewood as soloist in the Beethoven "Piano Concerto number 1 in C Major, opus 15." The promise of the early years has most certainly been fulfilled as the ovation given by a Fourth of July audience of 6,881 persons amply testified.

Yesterday's program at Tanglewood by the Boston Symphony Chamber Orchestra conducted by Erich Leinsdorf was the third in this summer's series at the Music Shed near Lenox, Mass. The first two concerts were presented on Friday and Saturday evenings and featured Malcolm Frager as soloist.

A total of 18,944 persons attended the three concerts and the Saturday morning open rehearsal.

* * *

SOLOISTS yesterday in addition to Frank were Joseph Silverstein, violin; Jules Eskin, cello; Ralph Gomberg, oboe; and Sherman Walt, bassoon, in the seldom heard "Sinfonia Concertante for Violin, Cello, Oboe and Bassoon, opus 84," Haydn; and Silverstein and Burton Fine, violist, in the Mozart "Sinfonia Concertante for Violin and Viola in E flat, K. 364."

Since leaving Schenectady, Frank has been a student at the Berkshire Music Center (in 1947); studied with Artur Schnabel and taught in Rudolf Serkin's school at Marlboro. During the past season he has appeared with the Boston Symphony Orchestra in both Boston and Tanglewood and with the Boston Symphony Chamber Players.

* * *

WE FOUND an unusual rapport between soloist and orchestra in the Beethoven Concerto. Frank plays crisply and clearly with a liquid tone and impeccable technique. The music was givven a brilliant, yet poetic interpretation and even humor in the "Rondo-Allegro" movement. There was also one of the most perfect piano trills we've ever heard.

The "Sinfonia Concertante" is delightful music for a quartet of solo instruments with orchestra and was played with the delicacy and refinement of the era in which it was written. Silverstein, Eskin, Gomberg and Walt are all first chairmen of the Boston Symphony. Unusual in many ways the work is one we would like to knew better.

* * *

THE PROGRAM yesterday concluded with the Mozart "Sinfonia Concertante for Violin and Viola in E flat, K. 364." The registers of the two solo instruments provided the contrast in effect, yet they are used to complement each other in a subtle manner that is distinctly Mozartean.

Following yesterday's program a plaque dedicated to Henry Hadley was unveiled in the Music Shed. Dr. Hadley was the first conductor of the summer concerts in the Berkshires, when in 1934 he led members of the New York Philharmonic Orchestra on Aug. 23, 25, and 26. The plaque was erected by the National Association for American Composers and Conductors.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,335

JUL 6 1965

Music Review

Warmth and Excellence At Tanglewood Opener

By FRANK N. PATTERSON 067

Well before any music had sounded for the opening concert Friday of the Berkshire Music Festival in its fabulous setting at Tanglewood, the scene was clothed in resplendence and promise. His Excellency the Governor himself sitting among prominent persons in the first night audience, all quaffing the fragrance of Berkshire's cooling zephyrs.

The all-Mozart program promised a concert of refreshing delicacies and the sleek new moon, veiled in mist, promised the relief of needed rain.

In this sylvan setting neither blemish nor misstep marked the marvelous music that slipped through the elegant fingers of Dr. Eric Leinsdorf as they refined the perfection of the andante moderato in Mozart's 33rd Symphony. Nor was there a single phrase in the jolly menuetto sung without care and honest concern for its existence. It is certain that Mozart's every intent was met at this performance.

* * *

What might readily have produced beauty by rote in Mozart's piano concerto K 415, took on full meaning as interpreted by Leinsdorf. With the forceful energies of soloist Malcolm Frager, the music frequently fled into flights of personal warmth and charm. Compared to the Symphony just completed, this was not perfection, yet these swift glimpses of freedom created superb musical moments.

So went other splendid specimens of Mozart's genius.

All seven expressive sections of the Divertimento in B-flat for strings and two horns, known as "entertainment" music, were like polished gems with brilliant unvarying light. It may well be true that no strings of any orchestra have ever played with finer skill or articulation than in the final menuetto and allegro of the Divertimento. But immaculate precision, however dazzling, will not by itself provide continuity of flow nor convey the finely balanced contrasts a composer intends, yet cannot spell out in his score. Thus the spirit of the music seemed frequently lost in its sound.

* * *

While such discipline as Mr. Leinsdorr's tends to sterilize this liberty and flexibility, a soloist sharing responsibility for intent can create considerable relaxation. Thus Mozart's Piano Concerto No. 8 in A major with Malcolm Frager again as soloist tempered this perfection to something more human. It must be noted, however, that the andante almost bordered on caricature due to its excessively slow tempo.

The remainder of the weekend included, Mozarts E-flat major Symphony, Symphony No. 39, a Haydn Sinfonia Concertante for violin, cello, oboe and bassoon, another Sinfonia Concertante by Mozart for violin and viola and Beethoven's Piano Concerto No. 1 with Tanglewood alumnus, Claude Frank, soloist.

Though there are perhaps fewer highlights at Tanglewood, this season than last, the Festival of Contemporary Music, so highly touted last year has been retained. Wagner's Lohengrin spread over the three concerts of the final weekend is a fairly historic event, but Pops night with the indomitable Arthur Fiedler plus the redoubtable Duke Ellington should be a show that can't be missed.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, July 6, 1965

Performance of Young Pianist Highlights Tanglewood Event

By R. E. KRIEGER

CLAUDE FRANK
Pianist

LENOX, Mass—A remarkable performance of Beethoven's Piano Concerto No. 1 in C. Major by young pianist Claude Frank was the highlight of the first weekend of this summer's concerts given here by Boston Symphony Orchestra under the direction of Erich Leinsdorf.

This concerto is not often performed and, in fact this was the first performance of it at the festival concerts since their inception back in 1934.

That Mr. Frank was in the finest possible form was evident immediately and became even more so when, after the first movement, allergo conbrio, first movement, allegro con brio, plaud. something we can't ever remember having seen.

★ ★ ★

THE CONCERTO, actually the second although called the first due to its earlier publication, was premiered in 1800 with Beethoven appearing as the soloist.

The concerto is in the classic style of Mozart which melded nicely with the other two numbers of the afternoon, Haydn's Sinfonia Concertante for Violin, Cello, Oboe and Bassoon and Mozart's Sinfonia Concertante for Violin and Viola, in E Flat.

The Beethoven work is marvelously lyrical, forthright in construction and immensely appealing to audiences.

★ ★ ★

THE fact that Mr. Frank was extraordinary in his execution of the concerto and this in turn bringing forth the very best from the Boston Symphony (which is very good indeed) brought the audience to its feet at the conclusion of the work in what verged on wild applause.

The young pianist, smiling broadly, was brought back again and again to the center of the stage at the Music Shed.

This, in a sense, was a return home for Mr. Frank who was born in Germany, and was a student at the Berkshire Music Center in 1947.

. He has appeared with Boston Symphony Orchestra before . . . in Boston and at Tanglewood and with the Boston Symphony Chamber Players in the season past.

★ ★ ★

FIRST desk men of the Boston Symphony were involved in the other two works on the program.

The Haydn work had Joseph Silverstein, violin; Ralph Gomberg, oboe; Jules Eskin, cello and Sherman Walt, bassoon.

In the Mozart sinfonia concertante Mr. Silverstein, certmaster for the orchestra, and Burton Fine, first desk man in the viola section were excellent.

That they were so well received is a tribute to their playing when one considers their appearance after Mr. Frank's triumph could only be called anti-climactic.

This concertante, of course, is one of the most popular in the form and it is filled with soaring melodies and an overall large design of interpolation between solosts and orchestra.

★ ★ ★

THE FRIDAY evening concert was all Mozart with pianist Michael Frager as soloist on the Piano Concerto No. 9 in C Major another first in performance at the festival concerts.

For orchestra was the Symphony No. 33 in B-flat Major and the "Prague," the Symphony No. 38 in D major, the last composed by Mozart before his famous final three in 1788.

On Saturday night it was all-Mozart again with Divertimento in B-flat major for strings and two horns and Symphony No. 39 in E-flat major.

★ ★ ★

MR. FRAGER again was soloist in the Piano Concerto No. 8 in A major.

An added event this weekend after the Sunday afternoon concert was the dedication of a plaque to Henry Hadley.

Erected by the National Association for American Composers and Conductors, it was a tribute to the man who was the first conductor of these concerts in the Berkshires in 1934.

WATERBURY REPUBLICAN
WATERBURY, CONN.
D. 24,521 SUN. 51,076

JUL 6 1965

Tanglewood Opens With Big Turnout

The applause ceased, the baton came down. . .Tanglewood had again begun.

The first weekend of the Boston Symphony's summer session in the Berkshires featured an almost all-Mozart program and varied solo performances. The orchestra for the first two weekends is a small one and lends an intimacy, even in the enormity of the shed, not achieved in later, larger concerts. The audience attendance corresponds, usually, though the total of 18,944 for the weekend belied this.

Friday evening's program was all-Mozart, with Malcolm Frager piano soloist in the Piano Concerto No. 9 in C-Major. Mozart, in this concerto, leads the orchestra astray, then brings it back almost unexpectedly to the perfectly balanced and jewel-like theme. The music flirts with the ear, broad passages contrasting with staccato lightness. And Frager, too, played liltingly, if somewhat coquettishly. His attack was slightly too liberal, with passages stretched to a breathless pause until the resolution. He played effortlessly, almost casually, but jubilantly, ending trills and delicate decorations with a flourish.

The Symphony No. 38 in D-Major, and the Symphony No. 33 in B-Flat Major, balanced the program, though lacking decidedly in spirit. However, Leinsdorf brought to the podium this year an exuberance and vitality as well as a broader tone than in recent years, and himself generated the necessary opening-night excitement.

Saturday evening's program was an exquisite and more interesting Mozart program, featuring Divertimento in B-flat Major for Strings and Two Horns, Symphony No. 39 in E-flat Major, and Malcolm Frager performing Piano Concerto N. 8 in A. The Diventimerto was played with delicacy and an airy lightness. The theme with variations was lyrical, and even droll, the Adagio movement had lovely viola passages, and the entire work was a subtle, tasteful example of Mozart's genius.

Leinsdorf's great interpretive ability is perhaps most noticeable in this type of music. Every gesture and movement has meaning, and the orchestra responds to his lead with marvelous intricacies of inflection that provide the audience with a truly great musical experience.

Spirited Rendition

Malcolm Frager's rendition of the piano concerto was more spirited than that of the previous evening. He played with glee and seemed to be having fun, sneaking quietly up the keyboard, only to surprise the audience with a carefully controlled portamento and a beautifully singing tone.

On Sunday, the weather and the music combined for an afternoon of sheer glory and delight. The music, this time, was Haydn's Sinfonia Concertante for Violin, Cello, Oboe and Bassoon, Op.84, the Mozart- like Beethoven Piano Concerto No. 1 in C major, Op. 15, and a Mozart Sinfonia Concertante for Violin and Viola in E- flat. It was in this program that the talent and virtuosity of the members of the orchestra shone through most brilliantly. Both the Haydn and the Mozart were played by first chair members of the Boston Symphony Orchestra —soloists Joseph Silverstein (concert master), violin; Jules Eskin, cello; Ralph Gomberg, oboe; Sherman Walt, Bassoon; and Burton Fine, viola. But it was the Beethoven Piano Concerto which was the feature of the afternoon, bringing once more to the Tanglewood scene the talented Claude Frank, 40 year old pianist and member of the Berkshire Music Faculty for this summer. His playing was sensitive and joyous, technically flawless and musically poetic. This was truly a virtuoso performance, and the audience recognized and responded, breaking into a spontaneous thunder of applause after the first movement, something unheard of from audiences of this caliber. The bravos were deafening, even before the final notes were played. Frank was brought out again and again for many bows.

Plaque Dedicated

Following the concert, a plaque in honor of composer and conductor Henry Hadley, who conducted the first Berkshire Symphonic Festival in 1934, was dedicated and presented by Dr. Herman Neuman, president of the National Association for Composers and Conductors, which Hadley founded. It was accepted by Thomas D. Perry, Jr., manager of the Boston Symphony. Mrs. Henry Hadley spoke briefly and graciously, expressing her gratitude for the recognition of her husband's dreams turned into reality, with the continuance of this summer festival to this day.

Next weekend, Theodore Lettvin, famed pianist, will perform Beethoven's Rondo in B-flat major and Beethoven's Concerto No. 2 in B-flat, Op.19. Erich Leinsdorf, music director, will conduct. The program will also include Bach's Concerto in D minor for two violins, with Joseph Silverstein and Alfred Krips, Haydn's Cello Concerto in C, with Jules Eskin, and Mozart's Symphony No. 34, the "Haffner." Saturday and Sunday brings Bach's Cantatas Nos. 140, 146 and 70, with the Harvard- Radcliffe Choral Society and soloists Tyler, Bressler and Pau. Bach's Brandenburg Concerto No. 4 with Silverstein, Dwyer, and Pappoutsakis will be heard on Sunday. Saturday evening's concert will also include Gluck's Orfeo, The Elysian Fields with Tyler and Wolff, as well as Bach's Cantata "Wachet auf," with Tyler, Bressler and Paul. Both of these works are being performed in memory of C. D. Jackson. Since there has been an absence of Bach in the past several years when Leinsdorf took over the podium, the decision to include these important Bach works is a welcome one.

The Berkshire Festival Chamber Music Concerts will start at 8 p. m. tonight and will feature the Kroll Quartet, performing in the Tanglewood Theatre. Program will consist of quartets by Mozart, Ravel and Beethoven. The chamber series will continue every Tuesday evening during the succeeding eight weeks of the festival.

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THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 332,523 SUN. 382,463

JUL 6 1965

Moods Vary at Berkshire Festival

By Joseph Kaye
(The Star's New York Correspondent)

TANGLEWOOD, Lenox, Mass.—The first weekend of the annual summer music festival held here by the Boston Symphony orchestra under the direction of Erich Leinsdorf ended with a fitting and affectionate ceremony. A placque was unveiled in the big concert "shed" in honor of Henry Hadley, the first conductor of the festival that began in 1934.

Hadley was the conductor of the New York Philharmonic. The Boston orchestra later took over the concerts, now known internationally as the Berkshire festival.

Where Hawthorne Wrote

Tanglewood is the name of the estate deeded to the Boston orchestra, and it was here that Hawthorne wrote his "Tanglewood Tales."

A remarkable thing about this opening weekend was that 1,748 persons turned out to hear the public rehearsal Saturday, starting at 10 in the morning. It was cold and rainy, the sky was dark and the rim of the Berkshire hills was drenched in mist.

The first two weeks of the 8-week festival are traditionally given over to chamber concerts by a reduced orchestra—usually programs of Mozart, Haydn, Beethoven and Bach. Formerly held in the intimate theater, seating only 1,200, they have lately been transferred to the 6,000-capacity shed, because of the increasing attendance. Though the acoustics in the huge wooden structure with open sides and front are excellent, it is no place for chamber concerts. The orchestral balance does not always come through and the soloists, conforming to the smaller band, are not heard at their best.

St. Louisan a Soloist

Malcom Frager, the St. Louis pianist, was given the honor of being the soloist at the first two concerts on Friday and Saturday nights, playing the Mozart concertos 9 and 8, consecutively. Frager gave graceful and understanding interpretations. It was only six years ago that this correspondent heard Frager win the important Levintritt competition in Carnegie hall when he had just graduated with honors from Columbia university, an excited young man who could hardly believe what had happened.

Frager is an artist so much in demand that he is booked for the next two years. He leaves tomorrow for a 2-month tour of South America.

Frager, still boyish and obviously grateful, said that unquestionably it was the winning of the Levintritt that gave his career such a successful push. The opening two concerts consisted exclusively of Mozart—the symphonies 33, 38 and 39, and the divertimento in B flat, apart from the piano works.

The weekend concluded on Sunday afternoon with a more varied program—Haydn's Sinfonia Concertante for violin, cello, oboe and bassoon, Beethoven's Piano Concerto No. 1, played with romantic brilliance by Claude Frank, as well as another Mozart work, the Sinfonia Concertante for violin and viola. Joseph Silverstein, the concertmaster, and Burton Fine, first violist, were the soloists.

The attendance for the three concerts was 17,192, a gratifying number for these prefatory events.

The festival will end the weekend of August 20, when Leinsdorf will conduct Wagner's "Lohengrin," uncut, dividing the opera betwen the three concerts—one act each. Mr. Leinsdorf believes this will be the first uncut performance of "Lohengrin" outside Beyreuth.

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Hampshire Gazette (e)
ORTHAMPTON, Mass.
Circ. 13,733

JUL 7 1965

Tanglewood Has Opened

Two of the opening weekend programs, given by the Boston Symphony Orchestra in its ~~28th season at Tanglewood~~, were devoted to Mozart. Erich Leinsdorf, for his third summer as director of the orchestra, and the Berkshire Center Music, conducted with elegant style, vigor and a tendency to give but slight indications to his musicians as to interpretation, relying on their superb artistry, no doubt strengthened by his continuous rigorous discipline during rehearsals.

Friday and Saturday evenings Mr. Leinsdorf invited Malcolm Frager to perform Mozart's Piano Concertos, No. 9 in C, K. 415, and No. 8 in A, K. 414, two of three composed for Vienna in 1782-3, including trumpets and drums used in doubling fashion with the oboes and bassoons. Mr. Frager's sensitive yet strong playing, delicate and straightforward, clearly exposed the composer's brilliant variations of style and inventions, with the orchestra held in pleasing balance by Mr. Leinsdorf.

The gay and sparkling B-flat Symphony, K.319 (composed in 1780 at Salzburg) set the mood for opening night, Friday; the more mature "Prague" Symphony, the last before Mozart's final great three, closing the concert.

For those who deplore the sameness of Mozart's music, one could recommend either of these concerts. From beginning to end, his growing awareness of instrumental possibilities and diversification of musical means, were unfolded, each attuned to place, event, and time.

Exquisitely presented was Saturday night's opening Divertimento in B-flat, for Strings and two horns, K. 287. One might have thought that the strings were silken rather than gut and wire; no extemperaneous sounds occurred to mar their delicacy; vibrato was at a minimum, the concertmaster Joseph Silverstein elegantly restrained. Mr. Leinsdorf didn't hesitate to immediately include the strings in the audience's healthy applause.

The first of Mozart's last three symphonies, euphonious and imaginative, the E-flat, K. 543, completed this program, Mr. Leinsdorf making the last movement a bit too restrained in tempo for these ears.

Sunday's bright blue weather brought a good number of lawn sitters for a program which could have ended after the first half. The final Mozart Sinfonia Concertante for violin (Joseph Silverstein) and viola (the new first violist Burton Fine) a little too lengthy, but still compeling through the finely balanced coloring of the two instruments.

Somewhat like an introductory overture to a play, Haydn sets the scene for displaying the talents of four solo instruments, oboe, bassoon, violin and violincello, with a long statement by the small orchestra, in his Symphonia Concertante in B flat, Op. 84. Played by Ralph Gomberg, Sherman Walt, Silverstein, and the new first cellist Jules Eskin, respectively, one remembers particularly the beautiful Andante, with marvelous interplay between cello and violin, and its breathtaking ending; the orcehstra (or tutti) again setting the standard for a spirited Finale, the two wind instruments showing off with the cello (more certain now) violin predominant and tonally secure.

Along with the two previously mentioned Mozart piano concertos, Beethoven's No. 1 in C, Op. 15, was also a first performance at Tanglewood, as presented on Sunday by Claude Frank. We were upset at first by the orchestra's intonation and piano's tempered tone, but it was gradually co-ordinated, and any differences dispelled by the absorbed and fully exploratory playing of Mr. Frank, who was spontaneously applauded after the first movement's brilliant cadenza, and urged to acknowledge this by Mr. Leinsdorf. With a technique that is given fully to the composer's style and not to display, Mr. Frank eased through trills, turns, rippling runs, devious dynamics, in an obvious and pleasureable rapport with conductor and orchestra.

Mozart's influence is well noted in this concerto, but Beethoven's breadth of vision and compositional power is uppermost; to a degree constraint is lacking, especially in the impassioned Largo, the orchestra begins to move and dare, rhythmically and dynamically. An infectious rondo, with a second theme like a fandango, attributed to an Austrian folksong, carries soloist and orchestra to brilliant conclusion. Applause was unbounded, for Mr. Frank, the orchestra and Mr. Leinsdorf. — M. deB. B.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 48,566

JUL 7 1965

Musical Season Begins at Lenox

By STEPHEN F. RICH
Staff Reporter

Stating that a musician's studies should be his work 'per se' Erich Leinsdorf, opened the Berkshire Music Center at Lenox last weekend.

Maestro Leinsdorf, who also opened the Boston Symphony Orchestra's summer season at Tanglewood before combined audiences of more than 20,000, said, "I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment per se, and must be paid like any regular job. What we are starting at Tanglewood this summer—on a modest scale due to our limited funds—is this very concept."

The Music Center is divided into what might be termed a professional musicians' department and a teaching and appreciation department.

A maximum number of 100 singers, composers and conductors have been admitted to the performance department, a newly formed section of the Music Center. Each of them has been awarded a grant of $500 as a fellowship stipend, "enabling him to devote the summer exclusively to his art without monetary pursuit."

The second department of the Music Center is the Tanglewood Institute, which offers performances of top quality in addition to a series of specialized seminars to train what Maestro Leinsdorf prefers to call "cadres of well-informed and sophisticated music teachers, music administrators, people who conduct music appreciation courses and amateurs."

More, More, Better, Better

Leinsdorf is convinced that the new approach will make a singular contribution to music. Noting the huge population and educational explosion and the demand for more education, more art, more books and more music, Leinsdorf said,

"My main concern is that the word 'more' should never replace the word 'better.' Thus I am not looking for more concerts and more students, but for better concerts and better students. Yet our whole civilization imperatively asks us to do more. To combine the 'more' with the 'better' is a big task which needs to be tackled, and we at the Berkshire Music Center are making every effort, I hope with sufficient equipment of heart and mind, to contribute something very useful and important to music in the '60's and '70's of this century."

Music Shed

Tanglewood is a 210 acre estate in Lenox, featuring large formal gardens, avenues of tall pines and hemlock hedges, and a magnificent view of the Berkshire Hills.

The 6,000 seat Music Shed is the main concert hall, where the 106 Symphony members play before a capacity audience each Friday and Saturday evening at 8 and Sunday at 2:30 P. M. The excellent acoustic qualities of the sweeping Talbot Memorial Stage Canopy, installed in 1959, project the music, without amplification, to the lawn in front of the Shed, where an overflow crowd lounges on blankets, listening to the music under the stars.

Chamber Music

The opening two weekends of the summer festival are scheduled as chamber m[illegible] concerts featuring soloists and the chamber portions of the orchestra.

Last weekend was devoted by Maestro Leinsdorf almost exclusively to Mozart. Friday evening the Orchestra played Symphony No. 33 in B-flat major; Symphony No. 38 in D major, known as the Prague Symphony, and Piano Concert No. 9 in C, featuring Malcolm Frager as soloist.

Saturday, capacity audience heard Mozart's Divertimento i B-flat major for Strings an Two Horns; Piano Concerto No 8 in A major with Malcol Frager as soloist, and Symphon No. 39 in E-flat major.

Mozart appeared again i Sunday afternoon's progra when Joseph Silverstein, concertmaster and Burton Fin principal viola, were soloists i Sinfonia Concertante for Violi and Viola in E-flat.

Special Events

Also, during the sunny afternoon, Leinsdorf conducted Hayden's Sinfonia Concertante fo Violin, 'Cello, Oboe and Bassoon featuring Joseph Silverstein, violin; Ralph Gomberg, oboe; Jule Eskin, 'cello; and Sherman Wal bassoon, with all principals o the orchestra as soloists. Claud Frank was the piano soloist i Beethoven's Piano Concerto No 1 in C major.

Several special events are o tap for the coming weeks. Leinsdorf will keep his promise t last years' Tanglewood picketer to "Bring Back Bach," by scheduling the Baroque masters' Concerto in D Minor for Two Violi this Friday and Cantata No. 14 on Saturday. Each will compris the entire program on Sunda afternoon.

18 Programs

Throughout the summer, th symphony will play all of Beethoven's concertos and works fo solo instruments.

Leinsdorf will conduct the s chamber orchestra programs an 11 of the 18 programs by the fu orchestra. Guest conductors wi be Eleazar de Carvalho, Jea Martinon, Charles Munch, Sei Ozawa and Leopold Stokowsk Musical observances of the significant anniversaries of Ber Hindemith, Ravel and Sibeli will take place.

Leinsdorf plans to top the season off with a real first. A complete concert version of Wagner' "Lohengrin" will be presented o the last weekend, Aug. 20, 2 and 22.

Uncut

Leinsdorf said of the program "Due to the length of the work the shortest of three acts, uncut is nearly as long as a full symphony program — I felt that the best way would be to put each act on one concert. I believe this will be the first time the complete work is performed in the Western Hemisphere. I know of no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities . . . The Lohengrin weekend is a true festival idea . . . which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival.

Music Review

Opening Weekend at Tanglewood

By JAY C. ROSENFELD

IT HAS become a tradition at Tanglewood to devote the first two weeks of each Berkshire Festival to music of Bach and Mozart or their contemporaries. Erich Leinsdorf, conductor of the Boston Symphony Orchestra, chose a program Sunday afternoon from Haydn, Beethoven, and Mozart which involved soloists in each instance.

The featured work of the afternoon was the Beethoven First Piano Concerto, in C Major, Opus 15, in which Claude Frank, making his Tanglewood debut, proved to be a soloist of electrifying excitement. His compass ranged from the most poetic to the most volatile and never did his sense of vitality nor regard for tone quality desert him. Leinsdorf's accompaniment was on the same cloud level and it was inevitable, at the close of the first movement, that the audience could not wait for the finale of the concerto to let go its accumulating enthusiasm.

* * *

FRANK PLAYED the great cadenza in that initial movement with ever - mounting virtuosity; the flowing lyricism of the gentle opening theme and the pathos of the Largo were equally riveting.

The Haydn Sinfonia Concertante for Violin, Cello Oboe and Bassoon brought four principals of the orchestra to the fore: Joseph Silverstein, Jules Eskin, Ralph Gomberg and Sherman Walt, respectively. This is a work of ambivalent attributes. The solos are not clearly delineated above the orchestral background and the beautiful playing was sometimes submerged or absorbed in the general presentation.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 7 1965

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Box 2078, Boston 02106 • 742-4200

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUL 8

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By PHYLLIS SPOECK

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 7 1965

Music Review

Opening Weekend at Tanglewood

By JAY C. ROSENFELD

IT HAS become a tradition at Tanglewood to devote the first two weeks of each Berkshire Festival to music of Bach and Mozart or their contemporaries. Erich Leinsdorf, conductor of the Boston Symphony Orchestra, chose a program Sunday afternoon from Haydn, Beethoven, and Mozart which involved soloists in each instance.

The featured work of the afternoon was the Beethoven First Piano Concerto, in C Major, Opus 15, in which Claude Frank, making his Tanglewood debut, proved to be a soloist of electrifying excitement. His compass ranged from the most poetic to the most volatile and never did his sense of vitality nor regard for tone quality desert him. Leinsdorf's accompaniment was on the same cloud level and it was inevitable, at the close of the first movement, that the audience could not wait for the finale of the concerto to let go its accumulating enthusiasm.

* * *

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CAPITAL CITY NEWS BUREAU
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NEWSPAPER
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VALATIE ROUGH NOTES
Friday, July 9, 1965

87

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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Box 2078, Boston 6 • Richmond 2-4200

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

JUL 6 1965

By Peter M. Knapp

LENOX, Mass. — The happy sounds of the Berkshire Music Festival have ceased floating over the green hills here for the first weekend of Tanglewood season and there were happy sounds for the 6,881 patrons Sunday afternoon as Erich Leinsdorf and the Boston Symphony Orchestra played works of classical composers.

Solo Compositions

Three solo compositions comprised the program on an ideal sunny afternoon: Haydn, Sinfonia Concertante for violin cello, oboe and bassoon, Opus 84, with Joseph Silverstein, Jules Eskin, Ralph Gomberg, and Sherman Walt the respective soloists; Beethoven's Piano Concerto No. 1 in C, Opus 15, with Claude Frank at the keyboard, and Mozart's Sinfonia Concertante for Violin and Viola in E flat, K 364, for which Concertmaster Silverstein and Principal Viola Burton Fine came out front.

The first was an elegant bit of Viennese occasion music (though written in London for the Salomn concerts), an effective festival score. Haydn here suavely plays off the solo concertino against the orchestral tutti in concerto grosso form, and everyone eventually has a chance to display his skill in short solo passages. It is the contrasting sounds of the concertino against tutti which predominate, however, and here the blend and balance were well modulated by Mr. Leinsdorf.

Mr. Frànk's appearance resulted in an ovation, for the pianist spun out a whiz-bang reading of the Beethoven concerto. The work, though, is closer to Mozart than late Beethoven and if it was more of the latter no one seemed to mind in the tornado of glittering scales, trills and ornamentation Mr. Frank achieved.

Technically Impressive

As a bravura number, it is technically impressive. But there was more, too, that partially erased some lapses in taste (the over-wrought cadenzas which though virtuostically played were out of balance with the work as a whole, a number of dropped notes and occasionally distracting mannerisms).

The first cadenza stopped the show for applause and bows. But actually Mr. Frank had more solid and musical things to say in his fluent style, the crispness of his attack, the subtle variations in intonation and weighting of certain notes, that counted for far more than the flash and fire. He is obviously a pianist of great resources.

After this high powered performance, the Mozart Sinfonia Concertante was incidentally low-key. Mr. Leinsdorf held the allegro to an uncommon degree, while slightly speeding up the andante. But there was an exquisite curtain of sound from the orchestra against which the soloists could project their delicate traceries.

However, neither, are especially good Mozart interpreters. Mr. Silverstein's tone was its sweetest and his fingerwork precise, but his phrasing is often perfunctory, slipping by notes before they have a chance to really sound.

Mr. Fine, on the other hand, does not have a large tone to his viola, and to compensate for it he began to strain, producing horse and sometimes scratchy results. His sense of Mozartean style is even less developed then Mr. Silverstein's and he was consistently weak in the partnership.

Finest Mozart

On Saturday night, an audience of 5,998 heard Mr. Leinsdorf and the symphony in some of the finest Mozart performances one will ever hear.

On the program were the Divertimento in B Flat for Strings and Two Horns, K 287: the Piano Concerto No. 8 in A, K 414, the Symphony No. 39, in E Flat, K 543.

The conductor ordered the selections to remind us of Mozart's versatility and musical Midas touch. Golden moments illuminating all the works. With Mr. Leinsdorf's incisive shaping of the smallest details as well as the total architecture of the scores, and throroughly brilliant playing by the orchestra. It was the most satisfying Mozart program I have heard from the Leinsdorf-BSO combination.

Properly, the peak came at the end with the big symphony. Those whose knowledge of No. 39 goes little further than the famous minuet may have been jolted by the exalted grandeur of the opening movement, the substance of the andante, or the vital thrust of the finale. And it is unlikely that many will hear again such strength, energy and smooth integrated sound as the Boston Symphony produced.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 5 1965

Tanglewood—II

Claude Frank Superb In Beethoven Work

By MICHAEL STEINBERG

LENOX—On Sunday afternoon the music of Haydn and Beethoven was added to that of Mozart during the Boston Symphony's first Tanglewood week-end of the current season. It was Beethoven who got what was easily the week-end's best performance, when Claude Frank played the C major piano concerto.

Certainly it was the pianists who lént the week-end its musical distinction. Malcolm Frager, who had played Mozart's C major concerto, K.415, very beautifully on Friday reappeared Saturday with one of its companion pieces, the more familiar A major, K.414.

Once again Frager was remarkably impressive, intensely musical and often very moving. If the experience was not so transporting as his Friday performance had been, the difference lies partly in the two works, for the A major work is most of the time the smoother, the more "normal" of the two. Frager responds particularly to the fantastic side of these works, and the A major offers him a little less to respond to. Still, he gave a subtle and responsive performance, and it was aagin obvious that he is one of the very best Mozart players around.

Claude Frank's playing is completely different from the flexible and extraordinary detailed lyricism of Frager's. The melodic line seems straighter, less fancifully vocal. It is also of a marvelously sustained tensile strength.

Frank's playing is highly architectural, being founded on a powerfully inflected and revealingly directional bass line. The sense of the large paragraph is strong, whether in the lyricism of the Large, the wit of the rondo theme, or the tour de force of the long and great first movement cadenza.

The pianistic skill as such is something one doesn't think about at all, so organic is it and so completely obsorbed into his musical purposes. Frank's finger work is, in fact, not the astonishingly impeccable thing Frager's is, but he plays with great variety of tonal resources, from the hushed delicacy of the scales that begin to prepare the first movement's retrasition to the enormous sound in the cadenza.

In its simplicity, penetrating intelligence, and in the huge spans covered by the thought and imgination, Frank's playing becomes absorbing and exciting to a degree almost unbelievable in view of how unobvious and unpretentious the whole performance is. I have not for many years heard a piano concerto so marvelously played, and it is a pleasure to report that the audience's response — prolonged applause after the first movement, a standing ovation at the end—suggested that people really knew what they were hearing.

Sunday's program consisted otherwise of Haydn's fascinating Concertante for violin, cello, oboe and bassoon and Mozart's Concertante for violin and viola. The Haydn benefited from Leinsdorf's best conducting the week-end. Among the soloists, Jules Eskin, the cellist, stood rather more than head and shoulders above his colleagues. The Messrs. Silverstein, Gomberg and Walt, in every essential of good musicianship. The Mozart soloists were Joseph Silverstein and Burton Fine, with Fine considerably the more in touch with Mozart's intentions.

Friday's all-Mozart program also contained the B flat Divertimento, K.287, and the Symphony No. 39 in E flat. The Divertimento was passable in those passages where the compositional continuity is obvious. Much of it, however, was so beside the point, stiff and unmusical that it same as a real shock to learn from the Symphony that Mozart could be played still worse. Moreover, the woodwind and horn playing in the Symphony was disgraceful with its bad phrasing, bad intonation and harsh tone.

After Sunday's concert, a bronze tablet in the Music Shed was dedicated to the memory of Henry Hadley (1871-1937), composer and conductor who conceived and led the first Berkshire Festival in August 1934. The tablet was put up by the National Assn. for American Composers and Conductors.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 5 1965

Claude Frank Earns Applause At Tanglewood

By H. C. HAMMERICH

LENOX—There were 6881 witnesses to a very rare sight Sunday afternoon in the shed at Tanglewood — members of the Boston Symphony Orchestra joined the applause for Pianist Claude Frank which interrupted Beethoven's Piano Concerto No. 1 after the first movement.

Subtlety, Grace

It was indeed a highly impressive performance. Nowhere within our memory have we heard this concerto played with more subtlety and grace of expression.

The runs, scales and trills were perfection. All decorations exactly placed, technically faultless and executed with impeccable taste.

And there was an infinite wealth of delicate dynamic variation and discreetly accented points of emphasis and timing.

Sinfonia Concertantes

Frank is one of the more accomplished of the young pianists, and he was having an especially successful day Sunday. Everything seemed to go right for him and for the audience.

Before and after his concerto the orchestra played two sinfonia concertantes, the first by Haydn for a quartet of violin, cello, oboe and bassoon with orchestra and the second by Mozart for violin and viola with orchestra.

Soloists were first-desk players in the orchestra. Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe and Sherman Walt, bassoon.

Chamber Music

Their duties for these pieces fell into the classification of accompanied chamber music more than it did of solo with orchestra, and with that kind of arrangement they demonstrated once again a high degree of quality.

All winter they have been rehearsing and performing as members of the newly-formed Boston Symphony Chamber Players, an organization intended to present seldom-played chamber music.

Sunday they played with the give and take of chamber players beautifully blending their music in timing and tone with each other and the orchestra.

Cross-Combinations

The Haydn piece was, perhaps, more entertaining because of its use of cross-combinations of duets, trios and quartets of the four solo instruments, which seldom soloed for more than short passages.

But the Mozart piece offered a greater substance, especially in the middle movement, an andante of deeply romantic atmosphere organized in classical terms. It was a great moment.

The organization of Sunday's program suggested a fine integration of musical ideas.

Not only was there the coupling of the two classical masterpieces composed in revival of baroque concerto grosso structure, but also there was Beethoven's early classical masterpiece written in imitation of Mozart and containing the germ of his later dynamic romanticism.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUL 11 1965

Pianists

Frager and Frank Among Today's Best

By MICHAEL STEINBERG

The pianists saved the first Tanglewood week-end. Malcolm Frager played two Mozart concertos, K.415 in C and K.414 in A, and Claude Frank played Beethoven's C major, No. 1. Both played beautifully and revealed themselves as musicians of impressive distinction, but beyond that they have not much in common.

Frager made a stronger impression in the C major concerto. It is much the more adventurous of the two he played, and the outstanding characteristics of his playing was the response to the constant change and the fantasy in the music. The A major concerto, sensitive as the performance was, simply offered less for his mind and imagination to play with.

Frager's playing seemed to be as varied as the music itself. In Mozart's richest music, and that would include most of the piano concertos, the simplest repetitions embody variations and developments, and Frager let none of this slip by him unnoticed.

Moreover, even when Mozart repeats literally, Frager, it seems, cannot: the phrase may look the same but it occurs at a different point in the work, the perspective is altered, and that, too, is something for Frager's sensibility to respond to.

The Italianate vocal style behind Mozart's instrumental line was beautifully realized as well. Frager played with passion, but with the emotional intensity held in an unfailingly right relation to the pervasive Mozartean elegance.

His ability to play cadenzas as though he were making them up was a delight. His playing of graces and ornaments—"notes of taste," as they called them in the old days—provided a clear answer to the question that sometimes comes up as to why such notes were not written out in the ordinary way.

Frager always gave them a quality that set them apart from the written notes, for they were never mechanically reducible to some ordinary fraction of the beat, series of them never sounded identical, in sum, he conveyed the impression that they were the spontaneous comments of a rich, playful, and feeling imagination.

The essence of Frager's playing is a highly detailed and flexible lyricism. He is above all a singer, spinning out vocal lines of astounding variety, and in attentive response to what Mozart gives him.

There is something probing, exploratory, even experimental in this wonderfully free playing. One of the hazards is the appearance now and again of an idea that does not work well, that is a bit tricky or artificial. In context, however, these are insignificant blemishes.

The point, it seems to me, is that even the things that I hear as the occasional mistakes are still somehow in touch with Mozart, and they are at least discussible in contrast to the way it is quite unprofitable to discuss the faults in the Mozart playing of an Arrau, a Casadesus, a Gieseking, a Serkin. Frager's Mozart is with the best, that of people like Schnabel and Britten, and, for that matter, with that of Claude Frank, whose performance of the C minor concerto with the Boston Symphony some years ago is for me a very treasured memory.

Frank, who is Frager's senior by more than a decade, seems the more matured and settled of the two. I would not be inclined to single out in his playing one particular quality in the way I emphasized Frager's lyricism. Frank's performance of the first Beethoven concerto was extraordinarily and marvelously complete.

With Frager, the mind is sometimes drawn to the piano playing as such, and it is very beautiful, especially for its delicate tone and the clear articulation of the always melodic passage-work. Frank's viruosity is organic: it disappears into the music itself.

Frank, in contrast to Frager's right-hand lyricism, is very much of a left-hand pianist. The boss is strikingly clear and it has a powerful scene of direction. Harmonic and rhythmic energy proceed from it, and Frank's playing seemed to me consistently on a higher musical level even than Frager's because of that superb left hand. Frank does not so much respond as seem himself powerfully to shape the music. His playing had a really exciting physical, musical, and intellectual strength.

His first phrase in the Beethoven had only a slight surface inflection, but even in its quiet simplicity it was at once arresting. And as the two measures grew to four, and then to 12, the sense of line never slackened (and think of how many pianists convey the notion of having reached the end of the whole piece as soon as they get to the tonic chord in the fourth measure!).

What Frank does so impressively is to convey an orderly and functional sense of hierarchy among the punctuation marks he uses. In his playing there is no mistaking a comma and a semicolon, a colon and a period, the end of a paragraph and the end of a chapter.

It is the best sort of architectural playing. The sense of shape, both large and small, was a delight at every point, and it reached its spectacular climax in the playing of the great first movement cadenza, Beethoven's third, which he wrote many years after the concerto itself.

The conjunction in Claude Frank's playing of taste, intelligence and strength, produced one of the greatest performances I have ever heard of any piano concerto.

Malcolm Frager and Claude Frank represent the new American thinking musician at his best, and it is a happy thing that in both, fineness of musicianship is combined with the compelling sort of personality that makes a significent solo career possible.

While nothing has been announced officially, the unofficial word is that both men will be playing with the Boston Symphony during the coming season.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
JUL 6 1965

ARTS
ENTERTAINMENT

Tanglewood opens

Frager acclaimed

Erich Leinsdorf

. . . conducted the Boston Symphony Orchestra at Tanglewood, opening the Berkshire Music Festival.

By Robert J. Croan

Lenox, Mass.

Mozart, perhaps more than any other composer in the repertory, wears well in concentrated hearings. His music, unsurpassed for melodic invention and sheer human warmth, contains such limitless variety as to leave the listener wanting just a little more. It was therefore most fortunate that the opening weekend of the Berkshire Festival at Tanglewood was devoted predominantly to works of this great master—a cross section of his larger instrumental forms.

Erich Leinsdorf, conductor of the Boston Symphony, is a specialist in Mozart. His approach is clear, straightforward, and strong, a bit cool for some tastes, but quite valid. The two symphonies on the opening program Friday night—No. 33 in B-flat major, K. 319, and No. 38 in D major, K. 504—were vigorous in spirit and precise in detail.

No. 33 is lighter and less complex than his later symphonies. By contrast No. 38, the "Prague," is a mature, carefully worked out opera for orchestra. The brooding introduction, with dialogues between the instruments, sets the scene for an intense allegro exposition. The slow movement suggests a love scene, while the buffo finale is a direct adaption of a duet from "The Marriage of Figaro."

A major artist

All went smoothly in both works, but the performance really caught fire in the Piano Concerto No. 9 in C major, played by Malcolm Frager, who, barely 30, is already a major artist. He is an unusually sensitive musician with a rare affinity for Mozart's subtle nuances and the willingness to apply his ample technique to fine phrasing rather than virtuosic display.

Likewise Leinsdorf is a superb accompanist, knowing exactly where to yield to the soloist and when to bring the orchestra into its own.

Saturday evening, however, was the highpoint of the weekend. The soloist was again Mr. Frager, now in the 8th Concerto in A major, K. 414, a happy outpouring in the composer's most appealing vein. The artist's beautiful sense of line, his even trills, and his exquisitely controlled pianissimos earmarked this interpretation as an unforgettable musical experience.

Drama and emotion

The program opened with an elegant rendition of the Divertimento in B-flat major, K. 287, outdoors music intended for entertainment, as the title suggests. The final offering was the Symphony No. 39 in E-flat major, K. 543, one of the last great trilogy with which Mozart perfected the classical symphonic style. From the majestic introduction, filled with dissonant suspensions and sudden dynamic changes, this reading was packed with drama and emotion. But it was also witty and humorous, as in the waltz-like clarinet solo of the minuet, and in the rollicking, Haydnesque finale.

Sunday's program of Mozart alongside his two great contemporaries, Haydn and Beethoven, was a letdown. Haydn's Sinfonia Concertante for Violin, Cello, Oboe, and Bassoon, Op. 84, is an uninspired concerto for several soloists, created to please the first desk men of his London orchestra and likely brought to this festival for similar reasons. Joseph Silverstein, Jules Eskin, Ralph Gomberg, and Sherman Walt were all excellent, but the piece hardly warranted their efforts.

Satisfying conclusion

Beethoven's Piano Concerto No. 1 in C major, Op. 15, suffered from the reduced orchestra, acceptable for Mozart but weak in this music, and from the scaled-down reading by Claude Frank. Mr. Frank is a competent pianist, whose poetic style would better suit Chopin than Beethoven. The slow movement was lovely, but he took the finale at a fast tempo that proved just beyond his control.

The weekend closed with Mozart's Sinfonia Concertante in E-flat major, K. 364, a marvellous concerto for violin and viola, in which Silverstein's brilliant, pointed tone contrasted effectively with the smaller but warmer sound of Burton Fine's viola. This was once more first-rate music making, concluding the weekend in a most satisfying way.

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2ND WEEK JULY 5th - 11th

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 1 2 1965

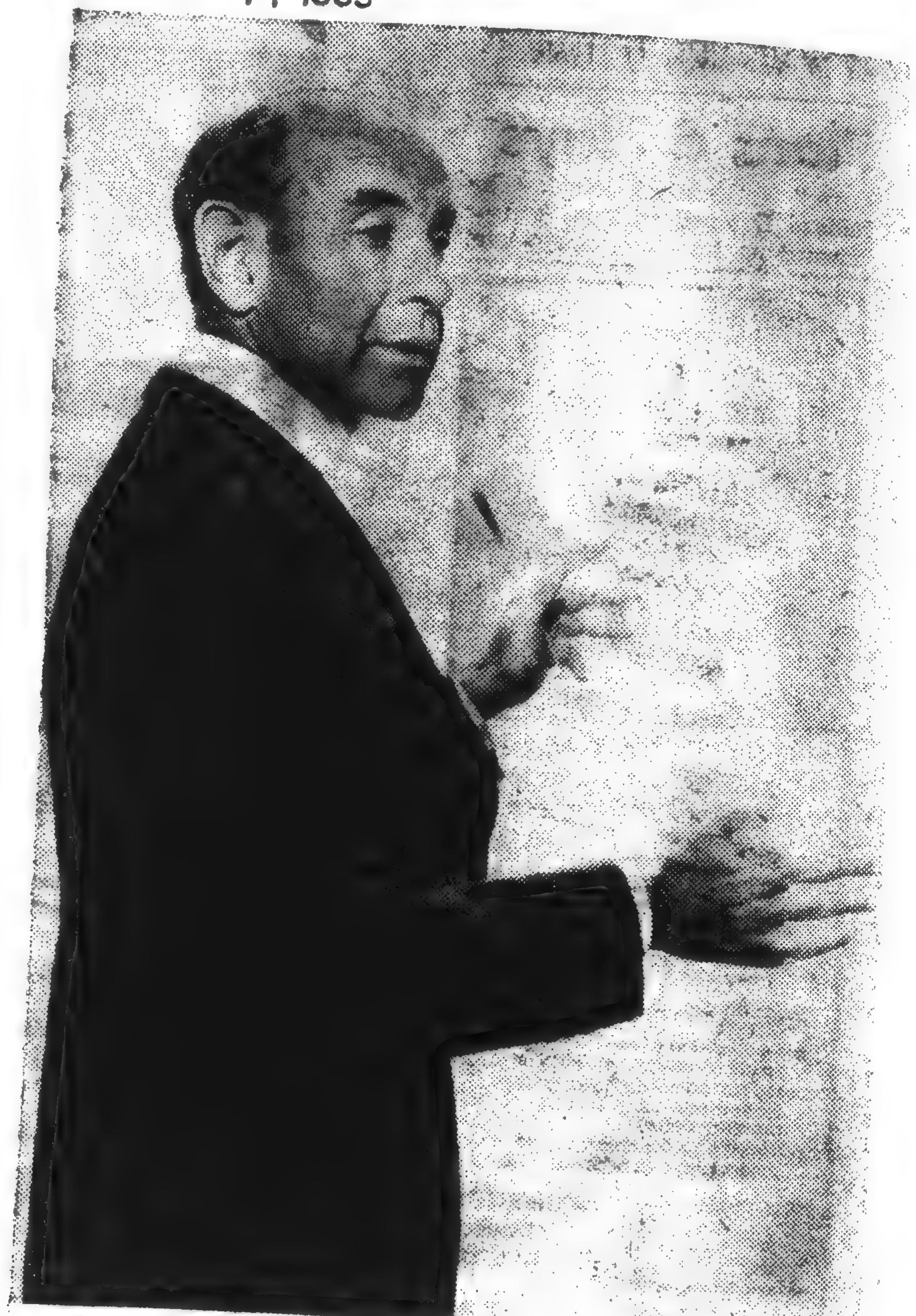
Whitestone

MRS. C. D. JACKSON, at right, whose late husband was honored at a memorial concert at Tanglewood Saturday night, is greeted by Francis W. Hatch, a Boston Symphony trustee, and Mrs. Hatch. Mr. Jackson, Time-Life executive, also was on the board.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUL 1 1 1965



ERICH LEINSDORF

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUL 1 1 1965

ERICH LEINSDORF conducts Boston Symphony in a number of programs at Tanglewood during week.

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

JUL 3 1 1965 Burrelle's

THEODORE LETTVIN, pianist, performed Beethoven's Rondo in B flat major and Beethoven's Piano Concerto No. 2 in B flat, Opus 19, with the Boston Symphony Orchestra, last week, at the Berkshire Festival, Tanglewood, Lenox, Mass. With Erich Leinsdorf as Music Director, the famed summer concerts will continue through August 22nd. A the season's end, 24 concerts will have been given in the beautiful 6,000 seat Music Shed.

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JUL 1 7 1965 Burrelle's

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JUL 2 4 1965 Burrelle's

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 2 4 1965 Burrelle's

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

JUL 2 7 1965 Burrelle's

VRONSKY AND BABIN, pianists, performed Mozart's Concerto in E flat for Two Pianos with the Boston Symphony Orchestra, last week, at the Berkshire Festival, Tanglewood, Lenox, Mass. With Erich Leinsdorf as Music Director, the famed summer concerts will continue through August 22nd. Twenty-four concerts will have been given in the beautiful 6,000 seat Music Shed when the season ends.

76

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JUL 4 1965

Bach at Tanglewood

Boston Symphony conductor Erich Leinsdorf will keep his promise to picketers at Tanglewood to "Bring Back Bach."

The Concerto in D minor for Two Violins will be heard Friday evening at the Berkshire Festival, Cantata No. 140 on Saturday evening, and all of next Sunday afternoon's program will be devoted to the Baroque master.

Last Summer students, wearing Bach sweatshirts, protested omission of the composer from festival programs.

The second week of the festival will include several other events. In addition to the three week-end concerts by the Boston Symphony, there will also be the first of the season's open rehearsals Saturday morning at 10.

The Kroll Quartet will give the first Tuesday evening chamber music concert in the Theater. The Berkshire Music Center Orchestra will give its first concert Thursday evening in the Music Shed; Eleazar de Carvalho will conduct.

Next Sunday morning at 10:30 students of the center will give a concert of Baroque music in the Theater. Both student events are open only to the Friends of the Berkshire Music Center who make contributions toward the support of the school.

Leinsdorf will conduct the four festival concerts this week. This afternoon's concert at 2:30 lists Beethoven's Piano Concerto No. 1, with Claude Frank as soloist; the Haydn Sinfonia Concertante, with Joseph Silverstein, violin; Jules Eskin, cello; Ralph Gomberg, oboe, and Sherman Walt, bassoon, all principals of the orchestra as soloists; and Mozart's Sinfonia Concertante, K. 364, with Silverstein and Burton Fine, principal viola.

Friday's concert will begin with the Bach concerto, with concertmaster Silverstein and assistant concertmaster Alfred Krips as soloists. Eskin will be heard in Haydn's Cello Concerto in C.

Throughout the Summer the Boston Symphony with soloists will perform all of Beethoven's concertos and works for solo instrument and orchestra. The second of these will be played at Friday's concert with Theodore Lettvin, soloist in Beethoven's Piano Concerto No. 2 in B flat, Op. 19 and the Rondo in B flat major. Mozart's 'Haffner' Symphony will also be heard at this concert.

Saturday's concert will be in memory of C. D. Jackson, former senior vice president of Time, Inc. and long term trustee of the orchestra. Veronica Tyler, soprano; Beverly Wolff, mezzo-soprano, and the Harvard Glee Club-Radcliffe Choral Society will join the orchestra for "The Elysian Fields" from Gluck's opera "Orpheus." The duo-pianists Vitya Vronsky and Victor Babin, who were close friends of Jackson, will be soloists in a performance of Mozart's Concerto in E flat major for Two Pianos and Orchestra, K. 365. Saturday evening's concert will conclude with Miss Tyler, Miss Wolff, Charles Bressler, tenor, and Thomas Paul, bass, with the Harvard-Radcliffe singers, Bach's Cantata 140, "Wachet auf, ruft uns die Stimme."

Next Sunday afternoon's concert will be devoted to two Bach cantatas and his Brandenburg Concerto No. 4.

AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13 800

JUL 7 1965

Tanglewood Concerts

While the nation ushered in summer with an innumerable variety of activities, not far over the Massachusetts-New York border, one of the most welcome signs of the relaxing months came to life again. The Tanglewood concerts last weekend launched a season of musical fare which attracts visitors by the hundreds.

The evening concerts, somehow more thoroughly enjoyable when heard in the still freshness of a Berkshire evening, are no longer difficult to attend since the completion of the Thruway system over to the Lenox area. A picnic lunch and a pleasant drive on Saturday or Sunday are added attractions connected with the weekend concerts.

Concert-goers may select a seat within the "shed" and be protected from the sun or evening coolness while gaining a fine view of the massed summer ranks of the Boston Symphony. Or they may listen in the unbelievable tranquility of darkness from the lawns outside the shed.

The opening of the Berkshire Festival is something special for music lovers. It is music to dream by, in surroundings that no concert hall can match. And when the first strains of one of the world's finest orchestras, playing some of the world's most famous music, reach the intent ears of the Tanglewood enthusiast, summer has more surely come than ever it did on the vernal equinox.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN CANARSIE DIGEST
Tuesday, July 13, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 194,795

JUL 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Independent
AGAWAM, Mass.
Weekly Circ. 2,558

JUL 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
FRAMINGHAM, Mass.
Circ. 15,205

JUL 3 1965

BEVERLY WOLFF, mezzo soprano, will perform in Gluck's Orfeo, "The Elysian Fields," with Boston Symphony Orchestra, Eric Leinsdorf, music director, conducting, Saturday evening, July 10 at Tanglewood in Lenox. Miss Wolff will also perform in Bach's Cantata No 146, "Wir mussen durch viel Trubsal in das Reich Gottesengenhen" and Cantata No. 70, "Wachet$ betet!" with the orchestra Sunday afternoon, July 11.

ST. LOUIS POST-DISPATCH
D. 342,882 SUN. 555,639

JUL 11 1965

Summer Festival Time

Music Events Move Outdoors

SUMMER MUSIC FESTIVALS are becoming increasingly important events for professional musicians, symphony orchestras and music audiences. Removed from city distractions, numerous music festivals throughout the country continue to attract more perfomers and expanding audiences to their casual summer settings.

At Tanglewood, Mass., Erich Leinsdorf, music director of the Boston Symphony, has scheduled a series of Beethoven concerti and programs from the works of Brahms, Mozart and Bach for the long-established Berkshire Festival. Guest soloists will include violinist Isaac Stern, who will make four appearances with the Boston Symphony. In another event, conductor Arthur Fiedler of the Boston Pops Orchestra will conduct a concert of popular music with Duke Ellington as piano soloist. The season runs through Aug. 25.

The Ravinia Music Festival, on the outskirts of Chicago through Aug. 11, is an annual event for music audiences of the Midwest. This season's schedule includes concerts of classical, folk and special children's music. All the performances are directed by guest conductors, and visiting musicians and orchestras augment the Chicago Symphony. This season's performers include Sixten Ehrling, Elisabeth Schwartzkopf, Josh White, The Village Stompers and folk singer Ellen Germann [illegible], who is featured in a Hootenanny for children.

In the Rocky Mountains of Colorado, the annual Aspen Conference and Music Festival will be visited by composers and performers of the United States and Europe. The Festival Orchestra, under the direction of Walter Susskind, performs contemporary and experimental works during its summer session, which runs through Aug. 29.

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Wilton Bulletin
WILTON, Conn.
Weekly Circ. 2,906

JUL 7 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JUL 3 1965

DESIGNED FOR MELODY — The Music Shed at Tanglewood, Lenox, Mass., the summer home of the Boston Symphony Orchestra, has proven to be the perfect architectural setting for the presentation of great music. It seats 6,000 people for each of the 24 concerts of the Orchestra's Berkshire Festival. The summer's critically-lauded festival will run through August 22nd.

77

Waterbury American
WATERBURY, CONN.
D. 41,392

JUL 7 1965

THEODORE LETTVIN, pianist will perform Beethoven's Rondo in B flat major and Beethoven's Piano Concerto No. 2 in B flat, Opus 19, with the Boston Symphony Orchestra Friday evening at Tanglewood, Lenox, Mass. Erich Liensdorf will conduct the orchestra.

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 157,413 SUN. 297,843

JUL 4 1965

TONAWANDA—Harold Austin will conduct his Concert Band in Sheridan Park at 8 Monday night. Also on the program will be the Barbara Smith Baton Twirlers. Brad Steiger will serve as announcer.

BERKSHIRE — The Boston Symphony Orchestra will feature the music of Johnson Sebastian Bach at 8 Friday night at the Berkshire Festival, Tanglewood, N.J.

The program will begin with Bach's "Concerto in D Minor for Two Violins" with the orchestra's concertmaster, Joseph Silverstein, and assistant concertmaster, Alfred Krips, as soloists.

Erich Leinsdorf and the Boston Symphony Orchestra will perform at 8 Saturday evening in memory of C. D. Jackson, former senior vice president of Time, Inc. and a trustee of the orchestra.

Herald American
SYRACUSE, N. Y.
SUN. 206,391

JUL 4 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 3 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JUL 3 1965

Herald American
SYRACUSE, N. Y.
SUN. 206,391

JUN 27 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, July 10, 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 10 1965

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra, recently opened the 1965 Berkshire Festival at the Orchestra's summer home, Tanglewood, Lenox, Mass. The Festival will continue through August 22nd. Twenty-four concerts will have been given in the 6,000-seat Music Shed by the end of the Summer. Bach, Beethoven and Wagner will be featured composers this summer with the concerts of August 20, 21, 22, devoted to a complete, uncut performance of Wagner's "Lohengrin."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN CANARSIE DIGEST
Sunday, July 4, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, June 27, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

BROOKLYN BAY NEWS
Saturday, July 3, 1965

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Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 3 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUL 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
ORTH ADAMS, Mass.
Circ. 13,335

JUL 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUL 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUL 4 1965

Second Week

Seven Events Are Listed For Tanglewood Festival

047

Seven events at Tanglewood are listed on the Berkshire Festival's second week calendar for the week of July 4-10. In addition to the three weekend concerts by the Boston Symphony Orchestra the second week's program includes the first concert in the Tuesday evening Berkshire Festival Chamber Music series and the first performances by the members of the Berkshire Music Center.

Bach, Haydn, Beethoven

The music of Johann Sebastian Bach will be featured during the Boston Symphony Orchestra's concerts. Next Friday's Berkshire Festival concert at 8 p.m. will begin with Bach's Concerto in D minor for Two Violins with the Boston Symphony Orchestra's Concertmaster Joseph Silverstein and Assistant Concertmaster Alfred Krips as soloists. Principal Cellist Jules Eskin will be heard in Haydn's Cello Concerto in C. Throughout the summer the Boston Symphony Orchestra with distinguished soloists will perform all of Beethoven's concerti and works for solo instrument and orchestra. The second of these will be played at the Friday concert with Theodore Lettvin, soloist in Beethoven's Piano Concerto No. 2 in B flat, Op. 19 and the Rondo in B flat major. Also to be heard at this concert will be Four Dances K. 463 (1 and 2), K. 609, K. 535 by Mozart.

Erich Leinsdorf and the Boston Symphony Orchestra will perform Saturday's 8.00 p.m. concert in memory of C. D. Jackson, former senior vice president of Time, Inc. and long term trustee of the orchestra. Veronica Tyler, soprano, Beverly Wolff, mezzo-soprano, and the Harvard Glee Club-Radcliffe Choral Society will join the Orchestra for "The Elysian Fields" from Gluck's opera "Orpheus." The duo-pianists Vitya Vronsky and Victor Babin, who were close friends of Mr. Jackson, will be soloists in a performance of Mozart's Concerto in E flat major for Two Pianos and Orchestra, K. 365. Saturday evening's concert will conclude with Miss Tyler, Miss Wolff, Charles Bressler, tenor, and Thomas Paul, bass with the Harvard-Radcliffe singers combining with Mr. Leinsdorf and the Boston Symphony Orchestra for Bach's Cantata 140, "Wachet auf, ruft uns die Stimme."

Sunday Concert

Sunday afternoon's (July 11; 2.30 p.m.) Boston Symphony Orchestra concert will be devoted entirely to the music of Bach. Mr. Leinsdorf has chosen two cantatas and a Brandenburg concerto for this program. Miss Tyler, Miss Wolff, Mr. Bressler, and Mr. Paul and the Harvard-Radcliffe chorus will be heard in each of the cantatas. The first of these is Bach's Cantata No. 146, "Wir mussen durch viel Trubsal in das Reich Gottes eingehen"; the second Cantata No. 70, "Wachet, betet, bereit allezeit." Mr. Silverstein, Doriot Anthony Dwyer, Principal Flute, and James Pappoutsakis, flute of the Boston Symphony Orchestra will be heard in the Brandenburg Concerto No. 4 in G major for Violin, Two Flutes, and String Orchestra.

The Kroll Quartet will gave the first concert of the chamber music series next Tuesday at 8.00 p.m. in the Tanglewood Theater. Their program will include quartets by Mozart, K. 421, Ravel, and Beethoven, Op. 51, No. 1. Other artists to appear in this series are the Boston Symphony Chamber Players, July 13 and August 10; Joseph Silverstein, violin, and Igor Kipnis, harpsichord, July 20; Lenox Quartet, July 27; Lillian Kallir and Claude Frank, pianists; Music of Aaron Copland, August 17.

Open Rehearsal

The regular Open Rehearsal for the Boston Symphony Orchestra's Pension Fund will be held on Saturday (July 10) at 10 a.m. Sunday (July 11) afternoon's Boston Symphony Orchestra concert will conclude the two weeks of Berkshire Festival chamber orchestra concerts. The full Boston Symphony Orchestra will be in residence at Tanglewood beginning July 13 for the remaining six weeks of the Festival.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

JUL 7 1965

Schenectady Gazette
SCHENECTADY, N. Y.

7 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 8 1965

Bach Concerts To Highlight Second Week at Tanglewood

The music of Johann Sebastian Bach will be featured during the Boston Symphony weekend concerts. Friday's program will begin with Bach's Concerto in D Minor for Two Violins, with concertmaster Joseph Silverstein and assistant concertmaster Alfred Krips as soloists. Principal cellist Jules Eskin will be heard in Haydn's Cello Concerto in C.

Throughout the summer the Boston Symphony Orchestra with distinguished soloists will perform all of Beethoven's concerti and works for solo instrument and orchestra. The second of these will be played at Friday's concert with Theodore Lettvin, soloist in Beethoven's Piano Concerto No. 2 in B Flat, Op. 19 and the Rondo in B Flat Major. This concert will also include the Mozart Symphony No. 35, "Haffner."

To Honor Jackson

Erich Leinsdorf and the BSO will perform Saturday's concert in memory of C. D. Jackson, former senior vice president of Time, Inc., and long-term trustee of the orchestra. Veronica Tyler, soprano, Beverly Wolff, mezzo-soprano, and the Harvard Glee Club-Radcliffe Choral Society will join the orchestra for "The Elysian Fields" from Gluck's opera "Orpheus." Pianists Vitya Vronsky and Victor Babin, who were close friends of Mr. Jackson, will be soloists in a performance of Mozart's Concerto in E Flat Major for Two Pianos and Orchestra, K. 365. The program will conclude with Miss Tyler, Miss Wolff, Charles Bressler, tenor, and Thomas Paul, bass, with the Harvard-Radcliffe singers combining with Mr. Leinsdorf and the Boston Symphony Orchestra for Bach's Cantata 140, "Wachet auf, ruft uns die Stimme."

The Sunday afternoon concert will be devoted entirely to the music of Bach. Mr. Leinsdorf has chosen two cantatas and a Brandenburg concerto for this program. Miss Tyler, Miss Wolff, Mr. Bressler, and Mr. Paul and the Harvard-Radcliffe chorus will be heard in each of the cantatas. The first of these is Bach's Cantata No. 146, "Wir mussen durch viel Trubsal in das Reich Gottes eingehen"; the second Cantata No. 70, "Wachet, betet, bereit allezeit." Mr. Silverstein, Doriot Anthony Dwyer, principal flute, and James Pappoutsakis, flute of the Boston Symphony Orchestra will be heard in the Brandenburg Concerto No. 4 in G Major for Violin, Two Flutes, and String Orc

The regular open rehearsal for the Boston Symphony Orchestra's pension fund will be held on Saturday at 10 a.m. The Sunday afternoon performance will conclude the two weeks of Berkshire Festival chamber orchestra concerts. The full Boston Symphony Orchestra will be in residence at Tanglewood beginning July 13 for the remaining six weeks of the festival.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 12 1965

Whitestone

A DEBUT OF HIS OWN was made by BSO Conductor Erich Leinsdorf Saturday night at Tanglewood when he played harpsichord for the Bach double concerto and conducted at the same time. Concertmaster Joseph Silverstein, at left, and his assistant, Alfred Kripps, were among the soloists. Performer Leinsdorf passed critical muster.

REVIEWS

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594
JUL 15 1965

TANGLEWOOD

Friday Evening
By J.W.H.

An unusually large number of soloists gave a particular sparkle to the Friday night concert at Tanglewood and the inclusion of two recently rediscovered scores by Haydn and Beethoven made it almost a novelty performance.

Joseph Silverstein and Alfred Krips, concertmaster and his assistant, were soloists in the Bach *Concerto in D Minor* for two violins and string orchestra. It is a handsome work, and the soloists wove their parts into an intriguing and decorative fabric. Nevertheless, it is a poor work for performance in the shed, and the thin sound of the harpsichord continuo, played by Leinsdorf himself, added nothing to the tonal effect.

John Eskin, first desk cellist, was the soloist in the newly discovered Haydn *Concerto for Cello in C Major*. As a sample of Mr. Eskin's work, this performance indicated that the Boston Symphony had chosen well in adding him to the orchestra this season. He particularly excelled in the lovely Adagio movement.

The second half of the program was dominated by Tehodore Lettvin as soloist in the Beethoven *Piano Concerto No. 2, Opus 19* and in its substitute third movement, again recently discovered in Vienna, now designated as *Rondo in B-Flat Major* without opus number.

The program ended with a fine reading by Leinsdorf of the *"Haffner" Symphony* of Mozart, a gay conclusion to a thoroughly pleasant concert.

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The second scene of Act II of Gluck's *Orpheus and Eurydice*, the scene which takes place in the Elysian Fields, received a smooth and charming performance. Beverly Wolff and Veronica Tyler sang the title roles, echoed by the Harvard Glee Club and the Radcliffe Choral Society. The only part of the music that was at all familiar to this listener was the opening ballet sequence; the rest gave a very good idea of the serenity of paradise, and in Orpheus' aria there were fascinating suggestons of the kind of nature painting Ravel was to develop 150 years later in *Daphnis et Chloe*.

Vronsky and Babin performed the Mozart *Concerto for Two Pianos and Orchestra*, K. 365, with all the grace and skill, the elan and perfect ensemble, that one has come to take for granted from this team. It is a ravishing work, filled with wit and joy. Conductor and pianists appeared to be at one in their approach to it, and if there was any way of improving on their interpretation, this listener was unaware of it.

Chorus and vocalists returned after the intermission in Bach's *Cantata 140*, "Wachet auf, ruft uns die Stimme." Surely the melody of the chorale, used in all three choruses of this cantata, must rank high on the list of Bach's greatest hits; it seems ironic that he should have cribbed it from Philip Nicolai. The chorus sang with excellent diction; Elliot Forbes deserves credit for the professional training he has given these young people. Charles Bressler and Thomas Paul were the tenor and bass soloists.

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St. Louis
Globe-Democrat
D. 293,613 SUN. 339,016

JUL 17 1965 Burrelle's

At Tanglewood: Leinsdorf Is Great but Too Bouncy

By CLARK MITZE.

Attending the Berkshire music festival in Tanglewood near Lennox, Mass., is a delightful experience. The charm of the locale, the beauty of the grounds, the diversity of events in the vicinity all contribute to the enjoyment. The huge Music Shed was filled to its 6000 seat capacity and many others were on the lawn at the performance I attended.

The program featured members of the orchestra: Joseph Silverston and Alfred Krips, concertmaster and assistant, played the lead parts in Bach Concerto in D Minor for Two Violins and String Orchestra. Jules Eskin, first chair cellist, played the Haydn Concerto in C.

The violinists played very well although they lacked the tonal edge necessary to overcome the blanket of sound produced by the reduced string section of the orchestra.

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CAPITAL CITY NEWS B[illegible]
ALBANY N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NE[illegible]
STATE SERVICE

CAMBRIDGE POST
Thursday [illegible]

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49

REVIEWS

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Globe-Democrat
D. 293,613 SUN. 339,016

JUL 17 1965 Buffalo

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAMBRIDGE POST
Thursday, July 15, 1965

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733

Cello Concerto Is Premiered At Tanglewood

[illegible] who traveled the [illegible] miles [illegible] Tanglewood [illegible] the first [illegible] second and final [illegible] the Boston Symphony [illegible] traditional [illegible] to [illegible] Boston Symphony [illegible] Festival [illegible] award was [illegible] was 20 [illegible] the premiere [illegible] Haydn [illegible]

[illegible] work introduced the [illegible] cellist, Jules Eskin, [illegible] must have been a daring [illegible] of composer [illegible] calling on him for wide [illegible] and many notes high on [illegible] strings (near the bridge) [illegible] which Mr. Eskin accomplished with near accuracy. A [illegible] technique shone forth in the third movement [illegible] speed leaving one quite dazzled, the orchestra pulsing [illegible] exactness all the while.

For the Haydn and the opening Bach D minor Concerto [illegible] violins, splendidly performed by concertmaster Joseph Silverstein and his modest assistant Alfred Krips. Erich Leinsdorf appeared in a new role, new to Tanglewood, that is. Seated at a harpsichord, he played and conducted both manners, with varying degrees [illegible] aplomb and tempo, the reduced orchestra responding to both composers' works with their usual disciplined musicianship.

Two other Tanglewood firsts [illegible] following intermission [illegible] played by pianist Theodore Lettvin, also new to Tanglewood audiences. Beethoven's B [illegible] Piano Concerto, labeled No. 2, but actually first in date of composition, and a seldom played Rondo in B flat, (which could have been omitted, sounding as it did like an echo of [illegible] left one undecided [illegible] the contents, but also delighted with the third movement of the concerto, quick, ac-[illegible] syncopation, tossed back [illegible] forth between soloist and [illegible]stra.

[illegible] felt a lack of empathy [illegible] director and pianist, [illegible] might well have been [illegible] music itself; at the end of [illegible] first movement cadenza, [illegible] its dotted figure against [illegible] runs, each alternating [illegible] left and right hand, [illegible] were not quite co-[illegible] when notified. Mr. [illegible] is a fine musician, with [illegible] excellent technique and dy-[illegible] control, but his runs [illegible] muffled most of the [illegible] seemed through too [illegible], which one has [illegible] in other artistic interpre-[illegible] of Beethoven, not to our [illegible]. The pianissimo give [illegible] near the end of a [illegible] unresolved Adagio [illegible] a sentient memory, [illegible] whole third.

[illegible] audience of 5,559 were [illegible] responsive in their ap-[illegible] for all the evening's so-[illegible] Mr. Leinsdorf, who gra-[illegible] turns it to the featured [illegible] and the symphony mem-[illegible] Mozart's sprightly "Haff-[illegible] Symphony in D major, [illegible] ended a nearly perfect [illegible] Mr. Leinsdorf deline-[illegible] the single-themed first [illegible], gently singing an-[illegible] pastoral minuet and [illegible] some rondo with his [illegible] ebullience and undiluted [illegible] insight. — M. deB. B.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Republican (m)
WATERBURY, Conn.
Circ. 24,521

JUL 13 1965

Bach Program Success At Tanglewood

The second weekend of Tanglewood, the summer home of the Boston Symphony Orchestra, was played to the tune of a primarily Bach program, liberally sprinkled with the Beethoven Piano Concerto No. 2 and Rondo in B-flat major, a Mozart Symphony No. 35 ("Haffner") and Piano Concerto for Two Pianos and Orchestra, K. 365 in E-flat major, and Gluck's "Orpheus and Eurydice," Act II, Scene 2 (The Elysian Fields), in its first performance at the Festival concerts.

This week's concentration on Bach was a welcome innovation. The magnificent classicism of the major Bach works performed. Cantata 140, 146, 70 Concerto in D-Minor for Two Violins and String Orchestra and the Brandenburg Concerto No. 4, taxed the orchestra to display their utmost virtuosity, and this they did, with a flair and vitality, tempered with a restrained and perfectly controlled style so necessary for the spirit of the classical composers.

On Friday night, and again on Sunday afternoon, musical director Erich Leinsdorf both conducted and played the harpsichord, an unusual experience. However, though it proved interesting, and obviously enjoyable to Leinsdorf, the result was somewhat restrictive to the orchestra, and the performance on Friday evening was slowed and tightened in mood and rendition.

Choral Society

The Harvard-Radcliffe Choral Society enriched the Tanglewood stage this weekend, participating in the Bach Cantata and the Gluck work. The enthusiasm and talent of these young singers, thanks to their able conductor, Elliott Forbes, enhanced the outstanding performance by soloists Beverly Wolff, contralto, Charles Bressler, Tenor, Thomas Paul, bass, and especially Veronica Tyle, the young singer whose sweet, lyrical yet strong soprano was the highlight of both Friday's and Sunday's performances.

Again this weekend, first chair members of the orchestra were called upon for solo parts, and Joseph Silverstein, concertmaster, and his desk partner, Alfred Krips, performed with precision and excellence in the Bach Concerto in D-minor for Two Violins and String Orchestra. The solo violins carry the main weight of this work, with the orchestra providing a continuous undercurrent of theme and harmony as well as rhythm. Jules Eskin, first cellist, performed with sensitivity and compassion, in the Haydn Concerto for Cello, in C-major.

Theodore Lettvin was piano soloist in the Beethoven Piano Concerto No. 2 in B-flat major and the Rondo in B-flat major for Piano and Orchestra. This was also a "first" at these concerts. However, the program on Friday evening was somewhat overweighted with soloists and imbalanced. One could have afforded the ommission of the Rondo, since it served as an anti-climax to an adequate and well-received rendition of the concerto.

Lettwin studied at the Curtis Institute when he was 15 and was a student of Horszowski and Serkin. An American-born pianist, he received recognition from the Queen Elizabeth of Belgium Piano Competition, as well as the Naumberg and Michaels Memorial Awards. His performance was warmly appreciated by a most enthusiastic audience.

All-Bach Concert

Sunday's all - Bach Concert was a jewel in performance and musical interpretation. The Cantatas 146 and 70 were given a jubilant and exciting performance, with a keen insight and understanding of thematic material and a sense of tribute to the genius of Bach, who composed to the glory of creation. However, it was the Brandenburg Fourth that shone as the gem of the afternoon. It provided the audience the rare experience of hearing one of the great American fluteist, Doriot Anthony Dwyer, in a solo role, with her desk partner, James Pappoutsakis, along with Joseph Silverstein and his exquisitely controlled concertino of the violin weaving in and out during the especially lush solo passages in the first and last movements.

Not to be overlooked were the performance of the duo-pianists, Vitya Vronsky and Victor Babin, playing the Mozart Concerto in E-flat major for Two Pianos. This concert was dedicated to the memory of C. D. Jackson, who died in September, 1964. Mr. Jackson, who had a summer home in Lenox, was a trustee of the Boston Symphony and a well-known figure in musical circles in New York, as well as senior vice - president of Time, Inc. This author learned that the soloists were close friends of Mr. Jackson's, and their performance was spirited, polished, yet reflective.

Third Week

In its third week of the Tanglewood Festival, the full complement of the Boston Symphony will be assembled for a weekend of great music and equally matched soloists, offering the exciting virtuoso violinist, Isaac Stern and famed pianist Eugene Istomin.

Tonight, the Boston Symphony Chamber Players, who are completing their first season as part of the Boston Symphony Orchestra's activities, will make their Tanglewood debut at the Berkshire Festival Chamber Music Concert in the Theater. The Chamber Players program consists of Mozart's Oboe Quartet, K.370, Fantasia for String Trio by Fine, and Beethoven's Septet, Op.20. There are many other educational and musical events being held in conjunction with the Berkshire Music Center at Tanglewood, which are open to the Friends of the Berkshire Music Center. Anyone interested in contributing to the fine work of this institution can become a Friend of the Berkshire Music Center for a nominal contribution, which entitles members to attend the numerous concerts and musical forums held during the week and weekends at Tanglewood, including the open rehearsals on Saturday mornings at 10 a. m.

The past weekend's attendance increased by 5,000 over the first weekend, despite inclement weather which persisted. A total attendance of 22,995 heard last week's concerts and open rehearsal, an indication of the continued interest and popularity of the great Bach works.

S.C.M.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 12 1965

Symphony Turns Emphasis to Bach

By JOHN F. KYES
Gazette Music Critic

LENOX — For Tanglewood's second weekend, Erich Leinsdorf and the chamber half of the Boston Symphony Orchestra shifted emphasis from Mozart to Bach.

Except for Sunday's all-Bach program (two cantatas and the Brandenburg Concerto No. 4) the concerts, however, were liberally sprinkled with music of Haydn, Beethoven, Mozart and Gluck.

The weekend was enriched by featuring orchestra member Joseph Silverstein and Alfred Krips, violins; Jules Eskin, cello; Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Ralph Gomberg, oboe.

Gazette Review

Guest artists were Theodore Lettvin, pianist, on Friday; Vitya Vronsky and Victor Babin, duo-pianists on Saturday; and vocalists Veronica Tyler, Beverly Wolff, Charles Bressler and Thomas Paul on Saturday and Sunday.

Memorial Concert

The Saturday concert (which drew nearly 7,000) was in memory of C. D. Jackson, for many years a Time magazine executive and Boston Symphony trustee.

It was a warm-hearted, gentle concert. Interest was divided between vocal offerings, in which the 75-voice ensemble from Harvard Glee Club and Radcliffe Choral Society (trained by Elliot Forbes and heard also on Sunday) had a handsome share, and the Mozart Concerto in E flat major for Two Pianos and Orchestra, in which Vronsky and Babin, Leinsdorf and the orchestra won high priase.

The familiar concerto is not a tour de force of complexities, but a sunny handling of pianos and orchestra as parts of a rather unified picture. While admiring the accuracy of all concerned, and the tasteful dynamics, one could revel even more in the carefree feeling achieved, the music singing without any enforced thought of technical means.

The thoughtful Andante provided a nice nook of feeling between the bright opening Allegro and the dashing triplets of the final Rondo.

Elysian Fields

The pure flute tones of Mrs. Dwyer and the truly love solos in French by Miss Wolff as Orpheus and Miss Tyler as Eurydice, together with mellow, quiet singing (seated) by the chorus, highlighted excerpts from Act II, Scene 2, of Gluck's opera, depicting the sublime Elysian Fields. The orchestra contributed ballet themes of the blessed spirits.

Bach's Cantata 140, "Sleepers, Wake, a Voice Is Calling," sung in German, was thoroughly admirable except for portions of its opening chorale. Bach's highly ornamented, slow treatment of the basic melody seemed to demand more substance and brilliance than the young women could give in their lower range.

In the "Tenor Chorale" the altos sang with the tenors, agreeably but with debatable effect on the total brightness of tone.

The tenor and bass recitatives and duet arias for Miss Tyler and Paul were of great beauty, and the final familiar chorale was inspiring.

This Friday, the full orchestra takes over at Tanglewood for six weekends.

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NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 12 1965

Music Review

Bach Cantatas Highlight Tanglewood Concerts

By JAY C. ROSENFELD

THE GLORIOUS music of Bach cantatas was the main fare of the last two of the weekend's concerts at Tanglewood Sunday afternoon and Saturday night. Yesterday the Bach 4th Brandenburg Concerto was placed between two of the cantatas and Saturday evening a scene from Gluck's opera, "Orpheus and Eurydice," and the Mozart two piano E Flat Concerto preceded another.

They were both beautifully organized programs and Erich Leinsdorf, the conductor of the Boston Symphony Orchestra, made them particularly cohesive and balanced by his tight control of his compact chamber orchestra and of the choruses from the Harvard Glee Club and the Radcliffe Choral Society, which assisted.

* * *

IN THE cantatas, Leinsdorf employed an appropriate baroque organ which was played with fitting skill by Paul Callaway of Washington, D.C. He used a contemporary copy, by Noack of Boston, of an authentic baroque instrument. It had its most important solo in the Cantata No. 146, "Wir Mussen durch Trubsal," in which the D Minor Clavier Concerto first movement is made to serve again in its entirety. The orchestra plays the first six bars and then the organ takes over the entire dominance.

Four excellent vocal soloists sang on both programs: Veronica Tyler, soprano, Beverly Wolff, contralto, Charles Bressler, tenor, and Thomas Paul, bass. Each one had varying opportunities during the two concerts but all proved to be of exceptional vocal ability and experience. Cantata No. 70, "Wachet, betet, betreit allezeit," ended the program afternoon; its final chorus was a deeply penitent appeal sung with fervent conviction.

* * *

IN THE great enthusiasm which the audiences (6,744 Saturday and 6,255 yesterday) evinced, Mr. Leinsdorf was always graciously aware of the preparation the choruses had received and always called out their conductor, Elliott Forbes, to share in the applause.

The last solo fell to Thomas Paul, an aria of three short sections in which the first and last were marked with flowing sonority and the mid-section a properly aggressive martial defiance. Bressler established and maintained his lofty level from his initial utterance Saturday night where he made a striking declamation of what might have been a routine recitative. His "Er kommt" was a happy surpris, both vocally and histrionically.

* * *

THE TWO ladies, too, were consistently attention-riveting. Miss Tyler has an opulent soprano which she used with ease and musical insight. Miss Wolff had the advantage of being allotted arias in respective cantatas in which Joseph Silverstein had a violin obligato and in another where Jules Eskin had one for his cello. Both instrumentalists played with beautiful tone and Miss Wolff's rich and ample contralto blended for the great pleasure of the audiences.

The Brandenburg solos were played by Silverstein and flutists Doriot Dwyer and James Pappoutsakis. The accomplishments of the two flutists in this work have always been outstanding and again they made their art apparent. Mr. Silverstein made his violin sound remarkably beautiful. Leinsdorf conducted this from the harpsichord keyboard. The final presto did not allow a tension to accumulate so that the potentially eloquent silences in the dramatic caesuras of the last sixteen bars were passed by without incident.

* * *

THE SATURDAY concert was dedicated to the memory of the late C. D. Jackson, a former summer Berkshire resident and trustee of the orchestra. In his honor two of his friends, the duo-pianists Vitya Vronsky and Victor Babin, played the Mozart Concerto. Their playing has a deep maturity and plenitude of refinement. The transparent structure of the concerto becomes visible and gratifying in their abundantly skillful hands.

The two concerts provided a procession of performers who were called to the front to acknowledge recognition: Ralph Gomberg, oboe, Armand Ghitalla, trumpet, as well as all the various and many soloists.

Leinsdorf's command of the 80 voices of the chorus and the dispatch with which he joined the sequence of movements made both programs consistently absorbing and enjoyable. In all the various introductions of the deserving soloists, his own part was less than sufficiently noticed.

Vronsky and Babin

The New York Times
NEW YORK, N.Y.
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JUL 12 1965

BACH WORKS UNIFY MUSICAL WEEKEND

Sacred Cantatas Are Heard at Berkshire Festival

By RICHARD D. FREED

Special to The New York Times

LENOX, Mass., July 11—The music of Johann Sebastian Bach was the unifying factor at the Berkshire Festival at Tanglewood this weekend.

Erich Leinsdorf conducted a Bach work to begin Friday evening's concert by the Boston Symphony Orchestra, another to conclude last night's, and three more for the entirety of this afternoon's program in the Music Shed.

Three of the five Bach items were sacred cantatas: No. 145 (Wir müssen durch viel Trübsal") and No. 70 ("Wachet, betet") today and the more familiar No. 140 ("Wachet Auf!") last night.

Mr. Leinsdorf seems to be the only conductor of a major orchestra who programs Bach sacred cantatas frequently, without requiring some religious event for impetus. It is a practice he began early in his first season in Boston and one that might well be emulated, for these 200-odd cantatas constitute an astonishingly rich source of great music.

Aside from the quality of the music, which seemed to fire Mr. Leinsdorf, the cantatas were most welcome for the superb singing of the young soprano Veronica Tyler who appeared in all three of them.

Miss Tyler Is Impressive

Of the vocal soloists at Tanglewood this weekend, it was Miss Tyler who left the strongest impression, not only for the amplitude and purity of her exceptional voice but also for the equally rare sense of high musical purpose evident in its use.

Beverly Wolff, the alto, was almost equally impressive in her long arias in No. 146 and No. 70, and the orchestra trumpets in the latter work were glorious.

Charles Bressler, the tenor, Thomas Paul, bass, and the Harvard-Radcliffe Choral Society, Elliott Forbes, conductor, were heard in all three cantatas with Miss Tyler.

Paul Callaway, at the console of the handsome Noack Positiv organ, played the continuo in all the cantatas and the brilliant extended solo in the sinfonia of No. 146, adapted by Bach from the first movement of his B-minor Clavier Concerto.

Separating the two cantatas on today's program was the Brandenburg Concerto No. 4 in G, with members of the orchestra as soloists. Joseph Silverstein, violinist, and Doriot Anthony Dwyer and James Pappoupsakis, flutists, played with their customary distinction and Mr. Leinsdorf conducted from the harpsichord with vitality.

Dedicated to C. B. Jackson

Last night's concert was dedicated to the memory of C. B. Jackson, a senior vice president of Time, Inc., who died last year. Mr. Jackson, who kept a summer home in Lenox, was a trustee of the Boston Symphony and a member of the boards of the Lincoln Center for the Performing Arts, the Metropolitan Opera and the Carnegie Corporation.

The opening item was the entire "Scene Aux ChampsElysées" from Gluck's "Orphee et Eurydice," with Miss Tyler, Miss Wolff and the chorus and with Mrs. Dwyer in the "Dance of the Spirits."

Vitya Vronsky and Victor Babin, the duo pianists, played Mozart's Concerto in E-flat for Two Pianos (K. 365) between the Gluck and the Bach. Hardly elegiac in character, the work was on the program apparently because it was a favorite of the late Mr. Jackson, who was a friend of the soloists.

Miss Vronsky and Mr. Babin may have given more performances of this concerto than any other duo now active, but this has not dulled their zest for it. Their stylish playing, particularly in Mr. Babin's excellent cadenzas, made the high-spirited work a tasteful buffer for the music that preceded and followed it.

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Times (e)
HARTFORD, Conn.
Circ. 133,310

JUL 12 1965

Bach Cantatas Heard at Lenox

By GEORGE W. STOWE

Erich Leinsdorf had so assiduously avoided the music of Bach in his first two seasons at Tanglewood that one wondered whether the famed Cantor of Leipzig was being permanently bypassed.

In the Sunday afternoon concert at Lenox the situation was more than remedied when the maestro offered some finely sculptured performances of two cantatas and the Brandenburg Concerto No. 4 in an all-Bach program. The composer was also represented on the programs on Friday and Saturday.

* * *

Mr. Leinsdorf, needless to say, used a larger contingent of players and singers than the Bach purists would condone. Nevertheless, everything was set forth with precision and warmth and the conductor achieved a balance and clarity, even with the forces at hand, that was nearly always exemplary.

In Cantata No. 146 ("Wir Mussen durch viel Trubsal in das Reich Gottes eingehen") Paul Callaway was the organ soloist in the Sinfonia(which is taken bodily from the opening movement of the D minor Clavier Concerto). It had splendid vitality and served as a wonderful introduction for the opening chorus, which was solidly intoned by the singers from Harvard and Radcliffe.

* * *

Beverly Wolff brought musicianship and a glowing voice to her famed aria, which was supported by Joseph Silverstein's gracefully articulated violin obligato. Veronica Tyler's soprano was easefully produced, althought the voice seemed to have little substance in the lower register.

Charles Bessler, tenor, and Thomas Paul, bass, filled out the quartet but their contribution was hardly as lengthy as it was in the cantata that followed the intermission. For this opening cantata Mr. Leinsdorf placed his woodwinds at the forefront of the orchestra.

* * *

In the manner of Bach himself the conductor presided at the harpsichord for the Brandenburg Concerto No. 4. However, the harpsichord itself was hardly audible for the most part. In the place of the obsolete "flutes a bec," Mr. Leinsdorf substituted modern flutes (expertly played by Doriot Anthony Dwyer and James Pappoutsakis), rather than recorders.

Vitality was also the keynote of this performance, with Mr. Leinsdorf bouncing up and down on the harpsichord bench in the manner of his jazz contemporaries. Mr. Silverstein was the violin soloist and a first-rate ensemblist.

* * *

In the Canata No. 70 ("Wachet, betet") the male soloists had a better chance to display their musicianship and vocal skills and both Mr. Bressler and Mr. Paul were in excellent form. The tenor has a light voice but it is invariably used with taste and feeling. And the bass' final recitative and aria was beautifully projected (the transition in moods was artfully handled).

No doubt about it, we shall look forward to more Bach from Mr. Leinsdorf. The spirit and the feeling are there.

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ALBANY, N.Y.
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JUL 1 2 1965

At Tanglewood:

Leinsdorf's 'Exploring' Superb

By EDGAR S. VAN OLINDA

When Erich Leinsdorf took over the Berkshire Music Festival at Tanglewood three summers ago he stated that he intenddd to "explore" many works of composers never before performed by the Boston Symphony Orchestra in the Salzburg of America. He has kept his promise. During the two opening weeks of the festival he has programmed 10 "firsts" for inclusion in the 1965 series, out of a total of 19, giving Mr. Leinsdorf a fortnight's batonting average of over .500 which is a record in any orchestral league.

The most surprising "first" occured Friday evening when Mr. Leinsdorf seated himself at the keyboard of the harpsichord, mid-stage, and conducted and accompanied Joseph Silverstein, concert master, **and Alfred Krips, assistant concertmaster, and the orchestra in a superb performance of a Bach concerto for two violins, revealing another brilliant facet of the conductor's genius.**

The final week of the series of concerts by the smaller orchestra — the complete orchestra, received an ovation following his magnificent performance in a Haydn concerto.

The guest pianist, Theodore Lettzin, third in a treesome of potentiail Artur Rubinsteins, gave a superb rendition of Beethoven's Concerto No. 2 and an unfamiliar Rondo by Beethoven. He proved a worthy successor to Messrs. Frager and Frank who preceded him this season.

Two choral works were performed on Saturday evening: "The Eleysian Fields," by Gluck and a Bach cantata when the orchestra was assisted by the Harvard-Radcliffe Glee Club and soloists, Veronica Tyler, Beverly Wolff, Charles Bressler and Thomas Paul. The internationally-famous piano duo of Vitya Vronsky and Victor Babin were the soloists with the orchestra in Mozart's concerto in E-flat.

The final concert in Series 2-B on Sunday afternoon featured an all Bach program, which included the Brandenburg Concerto No. 4, with first chair soloists, Joseph Silverstein, violinist; Doriot Anthony Dwyer and James Pappautsakis, flutists, a fitting and beautiful instrumental intermezzo between the two choral works which also utilized the same vocal groups and soloists of Saturday evening.

The original slogan, "Music Under the Moon," was again in full force during the evening concerts as the beautiful lawns were bathed in a silvery sheen as were the many al fresco listeners.

THE ARIZONA REPUBLIC

1965

Time for Hard Work in the Berkshires

Tanglewood Aims for Best Music

BY WILLIAM J. NAZZARO
Republic Music Critic

LENOX, Mass. — The Berkshire Music Festival, still the most prestigious summer music event in this country, continues along, attracting good - sized if not record audiences.

It now lasts eight weeks, with 24 concerts by the Boston Symphony Orchestra along with chamber concerts, student recitals, and several special concerts.

The first two weekends were devoted mostly to Mozart and Bach.

ERICK LEINSDORF
Avoids Show

At the first concert I attended, Erich Leinsdorf seemed to have everything well in hand for a program of the Elysian Fields scene from Act II of Gluck's "Orpheus and Eurydice," Mozart's Concerto in E-Flat for Two Pianos, K. 365, with the duo-pianists Vronsky and Babin, and Bach's Cantata No. 140, "Wachet Auf," the most often performed and most beloved of his entire cantata output.

THE SECOND CONCERT included two Bach cantatas, Numbers 70, "Wachet, betet, bereit allezeit," and 140, "Wir mussen durch viel Trubsal," and the Fourth Brandenburg Converto.

Leinsdorf's characteristics as a conductor are generally well-known by now. He goes for a careful, clean, lean line, avoids show, and prefers precision over emotion, preparation over passion. This does not mean that a Leinsdorf performance is necessarily understated; but one often gets the feeling that something is lacking.

The finest moments of this weekend of concerts came with the Cantatas Nos. 140 and 70. These are truly great works, full of magnificent choral passages and long, flowing arias, and Leinsdorf did fine work here. The soloists included Veronica Tyler, a young Negro soprano with a full, rich voice, Charles Bressler, a tenor with a rather tight, oratorio-style voice; Beverly Wolff, a good contralto, and Thomas Paul, a competent bass.

MEMBERS of the Harvard Glee Club and the Radcliffe Choral Society made up the chorus, and a fine one it was. Paul Callaway, who is known as a leading organist in Washington, and who also is the conductor of the Washington Opera Society, played the organ continuo.

Miss Wolff and Miss Tyler were the Orpheus and the Euydice of the Gluck, and this lso went beautifully, if a bit oo cool, Vronsky and Babin layed the Mozart with flair nd musical sense, though I hought Leinsdorf's accompaniment could have bubbled a bit more.

The Berkshire Festival, then, provides interesting concerts on a professional level as high as is reached in this country. The orchestra plays with all its finesse and virtuosity, and the programs are carefully chosen to reflect Leinsdorf's desire to expand the standard repertory.

THE BERKSHIRES themselves are a lovely place to hear music. It's always cool here, 1500 feet or so above sea level, and the nights are refreshing, especially after some rain. The 6000 - seat shed on the grounds of the Tanglewood estate boasts some of the finest acoustics in the country, and you can enjoy all this for as little as $2.50, which is the admission to the grounds.

My last observation is that it all seems just a little too earnest. Summer should be a time of renewal and reflection. Here it is a time of work, hard work. Aspen was a place of friendly musicians working together. Tanglewood is a group of professional musicians determined to do their best.

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Music: Bach Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — An all-Bach program closed the second weekend of Berkshire Music Festival concerts yesterday afternoon at Tanglewood. Erich Leinsdorf conducted some 60 players of the Boston Symphony Orchestra.

There was an attendance of 6,255, bringing the weekend total to 22,995.

The concert was dedicated to the memory of Charles Douglas Jackson, Boston Symphony trustee who died last September.

The bulk of yesterday's program was vocal. The Harvard Glee Club and Radcliffe Choral Society, prepared by Eliott Forbes participated in two Bach Cantatas — No. 146, "Only Through Much Tribulation," and No. 70, "Watch, Pray, Be Ready Always."

Soloists Listed

Soloists were Veronica Tyler, soprano; Beverly Wolff, mezzo-soprano; Charles Bressler, tenor; Thomas Paul, bass. Organ continuo for the two cantatas was played by Paul Callaway. He is organist at the National Cathedral in Washington, D.C.

Instrumental portion of the program was Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra. Soloists were regular members of the orchestra: Joseph Silverstein, violinist; Doriot Anthony Dwyer and James Pappoutsakis, flutists.

The Brandenburg Concerto was by far the most authentic in every sense, including instrumentation — 20 strings, harpsichord (from which Leinsdorf conducted), and interpretation.

Swift movements sparkled. Tempos were alert, flute tone was bright, and solo violin maintained sensitive balance, except where moved into the limelight.

It was beautiful ensemble playing, appearing to require little direction except in bridging sections, or to keep ensemble and soloists abreast in note-populous passages.

Soloists were allowed to exercise greater elasticity in the slow movement, the work's crowning jewel. Counterpoint in the finale was stable, steady, and bursting with vitality.

In both cantatas, concentration was on dramatic and concert potentials. The only true exceptions were hymnal chorales by the ensemble of 80 mixed voices, and some solo arias.

Deft Passages

The orchestral overture to Cantata 146 was spirited, expertly played. The organ part is virtually a concerto. Elaborate display passages were deft and accurate.

Although the organ carries the melody in the opening chorus, voices sounded a trifle muddled. Attacks were definitive enough, and there was no lack of vitality. German pronunciation was clear.

For religious significance in the two cantatas, however, the chorus' most productive results came in the sublime chorales. From No. 146, it was "Jesu, Delight of My Soul" — those from No. 70 were "Rejoice greatly, O My Soul" and "My Soul No Longer Yearns for Earth."

Here were compelling expressions of solace, communicated with pure sound, moving narrative force, and strong current of fervor.

Bressler and Paul approached their recitatives and arias with energy and conviction. Unfortunately, their voices and styles conflicted. Their duet from Cantata 146, "How I Will Rejoice," was dominated by tenor with more pressure than persuasion.

Paul suffered most in his recitative from Cantata 70, "Shall Not the Trumpets Peal." They certainly did peal, along with the organ that all but drowned out voice and text.

The ensuing bass aria, "Holy Day of Rebirth," served to forward Paul's rich, commanding voice, and effective narration of warning and hope.

Miss Tyler disclosed a pleasing voice with a moderate affinity for the Bach style. In the recitative, "If I Were Already in Heaven (No. 146) she negotiated a high range with ease and produced clear quality except in her lower range.

The accompanying aria, "My Tears Flow," leaned toward the limpid and dull, perhaps by comparison with Mrs. Dwyer's beautiful flute obbligato. Miss Tyler's aria, "Let the Mocking Tongues Defile Us" (No. 70) was more lyrical, vocally appealing.

Miss Wolff's aria, "I Look Toward Heaven" from Cantata 146 benefited greatly from Silverstein's violin obbligato. The mezzo was seemingly ill at ease with the aria, affecting it with a slightly mechanical style. Her voice had good tonal dimension and richness that extended throughout a wide range.

The full Boston Symphony will be here next weekend for the remaining six weeks of the festival. Friday night, Leinsdorf will conduct the orchestra in Beethoven's Eighth Symphony, Kodaly's "Peacock Variations," and excerpts from Wagner's "Die Gotterdamerung," or "Twilight of the Gods."

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NORTH ADAMS, Mass.
Circ. 4,926
JUL 12 1965

Music Review

This Was Weekend of Top Solo Artists at Tanglewood

047

By FRANK N. PATTERSON

With the exception of Mozart's lively Haffner Symphony, the second weekend of concerts at Tanglewood produced a steady display of choice solo artists in performance of fine music in concerto and cantata forms. While the list of soloists tended to create the impression of an incurable name dropper, there was at no time any feeling that the orchestra was being eclipsed.

One fine example was the brilliant performance of the Haffner Symphony. Mozart felt this lively but unpretentious work might "go well" at its premier, had he heard Friday night's vigorous but tidy performance, he would likely have been less modest. The much played work owes a great deal of its popularity not only to the music's party-like aspect, but to the discreet and sensitive manner Mozart provided for its presentation.

Bach Cantatas

The three J. S. Bach Cantatas 140, 146 and 70 produced varying results. The famous 140 was more than a bit unbalanced for any generally accepted Baroque concept. The chorus composed of Radcliffe and Harvard organizations was pressed a bit beyond its means to meet the large and solid sounds Mr. Leinsdorf strove to project in such famous chorales as "Sleepers Awake."

However, these brash and somewhat ragged results were much less evident in Cantata 146 and 70 despite their slower and more dramatic requirements. The solo voices were more than adequate, but especially outstanding was the vibrant quality of contralto, Beverly Wolff and the pure but flexible singing of the tenor, Charles Bressler. The other soloists were Veronica Tyler, soprano and Thomas Paul, bass.

What is usually demonstrated by a musician performing on an instrument as he directs an orchestra is that some money is saved in hiring another performer, and that the performer, orchestra and conductor all have some difficulties that show up fairly readily. Mr. Leinsdorf proved at least all this in playing harpsichord continuo to Bach's Concerto for Two Violins with Joseph Silverstein and Alfred Krips, soloists.

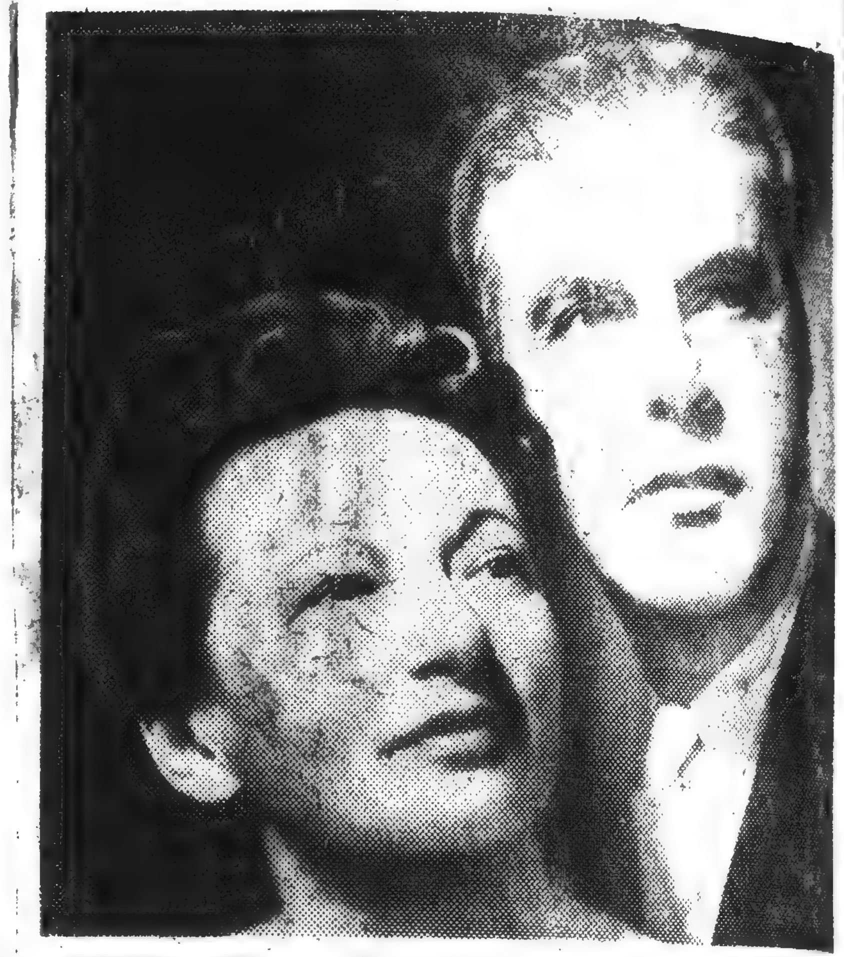
Haydn Concerto

In Haydn's new-found Concerto for Cello, the trick was a bit less costly to the quality of performance. Balance of instruments was more easily controlled and Mr. Eskin was able to prove himself a performer more than equal to the position he now holds as the orchestra's principal cellist. It is a work that has the charm and simplicity worthy of a regular performance soon. Pianist Theodore Lettvin played Beethoven's Piano Concerto No. 2 with square but rather reasonable taste.

However, the most successful of all solo performers were Vitya Vrensky and Victor Babin. The work was Mozart's Concerto in E-flat major for Two Pianos. The playing was bright without compromising the music's sensitivity, gay without frivolity and rich without loss of the gentle grace Mozart has made characteristic of all his music.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

JUL 12 1965



Vronsky and Babin, duo pianists.

A Night and Day Of Bach Makes for Some Lovely Music

By Alan Rich

LENOX, Mass.

Charmed by the pleasant afternoon weather, your correspondent decided to revisit things past by forsaking the usual down-front press seats at Tanglewood yesterday in favor of a blanket out on the lawn behind the shed. It is a remarkably pleasant experience, although one must work hard to keep the euphoria from overwhelming the music. Despite the fact that the shed itself is large enough to seat 5,983, more than double the capacity of Philharmonic Hall, the quality of the sound outside is amazingly clear. And this without a single loudspeaker on the premises.

The matter at hand for yesterday's concert, and for most of the one on Saturday night, was Bach, specifically three of his cantatas. The choruses were the Harvard Glee Club and the Radcliffe Choral Society, prepared by Elliot Forbes. Erich Leinsdorf conducted a reduced version of the Boston Symphony, along with four soloists: Veronica Tyler, Beverly Wolff, Charles Bressler and Thomas Paul.

Mr. Leinsdorf's Bach is partly, at least, of our own time. He has been exposed to some of the latest thoughts concerning ornamentation and the need for lightening textures to allow contrapuntal lines to make themselves heard. Although the forces he worked with were somewhat large, the balance between voices and orchestra was generally excellent. The imbalances that occurred were within the chorus itself, which made tones distinguished more by lustiness than by tone and clear enunciation.

The three cantatas—No. 140, the familiar "wachet auf," and the less-familiar Nos. 70 and 146, are all superb works of their genre. No. 146 is particularly interesting for its important part for solo organ. The first two movements are actually transcriptions of the opening parts of the D Minor Harpsichord concerto, with the keyboard part played on the organ. And in the second movement Bach does the remarkable thing of adding a full four-part choral texture to a movement which was already complete and quite complex as originally written.

Despite the aforementioned awareness of the external proprieties of the Bach manner, Mr. Leinsdorf cannot really be considered a Bach specialist, nor does he have the time to be one, considering the other things on his mind. In many places one could have wished for a sharper attack, a more careful attention to the shape of a phrase. There were many soft edges to his articulation, points where an idea was romanticized in a somewhat old-fashioned manner. Machine-made Bach is not a very admirable aim, but the Leinsdorf version of homespun is not exactly to the point, either.

The soloists were all splendid, especially Mr. Paul, who is coming up fast as an extremely stylish bass. Paul Callaway's performance of the solo passages in the Cantata No. 146 was splendid, especially so on the wonderfully clear little Noack Organ that the orchestra owns.

There were other delights on Saturday night. One was a warm and lovely discourse on Mozart's effervescent two-piano concerto by Vitya Vronsky and Victor Babin. The other was a serene traversal of the "Elysian Fields" from Gluck's "Orfeo," with Miss Tyler and Miss Wolff. The flute solo, to these ears the most beautiful passage ever written for a solo wind instrument, [illegible] enchantingly played by [illegible] Anthony Dwyer.

Mrs. Dwyer, [illegible] Pappoutsakis and [illegible] Silverstein were also [illegible] excellent soloists on [illegible] in a sluggishly conducted performance of Bach's Fourth Brandenburg Concerto. It has been an especially good weekend for showing off the solo talent within the orchestra's ranks. There is plen

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JUL

The Sound of Music

Tanglewood Traditionalists

By Peter M. Knapp

LENOX — Johann Sebastian Bach returned to Tanglewood Sunday, after two years' absence from the so-called Mozart-Bach weekends. He was welcomed by 6,255 patrons gathered to hear the Boston Symphony under the direction of Erich Leinsdorf, a group of soloists and the Harvard Glee Club and Radcliffe Choral Society, prepared by Elliot Forbes.

Actually, Bach came back the previous night (the closing item on the program), but Sunday's schedule permitted no intruders. Two choral works formed the bulk of the program, the Cantatas No. 146, "Wir muessen durch viel Trubsal in das Reich Gottes eingehen", and No 70, "Wachet, betet, bereit allezeit." In between, there was the Brandenburg Concerto No. 4 in G for chamber-scaled contrast.

Earthly and Ethereal Woe

Both cantatas are related in the quest for salvation through Christ — the first warning of the trials one must endure on earth, the other threatening judgment before offering the peace of eternity with God. Woodwind voices are used for color against the strings in No. 146, while No. 70 adds the fearsome squalls of trumpets for the Judgment Day passages.

So far, Leinsdorf's encounters with Bach have not been overwhelming, but Sunday's two cantatas were far superior to his earlier forays. His tempos tend to be on the slow side, relishing the superb melodic-contrapuntal writing rather than pushing it into the dynamic, pulsing rhythms which many baroque directors favor. At the expense of drive, therefore, Leinsdorf strives for stately beauty. This time out, he achieved it.

Generally, his instrumentalists followed well, and there were fine solos by Concertmaster Joseph Silverstein, lead flautist Doriot Anthony Dwyer and principal cellist Jules Eskin in the obbligato parts. Organist Paul Callaway, who played the continuo portions and soloed in the sinfonia for No. 146, was competent but not overly-reliable in his runs or rhythm during the solo.

Ideally, the Bach cantatas ought to be sung by far fewer voices than the fourscore or so Harvard-Radcliffe singers. The massed sound was impressive, but the number of voices predictably congealed the inner workings of Bach's polyphony.

Sturday Quartet

Leinsdorf invited an uncommonly excellent group of singers for the soloists: soprano Veronica Tyler, contralto Beverly Wolff, tenor Charles Bressler and bass Thomas Paul.

While Miss Wolff seemed slightly less effective than in her work on the previous night, Miss Tyler sang gloriously in both cantatas, floating supple tones in expressive arcs that never seemed to touch ground. Bressler sang with his usual extroverted assurance and perfect diction; Paul had the audience murmuring over his properly gruff declamations of the Judgment Day recitative as well as the cavernous tones of the following aria, "Selingster Erquickungstag."

The Brandenburg concerto, for two flutes and violin set against a small string orchestra, might have been engulfed between the great sounds of the cantatas. It wasn't.

Silverstein teamed up with Mrs. Dwyer and James Pappoutsakis, the second flute for a fine performance led by Leinsdorf at the harpsichord. Rocking, bouncing, directing in between his continuo work, the conductor reminded one of the late Claude Thornhill in the casual way he'd pat the keyboard between his conducting contortions. And once again the exciting vibrato and immaculate precision of Mrs. Dwyer's flute-playing proved one of the assets of the Boston Symphony.

Saturday night's concert at Tanglewood sported a festival air. After a day of heavy showers, the skies cleared and 6,744 gathered for a tasty mixture of Gluck, Mozart and Bach by the Bostonians under Leinsdorf's baton. The concert was dedicated to the memory of the late BSO Trustee C. D. Jackson, who died last year.

The opener, the "Elysian Fields" episode from Gluck's "Orpheus and Eurydice" (Act II, Scene 2), set the mood of enchantment. Here is music remarkably mature for the 18th century composer — a work whose soft accents and sublime melodies truly creates a vision of paradise.

Leinsdorf's gentle urgings, the thrilling timbre of Doriot Anthony Dwyer's flute solo, and the sumptuous tones of soprano Beverly Wolff (Orpheus) and contralto Veronica Tyler (Eurydice) echoed by the responses of the Harvard Glee Club and the Radcliffe Choral Society, made the selection an immediate hit.

Mozart Mastery

It was the Mozart, though, that supplied the evening's inspiration: the Concerto in E flat for Two Pianos and Orchestra, K. 365, for which the husband-and-wife duo, Vitya Vronsky and Victor Babin, were the soloists.

The handsome couple — Mrs. Babin in an elegant puffy white gown — have played so long together that their twin Steinways seemed guided by one instinct. The unpretentious Mozart concerto, which Mozart apparently composed for performance with his sister, is not a dazzling piece. It requires rather the kind of finely-matched teamwork in which the Vronsky-Babin pair excels.

With touches as delicate as dew, their performance was a miniature of soft hues, low-keyed but not weak-kneed.

To close, there was one of Bach's best-known cantatas, No. 140, "Wachet auf, ruft uns die Stimme." Joining the orchestra were the choral groups, Miss Tyler, tenor Charles Bressler and bass Thomas Paul. Paul Callaway played the organ continuo. Leinsdorf rearranged his seating plan to emphasize the wind colors placing two oboes and an English horn before the first rank of violins.

Something Missing

While not ideal, the performance boasted a number of commentable qualities. The most obvious was the solidity of the instrumental work and Leinsdorf's orderly direction. Yet the conductor's sense of control seldom lets the music of Bach surge into that spontaneous combustion which kindles a good reading into an inspired one, nor do the BSO musicians have an ensemble intuition to create the baroque pulse on their own.

The choral work was massive in sound, yet not entirely fluent and few words in the text came through with clarity. The soloists did their part admirably and the soprano-bass duets went well despite the mis-match of the voices. Miss Tyler's soaring soprano does not blend particularly well with the Paul's immense, husky tones. There were classy solos by Concertmaster Joseph Silverstein and lead oboist Ralph Gomberg.

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Bach King at Tanglewood For 6255 Listeners

By R. C. HAMMERICH

LENOX—Bach was king Sunday afternoon at Tanglewood.

His vast versatile artistry was demonstrated for 6255 listeners with two cantatas and a concerto performed by the Boston Symphony Orchestra, eight soloists, the Harvard Glee Club and the Radcliffe Choral Society conducted by Erich Leinsdorf.

Examples of Skill

The cantatas were Nos. 146 and 70 and the concerto was the "Bradenburg" No. 4 for violin, two flutes and string orchestras . . . three works which must be included among the composer's most satisfying and which include first-rate examples of his skill in many categories: solo keyboard, solo voice, chorus, small ensemble, orchestra.

A fine example of solo keyboard appeared at the start of the concert in the sinfonia which began Cantata No. 146.

Paul Callaway played the portative, tracker-action Noack organ with steady, exacting momentum and a clean dry tone for long stretches with a very light backing from the orchestra.

Solo Voice

Bach's way with the solo voice was, perhaps, most tellingly demonstrated with a couple of contralto arias that came early in each concerto, with the soprano aria "My tears flow" in Cantata No. 146, with two or three tenor recitatives, and with a bass recitative early and an aria late in Cantata No. 70.

The contralto was Beverly Wolff, a slender girl who sang with a strong, secure voice with gleaming mahogany tones. The aria "I look toward Heaven" with violin obbligato was especially pleasing.

Veronica Tyler sang the soprano parts with a warm, sweetly appealing, deeply feminine voice and manner.

Experienced Tenor

Charles Bressler, a widely experienced Bach singer, was assigned the tenor parts, which, in these contatas consisted almost entirely of recitatives. He sang them with a bright and penetrating tone and clean articulation that served their purposes precisely.

The bass, Thomas Paul, sang with a deep, resonant, rich voice and easy control. His presentation of the "Holy day of rebirth" aria with its contrasting tranquil beginning and end and dramatic middle ("Ring out, last trumpet!") was a revelation.

That bass aria, coming just before the final, short chorale of Cantata No. 70 at the end of the concert, was, perhaps, the high point of the vocal work.

Chorale Style

Bach's group music was illustrated mostly by his chorale style . . . a style thoroughly familiar to hymn singers.

The Harvard and Radcliffe groups were evenly balanced (about 40 voices in each) and placed on either side of the little organ. They were prepared by Elliot Forbes, Harvard choral conductor and sang the chorales with regal dignity and comforting calm.

Bach's small-ensemble, chamber-music manner was frequently evident all through the concert. Miss Tyler's "My tears flow" aria, for instance, was accompanied by a flute, oboe and two English horns to make a tidy little quintet.

Not Often Heard

Miss Wolff's aria, "When the day arrives" was accompanied only by two cellos and a double bass—a wonderful quartet; and the joyful tenor-bass duet, "How I will rejoice," was a triumph of ensemble writing as well as performing.

The most obvious, and perhaps most masterful, example of ensemble composing heard Sunday was the "Brandenburg" Concerto No. 4, a work that calls for small orchestra and solo violin with two echoing flutes.

Until Sunday it was heard most recently at Tanglewood in 1963 under Charles Munch. He used an orchestra of about 60 players with soloists Joseph Silverstein, violin; Doriot Anthony Dwyer and James Pappoutsakis, flutes.

Echoing Flutes

Leinsdorf Sunday used the same soloists with a string orchestra of 11 violins, four violas, three cellos and one double bass. He conducted while contributing the continuo from the keyboard of a harpischord.

All six of Bach's "Brandenburg" concertos are great masterpieces, and No. 4 was played beautifully Sunday — with one possible quibble.

When it was composed for violin and two echoing "flutes," the flutes were more like the instrument now known as recorder, similar in sound but with much less tonal penetration.

Fine Brandenburg

One result is that in 1965 whenever modern silver flutes are used in this piece, they are not "echoing."

They do not automatically assume a secondary position, and Sunday they were dominant often enough to overshadow Silverstein's mellow violin frequently.

But the "echoing" melodies frequently are substantial enough to stand on their own; so from another point of view the result was a change rather than a loss.

From any point of view (we think), purist, romantic or relative, it was a fine Brandenburg.

Tuesday night the Boston Symphony Chamber Players will perform in Tanglewood's Theater, and next weekend the "name" attractions in the shed will be Eugene Istomin Saturday night with Beethoven's Piano Concerto No. 3 and Isaac Stern Sunday afternoon with Beethoven's Romance in F and Dvorak's Violin Concerto.

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THE FRESNO BEE
FRESNO, CALIF.
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JUL 14 1965

THE SACRAMENTO BEE Wednesday, July 14, 1965

Tanglewood: Remarkable Music Soars Through An Equally Remarkable Place

By William C. Glackin
Bee drama and music critic

LENOX, Mass. — There are a lot of grand, exciting things about the Berkshire Music Festival but when Erich Leinsdorf and the Boston Symphony take their places on the stage of the vast Music Shed, you know the boss of the festival has arrived.

For one thing, the shed itself is an astonishing sight. Shaped like a tremendous, empty slice of pie, open at the back and along most of the sides, it seats not quite 6,000 persons under its high roof, most of them in olding chairs. There are rows of benches outside on both sides that seat another 300.

But the sight of the occasion is the lawn, where for this night's concert some 200 or more people of all ages had come as for a picnic—some with blankets, some with chairs, some with baskets full of food. When the biggest crowds attend—on Sunday afternoons, or for special concerts—as many as 6,000 on the lawn may join the 6,000 inside in the silent union of the listener.

Special Acoustics

When the music begins there is still another astonishment — the acoustics. A specially designed concert stage was installed in 1959. Patterns of big triangles form a continuous shell around the musicians, and from the top of it more triangles soar out into the auditorium like a flight of musical couriers.

These acoustical panels are the work of the same engineer-architects who designed the similar "clouds" in New York's Philharmonic Hall, where considerable alterations have been going on ever since the place opened. The Tanglewood panels never have been changed since the day they were put up. They work marvelously well. I sat under them; I sat far away from them on a bench running along the back of the shed; I moved for the final number, Mozart's Symphony in D (Haffner) out onto the lawn at varying distances. The quality of sound was incredible. Finally, when I was about 300 feet from back of the shed — that is, not quite 600 feet from the edge of the stage and Leinsdorf — the sound began to seem a bit distant. But still, when the violins played pianissimo, you could hear every note.

All Remarkable

It is gratifying to be able to report that this remarkable place is filled with remarkable music making.

Nobody has to be told, of course, that the Boston Symphony is one of the world's greatest orchestras, and many Northern Californians remember Leinsdorf from his appearances in San Francisco as a conductor of superb vitality, precision and authority, with a feeling for Bach and Mozart that brings rare rewards.

But the Tanglewood concerts are rather special, being somewhat more fully packed with major works, offering somewhat rarer music and a somewhat larger number of soloists than one would hear in a regular season.

Reduced Size

These first two weeks are devoted to the age of Bach, Mozart and Beethoven and the orchestra, consequently, is reduced to chamber size. But it was a smaller package in which great things came.

There was for an opener the great Concerto in D Minor for two violins and strings by Bach, with the concertmaster and assistant concertmaster, Joseph Silverstein and Alfred Krips, playing the solo roles and Leinsdorf conducting from the harpsichord, as he used to do in San Francisco now and then. There were only 20 in the orchestra and the performance was a beautifully sculptured one, a thoughtful, perceptive colloquy among expert men of the same mind, full of warm, personal, vigorous, affecting statements.

There was next the new principal cellist of the orchestra, Jules Eskin, in Haydn's Concerto in C, discovered only four years ago. This proved to be absolutely first rate and even dazzling Haydn, with a spacious first movement with a big cadenza, a lovely and profoundly lyric slow movement and a final allegro that is all pearls and diamonds. Eskin played it with muscle, brilliance and passion and won an ovation.

Uncommon Rondo

Leinsdorf next offered not only the Beethoven Concerto No, 2 in B flat for piano and orchestra but the extremely uncommon Rondo in the same key which is thought to have been conceived originally as a finale for the concerto. We had, in other words, a concerto with two endings. It was a fascinating and stimulating experience.

The concerto's own final rondo is masterful enough, and Leinsdorf and Theodore Lettvin led it down a playful path to a delicate ending. But the additional rondo proved a delightful package itself, full of gentle surprises, not at all conventional in its turns of thought.

Mark, Remember

Lettvin is a pianist to mark and remember. He has all kinds of technical facility but is no showoff, and his combination of urgency and sensitivity made the Beethoven sound exactly right, which is to say beautiful and exciting. In Leinsdorf and the orchestra, whose ranks had now swelled to perhaps 50, he had masterful collaborators.

Finally, there was the Mozart. Even wandering around listening for acoustical qualities, one could not help being struck once more by what a wonderful instrument this orchestra is and what a great conductor leads it.

Relaxed, alert, riding the music as if on a wave of enjoyment, he was with it, as the saying goes, all the way and we with him.

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Audience Given Music Course At Tanglewood

By R. C. HAMMERICH

LENOX—The 5559 listeners at Tanglewood Friday night were treated to a short course in musical history—a kind of classical plum pudding.

Lettvin Soloist

The program took them from Bach through Mozart and Haydn to Beethoven, from baroque through classical to romantic, a mixture that seemed strangely homogeneous.

Theodore Lettvin was soloist for the Beethoven Piano Concerto No. 2 and Piano Rondo in B Flat Major which followed intermission.

They seemed to be about as close to Mozart as anything could be without being from Wolfgang himself.

Well Played

Perhaps it might have been more appropriate if they had sounded just a little more like Beethoven. Admittedly, they were written in imitation of Mozart (Beethoven's No. 2 Concerto was written before No. 1), but surely they contained more spirit than Lettvin drew from them Friday.

It wasn't that he didn't play well. He played very well. Everything was in place and according to Hoyle with clear, glittering tone.

It was just too cool. There was no sign of young Beethoven striding down a dusty Viennese street, his thick hair flying defiantly.

Interesting Novelty

The Beethoven was followed on the program by Mozart's "Haffner" Symphony (K. 385) and preceded by Bach's Concerto in D Minor for Two Violins and Haydn's Concerto for Cello in C Major.

The "Haffner" is an old Erich Leinsdorf standby.

The Bach and Haydn were more interesting Friday because of their novelty. For instance, Leinsdorf conducted the Boston Symphony Orchestra while contributing the **continuo** part seated at the keyboard of a harpsichord.

Small Microphones

The harpsichord, normally a small-scale instrument, was assisted by small microphones hung inside which fed a large speaker hidden under it.

The system worked well. The harpsichord sound was unobtrusive, as it is supposed to be in its accompanying role in these pieces, but it added spice to the overall sound.

The pieces, though separated in styles, were similiar in sound. The solo violins and cello, played by orchestra members Joseph Silverstein, Alfred Krips and Jules Eskin, offered similar soft, burnished tones.

19 Strings

And the orchestra, especially during the Bach, played with a surprisingly soft, downy tonal quality.

For the Bach the orchestra was reduced to 19 strings (including three cellos and one double bass) plus harpsichord and soloists. For the Haydn there were five more strings and five woodwinds.

The additional strings made a surprising difference. The softness became accented by a bright sparkle.

Last weekend the slow movements seemed to be more successful than the fast ones. They were Friday, also. They offered several moments of melodic beauty.

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
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JUL 13 1965

Tanglewood Festival Combines Lovely Setting, Excellent Music

By William C. Glackin
Bee art and drama critic

LENOX, Mass. — What a place. What a festival.

New York is fine, you understand. A magnificent city, and matchless in its multitude of fascinations. But it has its drawbacks, among them (not to be churlish) an excess of smudged concrete and a pace and tension both insidious and inescapable. To follow it with a place like Lenox, the home of the great Berkshire Festival of the Boston Symphony Orchestra, is to find a perfect change.

Even A Train!

And the perfect escape route is the railroad. Trains, bless them, still run here, smoothly and comfortably. The New York Central to Albany follows the Hudson all the way, right down on the water's edge, the deeply green banks, steep and thickly covered on the west, rolling away on either side as the city, with its glorious stimulations and ghastly tenements, shrinks swiftly behind into the past.

From Albany, by bus, not soon enough, one comes at last to Lenox.

No California Duplicate?

To my knowledge there is nothing quite like Lenox in California. It is known officially as a village, and its center looks like one, with a few small stores and services, including a corner drug store, banks, churches, a laundromat, modest beaneries where submarine sandwiches are made, and a large, white, handsome hotel, as well as many neat, two story houses with discreet signs which say, "Guests." (This is the heart of the Berkshire Hills, sought at vacation time, summer and winter, for many relaxations.)

But I am told that this village also had, a few years ago, the highest per capita wealth in the United States, and signs of it can be seen as you follow its quiet, tree lined streets away from its center and note the great estates sitting on the slopes.

It was the munificent gift of one of these estates, the 210 acres known as Tanglewood, that brought the Boston Symphony to Lenox in 1936, and began its long association with the Berkshire Festival, which had been begun two years before.

It is an extraordinary setting. The orchestra has added a 6,000 seat Music Shed, a place of famous acoustics, and a 1,200 seat theater-concert hall, a plain, unpainted building whose acoustics are likewise brilliant. Both buildings can be left completely open at the back and the crowds which gather on the grass outside can hear perfectly.

Festival, Workshop

Tanglewood is both a festival and a workshop. For the former, the orchestra comes every weekend to give three concerts, usually with distinguished soloists, and on other nights there are other programs. The workshop is the Berkshire Music Center, where for eight weeks students from all over the country, chosen by audition to receive $500 fellowships, study under leading members of the orchestra and other distinguished teachers.

The classes are held all over the place, although I saw none in the lovely formal gardens, with their huge, dense, well clipped hedges. I sat in on a class for contemporary composers conducted by Gunther Schuller, a leading force in modern music, in a bare room upstairs in the big old Victorian house which was once the main living quarters of the estate; in the next room a pianist practiced Beethoven and Chopin violently.

There are also two [illegible] a good walk from the main house and the shed. In one the brass players exercise their embouchures, unworried about complaints. In the other a choral workshop of some 30 intent young singers listened as four instructors explained the fine points of Renaissance motets. The barn still looked like a barn, except there were two pianos in it. And no hay.

Introduction By Quartet

My introduction to the festival, the first night I arrived, was a brilliant concert by the Kroll Quartet, one of the world's great string quartets. They opened with the rather foolishly nicknamed Dissonant Quartet of Mozart, K. 465, and it seemed like a perfect introduction to Tanglewood to encounter once more his marvelous imagination roaming exuberantly in and out and around and about an attractively ordered musical form.

The playing was lively, vigorous, smoothly mature and beautifully molded. Ravel's Quartet in F followed, in a performance so full of fierce feeling controlled by precise and delicate acts of intellect and skill as to revitalize one's affection for this masterpiece. The final offering, Beethoven's Quartet in F, opus 59, no. 1, the first of the three Rasoumovsky Quartets, was downright dazzling, in both content and playing. Predominantly a sunny work, even playful at times, it is full of extraordinary surprises and high spirits. Indeed, in the final allegro, Beethoven seems to be so enjoying himself that he cannot bear to bring it to an end.

The Biggest Event

But the most exciting encounter of all came the following night, with the first concert by the Music Center Orchestra under Eleazar de Carvalho, musical director of the St. Louis Symphony. It was a superb performance, and considering that the players are mostly college age and never saw each other until less than two weeks ago, it was incredibly good.

Carvalho, conducting in a big clear, forceful style, led them off with a spirited performance of an interesting and rather uncommon rouser, the Berlioz Overture to Benvenute Cellini. The orchestra passed the acid test, however, with the Mozart Symphony No. 41 (Jupiter) playing it with a dynamic urgency that was infectious, and yet playing it clearly and cohesively, too.

Schoenberg's striking Five Pieces for orchestra, opus 16, music which is haunting, haunted and often quite tricky, was delivered with conviction and skill, and three excerpts from Stravinsky's Petrouchka, glittering with fine solo and section work and fairly set on fire in the ensemble passages, brought the evening to an exhilarating close. Erich Leinsdorf and the Boston Symphony may play even better than this, but they can hardly be more inspiring.

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Sunday Republican
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[illegible] Musicians Achieve Music 'of the Finest Kind'

By R. C. HAMMERICH

[illegible] if there was anyone [illegible] the 6744 listeners at [illegible]ewood Saturday night who [illegible] soprano-bass-oboe trio [illegible] the end of Bach's Cantata 140 and who still thinks [illegible] a mathematician, he [illegible] a dull clod indeed.

[illegible] Tyler was the so[illegible]nd Thomas Paul the [illegible] Ralph Gomberg, of the [illegible] Symphony Orchestra, [illegible] oboe. They were [illegible] with a continuo-bass [illegible] by Jules Eskin, cel[illegible] Paul Callaway at a port[illegible].

[illegible] little group sat and stood [illegible] the Boston Symphony [illegible]stra members and were [illegible]ted by Erich Leinsdorf. [illegible] made music of the fin[illegible]ind. From where we sat, [illegible] perfectly balanced. [illegible] strand was clearly heard, beautifully blended.

[illegible] unanimity of expression [illegible] the performers was that [illegible] a long-standing string quar[illegible] and the melodic material [illegible] by that sly old charla[illegible] Bach, can hardly be sur[illegible].

[illegible] piece, according to the [illegible], was only a 'soprano [illegible] bass aria (with oboe)' [illegible] of seven sections in the [illegible] Auf" Cantata (No. [illegible]

[illegible] of it was performed [illegible] Bressler, tenor, who [illegible] recitative to con[illegible] and the Harvard Glee [illegible] and Radcliffe Choral So[illegible], who contributed three [illegible].

There was an earlier soprano-[illegible] aria which we had thought [illegible] superlative, but, as it turned [illegible], the second was even bet[illegible]. (When good performers are [illegible] peak form, there is nothing [illegible] but sit back, marvel and [illegible] how it happens.)

[illegible] as beautiful as those mo[illegible] in the cantata were, they [illegible] erase the memory of [illegible] had happened before inter[illegible].

[illegible] concert opened with an [illegible] from Gluck's opera, "Orpheus and Eurydice" that [illegible] so beautifully [illegible] certain [illegible] anything [illegible] would be anticli[illegible].

That challenge fell to Vitya [illegible] and Victor Babin, hus[illegible] and wife piano team, and [illegible] Bach. Vronsky and [illegible] the solo parts of [illegible] Concerto in E Flat [illegible] Pianos, K.365). [illegible] was Act 2, [illegible] Fields [illegible] Anthony Dryer [illegible] an aria [illegible] chorus, sung by [illegible] the Harvard [illegible] the Radcliffe [illegible] an aria by O[illegible] sung by Beverly Wolffe [illegible] and a closing chorus [illegible] name "Elysian Fields" [illegible] the proper response, we [illegible] no need to attempt to [illegible] the kind of sound it la[illegible].

[illegible] Tyler and Wolffe [illegible] themselves with [illegible] full, secure voices that [illegible] so fluid and free, as [illegible] music and the chorus [illegible] kind of disembodied [illegible] rarely. (The [illegible] less successful with [illegible]

[illegible] pt was all too short. [illegible]gnificent.

[illegible] Vronsky and Bab[illegible] their challenge. [illegible] movement of the [illegible], somehow [illegible] settled calmly [illegible] sphere of lovely [illegible] the slow, mid[illegible], and sparkled [illegible] delicacy during [illegible] movement. [illegible] Babin have been [illegible] piano team for [illegible], and the degree of [illegible] they showed Sat[illegible] uncanny evidence of [illegible]rience. It seemed as [illegible] was at two pianos, [illegible] necessary to watch [illegible] see which was play[illegible].

[illegible] nanimity is mandatory [illegible] this piece because it was [illegible] by Mozart for a per[illegible] matched give-and-take and overlapping and swapping of melodies.

After a shaky start, the music [illegible] matched by the perform[illegible] Saturday.

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The Sound of Music

BSO Chamber Stint

BSO VIOLINIST JOSEPH SILVERSTEIN
... goodbye, Mr. Krips

By Peter M. Knapp

LENOX — Ever have one of those days when nothing seems to go right?

The Boston Symphony Orchestra had one of those nights last evening for the opening concert of the second weekend of the Berkshire Music Festival at Tanglewood. Erich Leinsdorf, the orchestra's music director, had selected a genial variety of works, emphasizing the classicial solo repertoire. But alas, the playing turned out to be as lifeless as the warm and humid atmosphere which draped its tone-deadening blanket over the hills throughout the day.

Back To Beethoven

The program went from Bach to early Beethoven — Bach's concert in D Minor for two violins and strings for which concertmaster Joseph Silverstein and the veteran Alfred Krips were soloists; Haydn's Concerto for Cello in C, with principal Cello Jules Eskin the front man; Beethoven's Piano Concerto No. 2 in B Flat Opus 19 and Rondo in B Flat for piano and orchestra performed by pianist Theodore Lettvin, and Mozart's symphony in D No. 35 K 385 the "Haffner."

Of the group, only the Haydn really held substantial interest. Discovered in Prague in 1961, the concerto, is not the famous Haydn cello showpiece, the one in D Major, which it probably antedates by two decades.

The performance included a cadenza for the first movement written by another BSO cellist, Martin Hoherman, and he was not kind on his colleague with the technical problems presented.

In fact, the whole concerto is not for the amateur. The lyrics flow, of course, along with the normal showy material. But Haydn seems to delight in this concerto's awkward skips, fiendishly intricate fingerwork, and gruff fusillades deep in the instrumental cellar.

Imperfect

Mr. Eskin's playing was not always perfect. He had quite a bit of trouble with intonation throughout, seemed tense and his tone will never replace Samuel Mayes'. But his overall musicality and the virtuosity with which he tore through the awesome obstacles of the finale made it all worthwhile.

Mr. Lettvin's two appearances were less fortuitious. He played most of the notes correctly, without fuss and often rather prettily. But there was no snap and crackle to go with his technique, no tension to alert the imagination.

It was a curious opposite to the high-strung reading of the Beethoven First Concerto heard last Sunday with Claude Frank in the series of Beethoven solo works programmed for Tanglewood this summer.

Thus, despite the generous applause, Mr. Lettvin's Beethoven was sorrowfully bland.

The Bach concerto suffered from generally the same affliction. Mr. Silverstein and Mr. Krips played prettily, but without any great sense of counter-play or vigor, Indeed, most of the time the vital counterpoint disappeared altogether.

Mozart Symphony

The second violin gave too much deference to the lead. Mr. Leinsdorf, who led the Bach and the Haydn from the harpshichord, is not much of a continuo player, and this rhythm section of the baroque sounded slack when it was not stiffly mechanical.

And finally there was Mozart, the joyous "Haffner" Symphony gaining some of the energy the other pieces lacked, but often being conspicuously disorganized.

It was, though, no night for outdoor music-making, and the orchestra's sound proved it. On this muggy evening even the slightest tap of the timpani boomed out like a muffled cannon shot.

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JUL 1 0 1965

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Only an orchestra and conductor of such finesse as the Boston Symphony and Eric Leinsdorf — with soloists of last night's caliber — could have put a Tanglewood audience of 5,559 into such a state of excitement.

Dominating the limelight as soloists were violinists Joseph Silvyerstein and Alfred Krips, cellist Jules Eskin, and pianist Theodore Leptvin. The string players are members of the orchestra.

The program represented about one century of Baroque and classic music — from Bach's Concerto in D Minor for two violins and string orchestra, to Beethoven's Second Piano Concerto in B flat, Opus 19.

Other Works

Added to these were Haydn's Cello Concerto in C Major, Beethoven's Rondo in B Flat Major for piano and orchestra, and Mozart's Symphony in D Major No. 35, "Haffner," K385. All of these were intended for a moderate-sized orchestra. Last night's had 60 players.

The "big concerts" at Tanglewood, with full orchestra, begin next weekend. Few orchestras are so fortunate as the Boston Symphony in having soloists from its own ranks. The Bach double violin concerto had everything. To add to the authenticity, Leinsdorf conducted from the harpsichord keyboard in the true style of the 18th century.

This concerto is not only the supreme product of its time from the baroque period, but has an exalted quality that surely must leave a loving in print on ears of stone.

After an off-pulse start for th *concerto at the conservativ tempo, here appeared firm energetic, sensitive bowing b soloists Silverstein and Krips.

All concerned accomplishe as much with the Haydn cell concerto. The real test was tha Eskin and the orchestra made it sound ah if Haydn had writen it for sheer joy rather than duty.

Broke Speed Records

Despite the work's ornamental passagework, Eskin rarely gave any semblance of a virtuosic effort. He settled for energetic last movements. The finale probably broke all speed records.

Pianist Leptvin dealt with two somewhat divergent Beethoven types, although there is reason to believe that the rondo was originally intended to be the final movement of the second piano concerto that was played last night.

Leptvin excelled in the concerto. The opening movement was unraveled as an energetic confrontation. The orchestra played a long introduction invitingly, and it's to the soloist's credit that he virually dominated the work thereafter.

Lepvin is indeed one of he more capable and poetic of the younger pianists.

The parade of soloists will assist Leinsdorf and the orchestra at tonight's concert.

The "Elysian Field" from Glucks opera "Orfeo" will have Beverly Wolff, mezzo-soprano, as Orpheus, and soprano Veronica Tyler in the role of Euridice.

New York Herald Tribune
D. 307,674 SUN. 385,268
JUL 1 0 1965

Grace Notes At Tanglewood

TANGLEWOOD
LENOX, MASS.
Berkshire Music Festival; Boston Symphony Orchestra, Erich Leinsdorf, conductor. Soloists: Joseph Silverstein, violin; Alfred Krips, viola; Theodore Lettvin, piano; Jules Eskin, cello.
Two-Violin Concerto in D minor... Bach
Cello Concerto in C ....Haydn
Symphony No. 35 in D, K. 385 ... Mozart
Rondo in B flat; Piano Concerto No. 2 in B flat ....Beethoven

By Alan Rich

Tanglewood is at its musical best during the first two weekends of the Berkshire Festival. That's when the Boston Symphony, or rather a chamber-sized unit of it, explores some of the repertory that doesn't show up on the orchestra's regular series. These are the concerts, therefore, that really merit being considered "festival" in scope.

The second of these weekends got under way last night. As usual, it was an 18th-century program, but that's the only usual thing about it. It was a stimulating evening, especially because a pair of out-of-the-way works, a recently discovered major cello concerto by Haydn and a B flat rondo by Beethoven that is probably a discarded version of the finale of the second piano concerto, were played.

The Haydn is the more important of the two, and is a real beauty. It was found in Budapest in 1961, and has been performed once so far in New York, by Janos Starker. If it isn't an authentic Haydn work—there is a little doubt—it is a work by an extremely fine composer of any name. It is full of remarkable harmonic shifts which shout "Haydn" aloud. It jumps around from idea to idea with a marvelously devil-may-care atitude, and its slow movement is a poignant and perfectly splendid song.

It was superbly played last night by the orchestra's first cellist, Jules Eskin. Mr. Eskin, lately of the Cleveland Orchestra, is clearly a man who could have a fine soloist's career if he wanted to, which makes him just the right man for his new job in Boston. One of the things most remarkable about this orchestra is the depth of solo talent it displays.

That was also shown in the opening work on the program, Bach's two-violin concerto. The soloists were the orchestra's first two chairs, Joseph Silverstein and Alfred Krips. They gave the work a beautifully integrated reading, at least as far as the solo passages are concerned. Unfortunately, the surrounding orchestra was a little muddy, and Erich Leinsdorf's phrasing was not of the liveliest. Mr. Leinsdorf conducted from the harpsichord, which is the authentic thing to do, but his talents do not include a flair for imaginative realization of baroque harpsichord parts.

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

JUL 11 1965

Music: Berkshire Festival At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Berkshire Music Festival concert at Tanglewood needed, and fortunately had, a highlight to balance music that was of special interest mainly to a select audience.

This probably comprised a fair percentage of the 6,744 who attended.

Duo pianists Vitya Vronsky and Victor Babin received enthusiastic response for their performances of Mozart's Concerto in E Flat Major.

The Boston Symphony was conducted by Erich Leinsdorf.

Restricted Interest

We are not suggesting that the other two works, by Gluck and Bach, were of questionable value at this or any other concert — but rather of a restricted interest.

They were Act II, Scene II of Gluck's opera, "Orpheus and Euridice," performed in concert style — and Bach's Cantata 140, "Sleepers, Awake."

Soloists in the "Elysian Fields" scene from the Gluck opera were mezzo-soprano Beverly Wolff, as Orpheus, and soprano Veronica Tyler as Euridice.

In the Bach cantata were Miss Tyler, Miss Wolff, Charles Bressler, tenor, and Thomas Paul, bass. The Harvard Glee Club and Radcliffe Choral Society of 80 mixed voices, prepared by Eliott Forbes, participated in the Gluck and Bach.

Few paino teams have the finesse, polish, and technical solvency of Vronsky and Babin. The only noticeable difference last night was that Miss Vronsky's tone seemed to be slightly the lighter. This husband-and-wife duo play as individuals with the closest bonds of mutual incentive.

Unpretentious Dialogue

They had the invaluable advantage of sympathetic podium assistance. The work was offered as unpretentious dialogue between keyboards, with orchestral encouragement. The two swift movements produced a quality of gaiety, rather than frivolity. Nowhere was there an indication of competition.

Keyboard technique was brilliant, rather than splashing — and certainly not effusive. Racing passage — work paralleled passages (especiall trills that must begin, remain, and end together), and lacy runs — all of these were sensitively duplicated.

Poignant Emotionalism

Even more important from the standpoint of musicianship was the slow movement. In this concerto, it is far more than a fragile network of sweetly singing tunes. Last night the instruments were made to sing to the hilt, but there was depth of message and an almost poignant emotionalism.

Last night's concert gave rare opportunity to hear Gluck's "Orpheus" in formal concert form. The dramatic losses were minimum, compared to most 18th century opera performed in this manner. Gluck sought simplicity in the opera, and openly waged war against lavish spectacles.

As implied by the title, "Elysian Fields" is a tender scene. Last night it was sung in French and couldn't have meant much to those who didn't understand the language.

Briefly, the episodes performed included a ballet of the blessed spirits and tender arias by Orpheus and Euridice, singing of sweetness and light in the kingdom.

The orchestra's ballet music was the epitome of graceful peaceful mood, much enhanced by the superbly played flute solo by Doriot Anthony Dwyer.

Rich Voice, Easy Style

As Euridice, Miss Tyler disclosed a rich voice and easy style, and slight traces of mannerisms. The chorus did not fully confirm the style she had adopted. Miss Wolff sang Orpheus' aria with considerable penetration and endurance. She brought dramatic contours to the aria (marred only by a slight waver in tone), supported by orchestral echoes of each sung statement.

The final chorus was expressed despite over-balance in woman's voices.

There will be further opportunity to observe the Harvard-Radcliffe group at this afternoon's all-Bach program. The same vocal soloist will be heard in Cantata 140, "Only through much tribulation," and Cantata 70, "Watch, pray, be ready always." Soloists for Brandenburg Concerto No. 4 will be Joseph Silverstein, violinist, Mrs. Dwyer and James Papoutsakis, flutists. Leinsdorf will conduct the Boston Symphony.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 12 1965

Tanglewood I

Haydn and Beethoven Concertos Performed

LENOX—A recently discovered Haydn Cello Concerto and the seldom-played Beethoven Piano Concerto No. 2 were on Friday evening's program at the Berkshire Festival. Erich Leinsdorf, in his customary Friday attire of maroon jacket, conducted the Boston Symphony.

Soloist in the Haydn, a C major work thought to have been composed in the 1760s, unearthed in Prague in 1961, with a "premiere" there the following year and a first U.S. performance in 1964, was the orchestra's principal cellist, Jules Eskin. The cadenza in the first movement was written by Eskin's deskmate, Martin Hoherman.

The Cello Concerto has a likeable first movement made up of a singable tune with flourishes, punctuated from time to time by long, high horn notes, and, like the concluding allegro, is in sonata form. The middle section, adagio, is mostly for the solo instrument with token orchestral accompaniment.

Not the most bravura of concertos, it got nevertheless from Eskin a persuasive reading. He has a firm if smallish tone (for something the size of the Music Shed). But against light orchestration, pairs of oboes and horns and Leinsdorf's discreet playing of the harpsichord continuo, Eskin's niceness of playing serves him double.

The Second Beethoven Concerto had as a kind of encore the composer's Rondo in B-flat major, possibly an abandoned sketch for the larger work. The pianist Theodore Lettvin, at a tiny piano, was soloist in both. The Festival, this Summer, is concentrating on Beethoven, who is to Tanglewood what a relief pitcher is to a worried manager. There was a Beethoven cycle in 1955, following the Berlioz season of 1954, and this one, which will feature all the major works with instrumental solos, may assuage the box office pains from last Summer's cold weather.

In any case, the cycle brought forth the Second Concerto. It is thought it was written before the work designated No 1 and its great interest is in Beethoven's use of key changes for color within a single movement. This, more than how Lettvin performed which he did competently if without the musicianly resources of a Claude Frank, made a fascinating game of playing with anticipations Then the separate Rondo, with its threads of familiarity, toyed more with expectations.

The program also included the Bach Concerto in D for Two Violins, with Joseph Silverstein and Alfred Krips repeating their assignment of this past Winter, and Mozart's "Haffner" Symphony. M.M.

The New York Times
NEW YORK, N.Y.
D. 652,135 SUN. 1,355,614

JUL 11 1965

LEINSDORF LEADS BEETHOVEN SERIES

Lettvin Plays in Bostonians' 2d Tanglewood Weekend

By RICHARD D. FREED
Special to The New York Times

LENOX, Mass., July 10—The Boston Symphony Orchestra began its second weekend of concerts last night in the Tanglewood Shed at this summer's Berkshire Music Festival.

Continuing where he had left off last Sunday, Erich Leinsdorf, the orchestra's music director, conducted works by two 18th-century masters. His soloists were drawn from the orchestra's first desks, and Beethoven's Concerto No. 2 in B flat (Op. 19) was played by Theodore Lettvin, a young American pianist.

The Mozart concertos have been renumbered at Tanglewood, evidently acknowledging that Mozart did not compose those that were Nos. 1 through 4. The Beethoven No. 1, however, has been allowed to stand, although No. 2 is known to have been written before it.

By any number, it was most welcome, for it is the least heard of the five, and it offered a certain freshness that the other four, for all their weightier qualities, cannot match.

Mr. Lettvin met the work's technical demands with ease. His was a stylish performance, with elegant repose in the slow movement and appropriate dash in the others. He and Mr. Leinsdorf emphasized the work's lyricism more than its humor, which was probably all to the good.

A Rare Rondo

Mr. Lettvin was also heard with the orchestra in some really unfamiliar Beethoven, the rondo in B flat that was composed as an alternate finale for the B flat Concerto. A hearing of the two rondos consecutively served to confirm the composer's wisdom in leaving the concerto as it was—though the alternate rondo is agreeable and a pleasant novelty in Mr. Leinsdorf's survey of all of Beethoven's concert pieces.

Another novelty was the Haydn Cello Concerto, played by the orchestra's fine first cellist, Jules Eskin. Instead of the familiar Op. 101 in D, this is a fascinating earlier piece in C, rediscovered in Prague four years ago and first heard in New York in October.

In addition to the brilliant writing for the cello itself, the work's outer movements are deliciously punctuated by two horns. A few performances as persuasive as this should give the concerto a solid place in the repertory.

Mr. Leinsdorf, in his crimson jacket, conducted from the harpsichord in the Haydn and in the Bach D minor Concerto for Two Violins, which opened the evening.

In the Bach, his soloists were Joseph Silverstein, the orchestra's concertmaster, and Alfred Krips, assistant concertmaster. Their playing, as well as Mr. Eskin's, gave glowing testimony to the stuff the ensemble is made of, but the leadership in this work tended to be bland.

A more vigorous, if extrovert reading of Mozart's "Haffner" Symphony ended the evening on a suitably festive note.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 12 1965

Tanglewood II

Gluck 'Orpheus' Excerpt

LENOX — Bach is back at Tanglewood Erich Leinsdorf repeated, this past week-end, some of his winter repertory, including the Concerto for two violins (Silverstein, Krips), the 4th Brandeburg (Silverstein, Dwyer, Pappoutsakis); he also led thrre cantatas: "Wachet auf,'" BWV 140, on Saturday night; "Wir muessen durch viel Truebsal in das Reich Gottes eingehen," BWV 146, and "Wachet, betet," BWV 70, on Sunday afternoon.

Under Koussevitzky and Munch, the Bach tradition at Tanglewood was bad. It promises to remain that way under "the new man," as some of the Friday afternoon ladies still like to say.

Actually, in two respects, things have improved the repertory is more interesting—Leinsdorf at least knows that Bach wrote something other than Brandenburgs and suites—and the approach is more scholarly. Tanglewood Bach performances are, however, still pretty unmusical.

Now and again something would come across: the final chorales of Cantatas 140 and 70, for example, or the marvellous bass recitative and aria in the latter work. Mostly, though, there were the slow tempi, the mindless phrasing (all that staccato!), the slack rhythms, the impenetrable textures.

The vocal soloists, in descending order of range, were Veronica Tyler, Beverly Wolff, Charles Bressler, and Thomas Paul. They were excellent, in that their efforts were not nullified by Leinsdorf; though Miss Tyler did not articulate as precisely as her colleagues

The Harvard Glee Club and Radcliffe Choral Society sang adequately, tending, however, alternately to anemia and roughness. Paul Callaway played the organ continuo exceptionally well, though he was disappointing in his solos in Cantata 146; there was good solo playing from Joseph Silverstein on violin and Doriot Anthony Dwyer on flute.

Saturday's concert began with one of the glories of 18th Century music, the Elysian Fields scene in Act II of Gluck's "Orphee." Leinsdorf conducted it effectively; Mrs. Dwyer played her solo with beautiful phrasing, though with a tone that rattled through the shed like the motor of a vibraphone; Veronica Tyler was an adequate Euridice; Beverly Wolff was a magnificent Orpheus, though an in-tune oboe obbligato in "Quenouveau ciel" would have helped at end.

Also during Saturday's concert, Vitya Vronsky and Victor Babin toyed with Mozart's two piano concerto in E flat, K. 365. At the moment, the word that would do justice to their technique and musicianship escapes me.

M.S

NEWSPAP
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Bach
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CHARLES BRE

At the Concert

Bach Cantatas Highlight Program at Tanglewood

NE

By R. E. KRIEGER

CHARLES BRESSLER

LENOX. Mass.—It was back to Bach yesterday afternoon at Tanglewood with the entire program in the vast Music Shed entirely devoted to this master.

Heard were two cantatas, numbers 146 and 70 and the Brandenburgh Concerto No. 4 in G Major for violin concertante, with two flutes and strings.

Singing in the cantatas along with the Harvard-Radcliffe Choral Society were soprano Veronica Tyler, contralto Beverly Wolff, tenor Charles Bressler and bass, Thomas Paul.

★ ★ ★

THE CANTATAS, being performed for the first time at Tanglewood were especially satisfying.

In Cantata 146 ("Wir mussen durch viel Trubsal in das Reich Gottes einhegen") Miss Tyler was especially notable in her soprano aria richly colored by the flute and aboe accompaniment.

This cantata written for the Third Sunday after Easter, probably composed by Bach during his Leipzig period, is typically secular, yet with more stress on instrumentation.

★ ★ ★

THE ORGAN work by Paul Callaway, (non stop) behind all the choral work, the arias and the recitatives was most professional while the violin obbligato (the instrumental counterpart of the long alto solo by Beverly Wolff) was generously played by concertmaster Joseph Silverstein.

In the Brandenburg Concerto No. 4 there was a most satisfying and industrious concertino with Doriot Anthony Dwyer and James Pappoutsakis (principal flute and flute of the Boston Symphony respectively) sometimes flowing along together, sometimes alternating in a bright glittering of technique.

Mr. Silverstein on violin, also in the concertino, was his usual remarkable self . . . sometimes leading in baroque solo passages and especially fine in the final presto.

★ ★ ★

THE CONCERT concluded with the dramatic Cantata No. 70 again featuring the chorus, orchestra and the aforementioned vocal soloists.

Tomorrow night at 8 the Boston Symphony Chamber Players will perform in works by Mozart, Fine and Beethoven.

Notable this coming weekend will be Beethoven's Piano Concerto No. 3 in C Minor with Pianist Eugene Istomin, and violinist Isaac Stern playing Beethoven's Romance in F and Dvorak's Violin Concerto.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUL 15 1965

'Tanglewood

By PHYLLIS SPOECK

The first two weeks at Tanglewood have featured concerts for chamber orchestra in the performance of music by Bach, Beethovan, Gluck, Mozart and Haydn. (The full Boston Symphony Orchestra will be in residence for the final six weeks). Saturday evening brought this grouping to a rousing climax with a wealth of artistry and beautiful music, and a near capacity audience.

Gluck originally composed Orfeo ed Euridice for Vienna in 1762, and revised his score for a Paris production in 1774. In Saturday's performance, the Paris version was used. Act II Scene 2 - "The Elysian Fields", opened with the orchestra, conducted by Erich Leinsdorf, in the beautiful melodies and harmonies of the blessed spirits of the underworld, led in part by the winsome tones of the flute, beautifully setting the mood for the entrance into the peaceful realm of Elysium. The flute soloist was Doriot Anthony Dwyer - lead flautist with the Boston Symphony Orchestra.

Among the blessed spirits is Eurydice, whosee aria was sung by Veronica Tyler, followed by Orpheus' aria sung by Beverly Wolff. Both voices are rich, strong and vibrant, and their interpretation of these arias was sensitive and appealing.

The final chorus was sung by the Harvard Glee Club and Radcliffe Choral Society, directed by Elliot Forbes. Mr. Forbes has

welded these two groups into an almost professional unit. The youthful exuberance of their singing was a delight.

Vitya Vronsky and Victor Babin brought to Mozart's Concerto in E-flat major for Two Pianos and Orchestra, K.365, a performance that was well disciplined and masterful. This concerto does not have the bravura or require the virtuosity of the established grand concert style, but is a sucession of melodic themes, echoing and interweaving, each solo lightly accompanied by the partner. Highlights of the first and third movements were the cadenzas written by Victor Babin, and played with grace and charm.

The grand finale was the Bach Cantata 140, "Wachet auf, ruft uns die Stimme" with four soloists, the Harvard-Radcliffe Chorus, and the orchestra. A tracker-action portable Noack pipe organ was situated in the center back of the stage, with the choral groups of approximately 40 voices each, on either side. Paul Calloway played this interesting organ in excellent balance with the orchestra, chorus, and soloists. This organ does not have the sonorous, deep ringing tones of the larger instruments, but has a clear light sound that is most suitable to the lighter phases of Bach.

Veronica Tyler, soprano; Beverly Wolff, contralto; Charles Bressler, tenor; and Thomas Paul, bass, were exceptionally well qualified for the works of Bach. All have deep rich voices with interpretive quality that is warm and sensitive. Particularly notable was the Bass Recitative. Mr. Paul's voice is well controlled and resonant, and his German enunciation left little to be desired.

The chorale finale with soloists, chorus and orchestra, blended into a vibrant, glorius hymn. A standing ovation with numerous curtain calls, brought down the curtain on a truly memorable performance.

99

3RD WEEK. JULY 12th - 18th.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

[illegible] HERALD
Thursday, July 15, 1965

CAPITAL CITY NEWS BUREAU
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NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

CAIRO HERALD
Thursday, July 15, 1965

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

JUL 15 1965

ATHENS, N. Y.
HERALD
W. 300

JUL 15 1965 Buffalo

GREENVILLE, N. Y.
LOCAL
W. 500

JUL 14 1965 Buffalo

ISAAC STERN, violin, will perform Beethoven's Romance in F and Dvorak's Violin Concerto with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting on July 18th. Also on the program will be Weber's Overture to "Oberon", Strauss' Dance of the Seven Veils from "Salome", and Kodaly's "Hary Janos" Suite.

Mr. Stern will appear with the Boston Symphony Orchestra again on July 24th, 25th and 31st.

NewEnglandNewsclipAgency,Inc.
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Chronicle
HAMDEN, Conn.
Weekly Circ. 5,164

JUL 15 1965

BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass.: On Sunday afternoon, Erich Leinsdorf conducts the Boston Symphony Orchestra with Isaac Stern as soloist. On Tuesday, a chamber concert features works of Bach performed by Joseph Silverstein, violin and Igor Kipnic, harpsichord at 8 o'clock. The Berkshire Music Center Orchestra conducted by Eleazar de Carvalho gives a concert on Wednesday at 8 o'clock.

MUSIC SHELL, Fairfield University: Mitch Miller and his TV cast of 55 appear at 8:45 on Friday for the benefit of the Fairfield County Symphony.

EXIT COFFEEHOUSE, 84½ Wall St.: Robert Stevens plays the vibraphone and marimba on Sunday. Doors open at 8 o'clock. A $1.00 fee is charged.

NewEnglandNewsclipAgency,Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 16 1965

Weeken

MUSIC

Tanglewood

In Lenox. **Tonight at 8** Leinsdorf conducting the BSO in Strauss' "Don Juan," Kodaly's Peacock Variations," and excerpts from Wagner's "Die Gotterdammerung." **Tomorrow:** Leinsdorf, with Eugene Istomin, soloist, in Beethoven's third piano concerto in C minor, and Brahms' second symphony. **Sunday at 2:30:** Isaac Stern as soloist in Beethoven's Romance in F for violin and orchestra, and Dvorak's violin concerto. In addition, Fine's Toccata Concertante, and Kodaly's Hary Janos Suite. Next Tuesday in the Theater — Joseph Silverstein, violin, and Igor Kipnis, harpsichord, will give a recital of Bach sonatas.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUL 15 1965

"TANGLEWOOD" - BERKSHIRE FESTIVAL: Lenox, Mass. The Boston Symphony Orchestra with Erich Leinsdorf, music director presents 8 weeks of concerts — July 2-Aug. 22 in the Music Shed (Weekends — Fri. and Sat. eve. at 8 p.m.; Sun. Mat. 2:30 p.m.

1947

July 16: Erich Leinsdorf conducting Beethoven Symphony No. 8; Kodaly Peacock Variations; Wagner Excerpts from "Gotterdammerung."

July 17: Leinsdorf: Fine Toccata Concertante; Beethoven Piano Concerto No. 3 in C Minor (Eugene Istomin); Brahms Symphony No. 2.

July 18: Leinsdorf: Weber Overture to "Oberson"; Beethoven Romance in F (Isaac Stern); Strauss Dance of the Seven Veils from "Salome"; Kodaly Suite from "Hary Janos."

Berkshire Music Center's 25th Anniversary on July 25 with conductor Seiji Ozawa and a Gala Evening on August 11th.

July 28: Boston Pops with Arthur Fiedler conducting and Duke Ellington as piano soloist.

July 18: 10 a.m. — Chamber Music program in the theatre.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 18 1965 Buffalo

Today at Tanglewood, Maestro Erich Leinsdorf will lead the Boston Symphony Orchestra through Beethoven's "Romance in F," with Isaac Stern at violin soloist. Stern will also be heard in Dvorak's "Violin Concerto." Be there at 2:30 p.m.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Independent
AGAWAM, Mass.
Weekly Circ. 2,558

JUL 15 1965

TANGLEWOOD, Lenox, Mass. — Eugene Istomin, pianist, will perform Beethoven's Piano Concerto No. 3 in C minor, Op. 37, with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting on July 17th. Also on the program will be Fine's Toccata Concertante and Brahms' Symphony No 2 in D major.

Mr. Istomin will appear with the Orchestra again, Seiji Ozawa conducting, on July 25th, when he will perform Beethoven's Triple Concerto in C, Op. 56, with Isaac Stern, violin, and Leonard Rose, cello. Also on the program will be Hindemith's "Konzertmusik" for Strings and Brass, and Franck's Symphony in D minor. This concert will be given in honor of Serge Koussevitzky and the 25th anniversary of the Berkshire Music Center.

CAMBRIDGE, N. Y.
POST
W. 1,800

JUL 15 1965 Buffalo

MUSIC OUTDOORS OR INDOORS IS FULLY ENJOYED

Part of the fun of an evening at Tanglewood is that one can dress to fit the mood. For those who decide to go casually, there is the satisfaction of lounging in a lawn chair or on a blanket. The moisture in the ground makes the blanket a bit soggy and causes the program to become limp, but that's part of the experience of listening to the music out on the lawn.

Last Saturday at Tanglewood, Erich Leinsdorf conducted a program which included Gluck, Mozart, and Bach. The Boston Symphony, Harvard Glee Club, and Radcliffe Choral Society performed the selections.

Leinsdorf's genius had a tremendous effect on the audience. Inside the music building, the applause was so thunderous and long that it sounded like water rapidly beating over ledges. Outside on the lawn listeners showed their enjoyment of the music by their stillness and attentiveness.—H.R.M.

NewEnglandNewsclipAgency,Inc.
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Independent
AGAWAM, Mass.
Weekly Circ. 2,558

JUL 15 1965

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July 18: 10 a.m. — Chamber Music program in the theatre.

Tanglewood's 3rd Week

Beethoven Program to Continue

As the Berkshire Festival at Tanglewood enters its third week, the full Boston Symphony Orchestra will be assembled at its summer home for the first time this season. The chamber orchestra concerts conclude Sunday, with an all-Bach program in the Tanglewood Music Shed, and the Esplanade concerts in the Hatch Shell on the Charles River, Boston also conclude Sunday. The members of the Boston Symphony Orchestra who played the Esplanade series will journey to Tanglewood early next week to bring the orchestra to its full complement at Tanglewood.

Beethoven Works

Erich Leinsdorf, music director, will conduct the three weekend concerts which will feature a continuation of the Beethoven concerti and works for solo instrument with Eugene Istomin and Isaac Stern as soloists. Next Friday's program at 8 p.m. will begin with Beethoven's Symphony No. 8. Mr. Leinsdorf will also conduct the Variations on a Hungarian Folk Song, "The Peacock" by Kodaly, and the concert will close with Excerpts from "Gotterdammerung" by Wagner.

Next Saturday evening's concert at 8 p.m. will begin with Irving Fine's Toccata Concertante. Eugene Istomin will be heard in a performance of Beethoven's Piano Concerto No. 3. The final portion of this program will consist of the Symphony No. 2 by Brahms. At 10 o'clock on Saturday morning the regular open rehearsal for the benefit of the Orchestra's Pension Fund will be held in the Music Shed. Tickets for the open rehearsal will be on sale beginning at 9 o'clock Saturday morning at the Festival Box Office, Tanglewood.

Isaac Stern will make the first of four appearances at this summer's Berkshire Festival at next Sunday afternoon's concert at 2.30 when he joins Mr. Leinsdorf and Boston Symphony Orchestra for performances of Beethoven's Romance in F major for violin and orchestra and the Concerto for Violin and Orchestra, Op. 53 by Dvorak. Sunday's concert will open with Weber's Overture to "Oberon." Also to be heard on this program are Strauss' Dance of the Seven Veils from "Salome" and Kodaly's Suite from the Comic Opera, "Ha ry Janos," Toni Koves-Steiner will play the Cembalom solo in the Kodaly work.

Tuesday Debut

The Boston Symphony Chamber Players, completing their first season as a part of the Boston Symphony Orchestra's activities, will make their Tanglewood debut at the Berkshire Festival Chamber Music concert on Tuesday evening at 8 in the theater. The Chamber Players program consists of Mozart's Oboe Quartet, K.370, Fantasia for String Trio by Fine, and Beethoven's Septet, Op. 20.

The Berkshire Music Center, the summer educational institution maintained by the Boston Symphony Orchestra at Tanglewood, will have three events open to the Friends of Berkshire Music Center this week. The first of these will be a chamber music concert at 8 p.m. next Wednesday in the Chamber Music Hall. Next, Thursday at 8 p.m. there will be a Composers Forum in the Chamber Music Hall, and on Sunday morning at 10 a second chamber music program will be given in the theater. The Friends events are open to those who make contributions which aid in offsetting the Music Center's deficit. These contributions may be made in person at the Friends Office, Tanglewood or by mail to the Friends of the Berkshire Music Center, Friends Office, Tanglewood, Lenox, Massachusetts 01240.

Tickets are now available at the Festival Ticket Office for the annual Boston Pops at Tanglewood concert July 28. Arthur Fiedler, conductor of the Boston Pops Orchestra, has invited Duke Ellington to be piano soloist at this concert.

CAPITAL NEWS BUREAU
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NEWSPAPER
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SCHENECTADY GAZETTE
Monday, July 12, 1965

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HERALD
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TIMES UNION
[illegible] 11, 1965

ATHENS, N. Y.
HERALD
W. 300

JUL 15 1965

Waterbury American
WATERBURY, CONN.
D. 41,392

JUL 12 1965

GREENVILLE, N. Y.
LOCAL
W. 500

JUL 14 1965

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUL 12 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 11 1965

NewEnglandNewsclipAgency,Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
JUL 8 1965

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Union (m)
SPRINGFIELD, Mass.
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JUL 10 1965

NewEnglandNewsclipAgency,Inc.
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Sunday Journal
PROVIDENCE, R. I.
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JUL 11 1965

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUL 9 1965

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUL 13 1965

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Sunday Herald
BOSTON, Mass.
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JUL 11 1965

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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JUL 11 1965

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SPRINGFIELD, Mass.
Circ. 114,860
JUL 11 1965

NewEnglandNewsclipAgency,Inc.
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Amherst Record
AMHERST, Mass.
Weekly Circ. 2,551
JUL 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200
JUL 8 1965

NewEnglandNewsclipAgency,Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
JUL 8 1965

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUL 11 1965

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Sunday Register
New Haven, Conn.
Circ. 109,204
JUL 11 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
WATERBURY, Conn.
Circ. 51,076
JUL 11 1965

NewEnglandNewsclipAgency,Inc.
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Review
DARIEN, Conn.
Weekly Circ. 3,898
JUL 8 1965

NewEnglandNewsclipAgency,Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUL 11 1965

9

REVIEWS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 22 1965

Three at Tanglewood

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This more relaxed approach worked very well indeed in the Brahms *Symphony No. 2 in D Major*, which concluded the evening. Brahms enjoyed misleading his friends about his work; concerning this one, he wrote his publisher: "The new symphony is so melancholy that you will not be able to bear it." Nothing, of course, could be further from the truth. It abounds with grace and the fabled Viennese *gemutlichkeit* and the sheer joy of living. The performance was magisterial.

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After the intermission came the *Dance of the Seven Veils* from the opera *Salome* of Richard Strauss. What a consummate master of orchestral writing was Strauss, and how he clothed the banal melodies in gorgeous orchestral colors. Of course, the lavishness of sound inherent in the writing was triply enhanced by the skill of the Boston orchestra and particularly by the playing of its first-chair men.

Kodaly's *Hary Janos* ended the program, and it was given a virtuoso performance. The music is slight, but it does have energy and verve and very legitimately "brings down the house." The husky chimes in the Viennese clocks, the stunning fanfares of the Napoleonic defeat, and the pageantry of the Emperor's entrance made for fine summer afternoon listening. The cembalom solo part played by Toni Koves-Steiner added greatly to the excitement of the performance.

Waterbury Republican, Tuesday, July 20, 1965—3

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Beethoven's Symphony No. 8, in F major, was a delightful addition to the evening's program. The most dramatic work of the evening, however, was Wagner's Excepts from "Gotterdammerung," which made use of the full orchestra for the first time this season. It was indeed a brilliant and glorious triumph for Leinsdorf, as he and the music exulted in this masterpiece depicting the last of the Ring Cycle of Siegfried's Rhine Journey, Interlude, Act I, Prelude to Act II . . Siegfried's Death, Daybreak, of the fateful drama of the two lovers, Brunnhilde and Siegfried.

Saturday evening's concert was considerably calmer and more traditional, with the exception of the Irving Fine "Toccata Concertante," which was neither. This auditor found this work, performed for the first time at Tanglewood, somewhat dull in comparison to this composers other works. It is a rather good exposition of solo instruments, starting off with much fan-fare with a theme played by the trumpet continued by the flute and bassoon, followed by a second theme which is much more lyrical.

Eugene Istomin, piano soloist, sold out the house, despite the rain, with an audience of 8,754 in attendance. It is conceivably possible that there would have been thousands more spread over the sweeping lawns and grounds, if weather had permitted. Istomin's performance was flawless and brilliant. There was beautiful rapport between orchestra and soloist in the performance of Beethoven's Piano Concerto No. 3, in C minor. Istomin's performance was especially lyrical and sensitive in the Largo movement.

The closing work on Saturday evening was the Brahms Symphony No. 2, in D major, which melodiously transported the listener back to Vienna where, unfortunately, the work was not received favorably for a number of years. Obviously, the audiences of the 1800's did not comprehend nor appreciate the delicate tonal poetry and masterful integration of melody as well as the delicacy of detail and full rounded beauty that has made this Brahms Symphony a classic. The audience's enthusiastic appreciation was stirring.

The program for Sunday afternoon was again a diversified one, presenting the familiar Overture to "Oberon", the sensuous "Dance of the Seven Veils from "Salome" by Straus, and another Kodaly, Suite from the Comic Opera "Hary Janos", a gay and romping as well as poignant and lyrical work. It is graphic and picturesque. The audience responded with amusement and guffaws, at times with signs and even sadness. The Kodaly employed the Cembalom a type of instrument, somewhat a cross between a piano, harpsichord and a xyzalophone, which provided a continuous throb, evoking, perhaps, the heartbeat of the Magyar tribes moving across the plains to Hungary. The Cembalom Solo was performed by Toni Koves-Steiner.

But it was Isaac Stern whose superb magnificance as an artist and musician which was the highlight of the concert. Leindorf called upon him twice first in the Beethoven "Romance in F Major" for Violin and Orchestra, and the Dvorak Concerto for Violin and Orchestra in A minor. Both works have never been performed at Tanglewood before.

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The audience of 7,069 completed a total attendance of 25,253 for last week, including Tuesday's chamber concert and the Saturday morning open rehearsal.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUL 17 1965

Music Review

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By JAY C. ROSENFELD

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The evening closed with excerpts from Wagner's "Gotterdammerung," starting with the Fate motif in the Dawn and, as the drama unfolded and the various episodes of the opera became vividly graphic, it was evident that the orchestra was at the peak of its great potential and Leinsdorf at the summit of his imaginative leadership.

* * *

THIS WAS doubly apparent, for in the opening symphony, the Beethoven 8th, he had made the construction and its symmetry his goals and he reached them amply. In the subordinate theme of the first movement, he had relaxed and then assumed the tempo within an exceptionally graceful frame. Details were executed with gratifying ease. The final two bars of the first movement were played with natural understatement without crouching to suppress his forces.

* * *

The same effects were brought off in the Wagner. The clarinet "Bruennhilde" theme was turned and then echoed in the bass clarinet with restrained but carrying power. The program required a big orchestra and at times the volume reached a degree where it was fortunate the sides of the Shed were open, but the accumulating excitement aroused an audience of 4,620 to a tumultuous demonstration.

* * *

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The conductor adjusted himself to each category of music he had selected with plastic penetration. It was Leinsdorf's night.

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Gazette (e)
WORCESTER, M
Circ. 92,729

JUL 17 1965

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By JOHN F. KY
Gazette Music Cr

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Gazette Rev

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REVIEWS

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 22 1965

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUL 17 1965

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Gazette (e)
WORCESTER, Mass.
Circ. 92,729

JUL 1 7

Tanglewood Concert

Leinsdorf Conducts Full Orchestra

By JOHN F. KYES
Gazette Music Critic

LENOX — The Berkshire Festival at Tanglewood offered last night the first of 18 concerts by the full 104, member Boston Symphony Orchestra.

Erich Leinsdorf conducted a program of Beethoven, Kodaly and Wagner tailored to the musically conservative. As originally planned with the Strauss "Don Juan," this concert would have been more challenging, but then actually (though not in name) would have consisted of three tone poems.

Gazette Review

Without a soloist, the concert drew 4,620, a figure which should be vastly exceeded tonight with Istomin in the Beethoven Third Piano Concerto, and tomorrow afternoon when Stern's violin offers a Beethoven Romance in F major and the Dvorak Concerto in A minor.

Solid Beethoven

Though devoid of sensationalism, last night's concert was a treasurehouse of good playing and musical beauties. The Beethoven Eighth Symphony, in F major, fairly short, was genuine music for the task of introducing the big orchestra. I thoroughly enjoyed watching Leinsdorf conduct. He did not let technical details (no matter how neat) get in the way of the main message. The first movement had solid good humor, also moments of portent and stress. The short, sweet "Alegretto scherzando" lived up to its reputation for spontaneous beauty. The strongly marked main theme of the "Tempo di minuetto" gave place to some stunning repartee for brasses, horns and higher woodwinds.

Magyar Variations

The 82-year-old Hungarian composer, Zoltan Kodaly, is visiting Tanglewood and Dartmouth at various times this summer. His 16 variations on a Magyar folk song, "The Peacock," are more like a heartfelt tone poem. The music ranged from tender, clinging moods to highly dramatic moments, touched with "the bitterness of a downtrodden peasantry." The 12th variation, "Adagio," of great depth and persuasiveness, had one episode of urgent dissonance in brasses. The 14th variation, "Andante — poco rubato" featured lovely work for Doriot Anthony Dwyer's flute and Bernard Zighera's harp.

Like another tone poem seemed the excerpts from Wagner's "Twilight of the Gods." In "Dawn," the orchestra spun rhapsodic tones, and their lofty mood was matched in several interludes between which were set the strong moments of "Siegfried's Rhine Journey and Death."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUL 1 8 1965

UGENE ISTOMIN'S SOLO 'LUMINOUS' AT TANGLEWOOD

Toccata Concertante' by Fine Called a Glittering Opening

By R. C. HAMMERICH

LENOX—Preceded as it was y orchestral brilliance and fol- owed by orchestral grandeur, ugene Istomin's luminous solo erformance in Beethoven's Pi- no Concerto No. 3 might have een undervalued by the unvary among the 8754 listeners t Tanglewood Saturday night.

Fine Opens Program

As grey appears to be lighter eside black than it does beside vhite, Beethoven's beautiful oncerto seemed almost shy and elf-effacing after Irving Fine's litteering "Toccata Concert- nte," which opened the proram.

It was not. It was firm, conident, graciously expressive, ometimes piquant or dashing, ccasionally beautiful, always usical.

There were a few missed otes, and Istomin seemed to e bothered by the heat or the umidity, but the music flowed ith unfaltering craftsmanship.

Middle Sublime

He put a fair amount of musle into the opening and closing ovements, so that they (the rst especially) seemed a bit mpy and brittle, but the midle movement was sublime.

It moved gently and slowly nd with a lovely, dreamlike anquility. Rain began to fall hile he played, and about 4000 ccupants of the spacious lawns oved under the shed during ltermission.

ain stopped as the genrous strains of Brahms' econd Symphony were being iven Boston's patented velvety, olished gloss and solidity.

Leinsdorf Uses Score

Fine's "Toccata Concertante," hich opened the program, was onducted by Erich Leinsdorf ith the score before him, rare sight when he has no soloists to watch over.

Use of the score served as a hint to the listeners of the organizational complexity of the piece.

To the casual ear it was a continuously fascinating sequence of orchestral colors, short solo phrases, interrupted and disjointed rhythms, ratchety stuttering and limpid lyricism, brass fanfare and sudden thumps.

To the musicians it was a workout, even after the preparation made last spring when the orchestra recorded it.

NewEnglandNewsclipAgency,Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733

JUL 1 9 1965

Enthusiastic Audience At Tanglewood Concert

For the third weekend of the wood in Lenox, and the first Berkshire Festival at Tanglewith the full complement of the Boston Symphony, Erich Leinsdorf had perfect weather and an enthusiastic audience totalling 4620.

Perhaps the most impressive demonstration of Leinsdorf's and his orchestra's virtuosity, according to one young reviewer, was the first performance at Tanglewood of Zoltan Kodaly's "Peacock Variations." Associated with his countryman and fellow composer in collecting and notating their peoples' folksongs, 83-year old Kodaly, a visiting composer at Dartmouth College this summer, was in residence at the Berkshire Music Center this week.

Based on a Magyar folksong, the descending pentatonic melody recurs (significantly formal) in its melancholy characteristics, freely used, and sometimes startlingly in abstracted bits, with no strict containing form, building to a grand climax.

This unbridled, asymmetrical glitter of Kodaly was balanced at both ends by the opening Beethoven Symphony No. 8 in F major, of unwavering construction its symmetry apparent with the unfolding of each movement in Mr. Leinsdorf's eminent control.

The melancholia of Kodaly, slight, intimate, haunting, was deepened and broadened to an epic grandeur in Wagner's "Excerpts from "Der Gotterdaammerung" with all its variety of moods, more binding and more symmetrical than preceding variations. Here the use of full orchestra was overwhelmingly evident, at Seigfried's death, all breaks loose at once, an interesting variation on the use of full orchestra in Kodaly. In the symphony's and Leinsdorf's projection it was very moving, perhaps due to the wide range of moods and all-encompassing quality of the transported conclusion.

There was no doubt that it was Leinsdorf's evening; at its close the audience cheered his superb conducting with bravos and tumultous applause, bringing the director back onstage repeatedly, the orchestra sharing fully in the accolades, being given a standing ovation by the auditors.

Intermittent thunderstorm were no deterrent to the 8754 dedicated souls who ventured forth Saturday evening to hear a favorite pianist, Eugene Istomin in Beethoven's Third concerto, a premhere performance at Tanglewood of the late Irving Fine's Toccata, and the second symphony of Brahms in D major, Op. 73.

In a brilliant burst of sound, much like a giant fire cracker, Fine's Toccata opened the concert, its two motives followed by an instrumental display of both contemporary and classical development out of rhythmic syncopation a recurrent lyric melody opened in traditional breathtaking loveliness, sudden transitions in the whole dialogue suggesting the work "joker", in a non-derogatory sense, up to the return of the opening outburst. Leinsdorf set it off to perfection.

Nobler in knowledgeable composition than the two preceding nes already played at Tanglewood this year, Beethoven's Third Piano Concerto in C minor was given its proper stature by the assured and competent performance of Eugene Istomin, Mr. Leinsdorf keeping orchestra and soloist in their rightful asendancy. Wholly absorbed from the start, Mr. Istomin did a little thematic silent practise with the orchestra's long introduction to the first movement.

Notably exquisite was the Largo, and its incomparable development, especially the flute and bassoon duo against rippling piano arpeggios. Indubitably, some one of the audience starts applause after a particularly brilliant first movement, orchestral or soloistic, and such was the case after Istomin's superb rendition of the cadenza; as far as we can gather, written by a star pupil of Beethoven, also first to perform his concerto, Ferdinand Ries.

A brief burst of rain stopped just before intermission, but the huge moths kept circling the stage and lights, a rich harvest available for some entomologist. Only a few thunder rolls added to the fertile score of Brahms' Second Symphony in D major, the final number.

Clothed in fresh interpretative vestments, the second and third movements stand out in retrospect, the sensuos tones of the cellos in the Adagio, the clarity with which a melody born of the lower strings ventures to the medium and springs forth full and virbrant in the upper strings, the Mendelssohnian taint of the Allegretto, each section in trim control by an alert Leinsdorf; the first movement shone clear but uninspired, while the final Allegro had unmistakable spirit, but for the listener, too upsetting contrasts; for the watcher, the same might be acceptable.

There was no doubt that the hardy audience lover every bit; applause always breaks out spontaneously and unendingly, with Mr. Leinsdorf acceding to their wishes, whether it's in between movements, or not; the Boston Syhphony, which is fast assuming his preferences (no relaxing ever) immediately sharing the acknowledgments, the soloist always allowed to preempt the conductor, who is still suavely in control.

— Martha deB. Beaver

NewEnglandNewsclipAgency,Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

JUL 1 8 1965

Music: Eugene Istomin At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The sensation of the Berkshire Music Festival concert last night at Tanglewood was Eugene Istomin's performance of Beethoven's Third Piano Concerto in C Minor, Opus 37, with the Boston Symphony conducted by Erich Leinsdorf. There was an audience of 8,754.

Rest of the program was Toccata Concertanee by Irving Fine and Brahms' Symphony Number 2, in D Major, Opus 73.

Most appealing and rewarding aspects of Istomin's Beethoven was his unswerving concern with the music itself. Leinsdorf and the orchestra catered to his every need, and we never heard greater precision in orchestral entrances at the ends of lengthy keyboard episodes.

Freedom of Soloist

Furthermore, Leinsdorf gave the soloist complete freedom of action. It reached its zenith in the flexible and emotional slow movement.

Above all, it was made clear that Beethoven's Third Concerto is far removed from any of the flippant piano-orchestra dialogues of the Mozart-Beethoven era.

Beethoven's Third has independence of thought and action by the soloist. The orchestra, in turn, moves in its own sphere of expression. The problem, superbly overcome last night, was to maintain the status of each, and allow neither to dominate.

After the long, reserved, methodical orchestral introduction, Istomin assumed and maintained the role of featured collaborator.

Technically Spotless

His playing was technically spotless. Phrasing was adroit. Tone was rich and singing. Melody was kept in the foreground. There was musical entente between soloist and conductor, resulting in an integrated performance.

The pianist was energetic without banging. He repeatedly raised hands aloft at the end of bravura passages, but there was no brittleness of sound or melodramatic impression.

Istomin has extracted considerable brilliance from the cadenza—but there was also as much warmth, poetry, sensitivity. His craftsmanship resulted in one of the most beautiful we ever heard of the slow movement.

Finale Vibrant

The finale was vibrant, but melody remained dominant Playing was virile and had equal drives in light and heavy passage work.

In short, Istomin identified himself as a sound musician endowed with a substantial and reliable technique. He deserved the enthusiastic reception he received.

Associated with the Berkshire Music Center, Irving Fine died suddenly at the close of the 1962 Tanglewood season. He had just previously conducted a Tanglewood performance of his Symphony (1962).

The Toccata played last night was written in 1947. It was not unfortunately, to alter our previous impressions of his status as a composer of major works.

Notes No Help

Nor did last night's music achieve greater coherence from the composer's program notes. They give detailed analysis in elaborate terminology.

After an asserted start, the Toccata persued a meandering course. Some stretches were latent. Others had vitality, along with the involved ribbon and percussive surprises.

The work's failure, for this listener at least, lay in the absence of an articulate message. We find more important what music has to say than its involvments with "much to do about nothing."

Isaac Stern is violin soloist at this afternoon's concert. He will be heard in Beethoven's Romance in F Major, Opus 50, and Dvorak's A Minor and Violin Concerto. Leinsdorf and the orchestra will play Weber's "Oberon" Oveture, and the "Hary Janof" Suite by Zoltan Kodaly.

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Telegram (m)
WORCESTER, Mass.
Circ. 58,744

JUL 17 1965

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The full Boston Symphony Orchestra, conducted by Erich Leinsdorf, was assembled last night in Tanglewood for the first time this summer to begin the Berkshire Music Festival's third weekend of concerts.

To distinguish the occasion, music was played by the famed Hungarian composer, Zoltan Kodaly. His Variations on the Hungarian folksong, "The Peacock" was warmly applauded by an audience of 4,620. Kodaly is visiting Tanglewood this week as a member of the Berkshire Music Center. Last night he was not in the audience.

The program was particularly varied and well-dimensioned. Besides the Kodaly variations, Leinsdorf conducted the orchestra in Beethoven's Symphony No. 8 in F Major, Opus 93, and excerpts from Wagner's opera, "Die Gotterdamerung," or "Twilight of the Gods."

Kodaly Variation

Such familiar and cherished works as the Beethoven and Wagner naturally have strong appeal, especially in such trademarked interpretations as Leinsdorf's. But last night, the balance of interest was in the Kodaly variation.

Kodaly is "modern" in the best sense. There's new adventure in his music, without layman enigma, ear gratings or camouflage.

The "Peacock" theme is pretty lugubrious. It is said to express "all the bitterness of a downtrodden peasantry." At one time, the folksong itself was banned as a subversive. In 1939, when Kodaly transformed it into the present variation, it was again frowned upon.

Range of Moods

In last night's performance, neither tempos nor attitude suggested virtuoso objective. Moods ranged from morbid despair to rhapsodic elation. Some of this is suggested in such titles as "Fly, Peacock Fly," "Poor Prisoners," and "To Deliver."

Boundaries between variations were as clear as highway markers, yet the sequence between 16 variations and finale was a beautiful continuity of sparkling, if sometimes mournful, events.

Had the composer been present, surely he would have been as delighted with the performance as was the audience. Incidentally, Leinsdorf conducted from memory, even in this work which is not a regular staple of orchestral repertory.

Adaptation

Those who are familiar with Leinsdorf's concept of Beethoven's music had to adapt to the Eighth Symphony, as played last night. If any Beethoven symphony will bend to romantic notions, this is it.

Impish as Beethoven may have intended it to be, last night it was at least tartly immersed in starch and formality. The classic scholar was no doubt ecstatic over the work's clarity of design and movement contrasts.

Technical performance was superior. Phrases had immediate attacks and conclusions. Dynamics were decisive and balanced. The opening scene was delivered with ebullience and the same joyful quality remained. Even in gentle responses from woodwinds.

Almost Machine-Like

As Beethoven intended, the light scherzo was almost machine-like with steady pulse. Leinsdorf brought proper contrast between minuette and trio, although horns experienced flaws in the latter. The finale moved at high speed through lightning changes of speed and volume.

All of these "exterior" factors were present. From the performance, however, one had to guess at just how real was Beethoven's alleged humor.

No one's interpretation of Wagner's music that has reached our ears quite compares with Leinsdorf's. Perhaps the man's previous experience at the Metropolitan Opera with total production is the reason.

Last night's "Twilight" excerpts were heroic, epic, grandiose, intensely moving. The players responded to direction as only a great orchestra can.

Tonight's concert by the Boston Symphony and Leinsdorf features Eugene Istomin in Beethoven's First Piano Concerto. Balance of the program is "Toccata Concertante" by Irving Fine and Brahms Second Symphony.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 19 1965

Tanglewood Weekend

Magnificent Program Given; One Looks Forward to More

By FRANK N. PATTERSON

It was not impossible to distinguish the hardened from the non-professional listener at Tanglewood this weekend. As the layman wiggled honestly to the marked sforzandoes of Beethoven's exhuberant Eighth Symphony, the professional carefully contained himself despite the incredibly infectious performance the orchestra produced.

While the musical listener was cooly evincing an orchestral tutti in ascending sequence on developmental material, the untutored was nudging his neighbor already engulfed in shivers of delight, with a smile of recognition. What does it mean to the layman exhausted in his chair on the last note of the Finale, that the professional has from his stolid position mentally muttered — resolution.

Both Sit Stout

True both sat stout, still and happy during most of Isaac Stern's magnificent performance of Dvorak's Concerto for Violin and Orchestra and both broke into the well deserved salvoes of applause and bravoes. Both appeared awed by the tale of Kodaly's "subversive" Peacock. Both were concerned for the diaphonous sounds Strauss concocted for Salome's Seven Veils and both were amazed by the incredible dexterity and technique of the Boston Symphony Orchestra.

But it was only the layman who seemed truly concerned with the fateful "Gotterdammerung" phenomenon. Only the uninitiated who found Brahms' 2nd Symphony, under the close and meticulous handling of Director Eric Leinsdorf, to be distinguished; beyond the fact that the tympanni matched the thunder that brought the Berkshires over 2 inches of rain. If the occasional listener's low brow was more clouded by Irving Fine's Tocca Concertante than was his mentor's, he was content to half try and half wait for Kodaly's brilliant and familiar Hary Janos Suite.

Something to Envy

All in all it appears that neither pot boilers nor low brows are all their name implies. Perhaps the professional was indeed hearing less and enjoying it less. At any rate the unfettered bliss and joy of the so-called ignorant was, this weekend, something to envy. Despite a thousand words of caution, he still found the pot boiler the nutritious masterpiece age and frequency have proven it to be. Thus when Eugene Istomin strode across the stage and performed Beethoven's 3rd Concerto with the force and square vigor one would expect only from the giant Beethoven himself, the layman was the first to rise and establish the magnitude of appreciation.

What will happen when all tyros discover that the full enjoyment of music requires no secret formula nor special gift of knowledge, may be music's greatest days. Then indeed one may look forward to more frequent concerts as this weekend's magnificant program proved to be.

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Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

JUL 19 1965

Tanglewood Has Weekend Music

By GEORGE W. STOWE

In the first of three appearances at Tanglewood this Summer, Isaac Stern elected to play the Dvorak Violin Concerto, one of those unexplicably neglected works that deserves a place in the repertory.

Mr. Stern has been heard many times here (I have heard him do the Beethoven Concerto at least three times) in standard concerti and it was a pleasure to hear him in something unfamiliar. I cannot recall him playing with more fire and soaring lyricism than he did Sunday afternoon.

In terms of physical stamina alone the Dvorak Concerto is awe - inspiring. The composer (over the objections of the famed violinist Joachim) did not allow a break between the long opening movement and the second movement. And, after only a brief respite, the violinist is expected to toss off the brilliant finale with bravura.

The violinist was in superb form, handling the lyric moments with caressing warmth and the pyrotechnics with his accustomed ease. The Adagio is the crowning glory of the concerto and in this both Mr. Stern and the Boston Symphony under Erich Leinsdorf collaborated with experienced skill.

For his opening Mr. Leinsdorf chose the familiar "Oberon" Overture of Weber, which was given a performance more notable for its well-oiled efficiency than its poetry. However, the cool cohesion of the string playing in the final pages was noteworthy.

Richard Strauss' ubiquitous "Dance of the Seven Veils" is a rather faded reminiscence of the composer's "Salome" but Leinsdorf can almost bring it to life.

Sunday afternoon's reading was considerably more frenetic than one ordinarily encounters and the glowing sound of the Boston orchestra did much to counteract what one critic has called a "glorified waltz."

In a program of revivifying contrasts Mr. Leinsdorf concluded the afternoon with a ringing, sonorous performance of the Suite from "Hary Janos" by that elder statesman of Hungarian music, Zoltan Kodaly. And the conductor did not stint for this occasion — he even imported a cimbalum player by the name of Miss Toni Koves-Steiner.

American audiences evidently will have to wait a long time to hear the composer's comic opera in a complete performance. The next best alternative is to hear the Bostonians in this engaging suite. It made for a vibrant climax to a satisfying afternoon.

As a prelude to the Dvorak Concerto Mr. Stern gave a genial reading of Beethoven's Romance in F major for Violin and Orchestra (Op. 50). Despite the rainy atmosphere this concert drew over 7,000 people, while Saturday's concert attracted 8,700 persons.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 19 1965

At Tanglewood

Istomin and Stern The Week-End Soloists

LENOX—The third weekend of the Berkshire Festival found the Tanglewood Lawn its usual emerald oasis in the midst of a parched countryside. Beethoven continued the bill with the full Boston Symphony on the Music Shed stage, Erich Leinsdorf on the podium, and pianist Eugene Istomin and violinist Isaac Stern as soloists.

The programs—Friday and Saturday evenings and Sunday afternoon — combined music from the Symphony Hall season this past year with performances by Istomin of the Third Beethoven Concerto and by Stern in the F major Romance and the Dvorak Concerto. The two soloists return next week-end with cellist Leonard Rose for separate and concerted pieces, one being the Beethoven Triple Concerto.

Audiences this weekend were highly entertained by Stern and nearly as much by Istomin. Istomin's work Saturday evening was good-natured. In the Beethoven, he is the kind of pianist to rely on the natural divisions of the registers of the keyboard rather than making use of them. His piano is not the actor calling on kinds of voices or kinds of emphasis to make a characterization. So the surprise of the inevitable, as opposed to the commonplace of the predictable, was not present in the Beethoven.

Stern, who had Sunday's wringing-wet weather to contend with as a fiddler, had, one would have supposed, the added task of distinguishing the light passion of the Beethoven Romance from the heavier and national, amours of the Dvorak. It was not to be Sunday: Acceptable playing of the violin underlined by Stern's expressive face, but a kind of listless performance. The accompaniment by the orchestra was in keeping.

Saturday's concert included the excellent Toccata Concertante of the late Irving Fine, a sure-footed work for full orchestra fully deployed.—M.M.

NewEnglandNewsclipAgency,
Box 2078, Boston 02106 • 742-42

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUL 19 1965

lusic Review

Stern ar

By JAY C. ROSENFELD

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUL

Music Review

Stern and Istomin Solo at Tanglewood

By JAY C. ROSENFELD

Isaac Stern

YESTERDAY afternoon at Tanglewood the concert was a picture exhibition and a story-telling hour. Erich Leinsdorf, the conductor of the Boston Symphony Orchestra, played a program of a kind in which he seems to revel.

Starting with the overture to Weber's "Oberon," in which the orchestra played with galvanic brilliance, he was at once in a land of make-believe, not of Shakespeare but of Wieland's poetic epic. Even the major vehicle of violin soloist Isaac Stern, the Dvorak concerto, is definitely associated with the folk-tunes and dance-lore of his native Bohemia, and lovely nostalgic references to the warm friendliness and gay abandon of country life keep appearing.

* * *

BUT THE STRAUSS "Dance of the Seven Veils" from "Salome" and the Suite from Kodaly's opera, "Hary Janos," were the most picturesque of the exhibit. Janos was a legendary Hungarian national hero whose exploits seem to have been a combination of Paul Bunyan and Walter Mitty. To impress the truth of any tale, Janos preceded any recitation with a sneeze. It is amazing how Kodaly makes the orchestra sneeze at the very outset, a device realistically contrived by having the violins play an ascending chromatic scale tremolo ending in a cymbal crash — a real ker-choo.

Kodaly calls for a big orchestra, which required a saxophone, played by Roland Tapley, and a cembalom, a xylophone-type instrument struck with felted sticks, played by Miss Toni Kevi-Steiner. There were effective solos for viola and cello, played respectively by Burton Fine and Jules Eskin. Huge batteries of percussion are employed. This "Janos" had been played at Tanglewood two years ago, and I was in error in stating in a previous instance that the same composer's "Peacock Variations" was his first hearing in this hall.

* * *

THE "SALOME" dances conjure up a tableau of a different sort. The opera ran into all manner of opposition from the outset, and not least in Boston during pre-World War I days. The reports of Boston ladies turning their backs during this vivid episode of the drama are evidently true. It is exciting and graphic music, and, with the quixotic Janos, made that final half of the program of great appeal, leaning at times to high-class, music-hall, rowdy exuberance but highly enjoyable in any case.

* * *

STERN FIRST played the Beethoven F Major Romance for Violin and Orchestra, a period piece which bears revival any time but especially in the hands of such a master. His Dvorak concerto shows its age more than the other works of the same composer. The melodies are charming, the dance rhythms fetching, but the last movement, without cuts, arrives at satiety before the end. Leinsdorf, too, did not lift the weight, but allowed the orchestra to cast the soloist somewhat in a shadow. Stern's tone, which normally will not be outshone, was not always allowed to come through.

* * *

SATURDAY NIGHT the program began with Irving Fine's "Toccata Concertante," a one-movement orchestral study which begins with a busy involved language and never departs from it. Fine here painted with a pointillistic brush, lighting his canvas with a syncopated jab by the strings which persists to the end.

This method of writing became all the more apparent when in the next work, the Beethoven C Minor Piano Concerto, Opus 37, in which Eugene Istomin was the soloist, a different concept of orchestration was used. In a far different context, be it conceded, Beethoven uses woodwind solos in the slow movement, as Fine had used them in the body of his Toccata, but the Beethoven descending triads, decorated by Istomin's delicate filigree work, are ineffably beautiful in their cameo relief.

After the extremely long orchestral introduction Istomin played his opening ascending scales with a new authority, imposed on a command of the instrument which always before had been notable. Leinsdorf's collaboration here was signally excellent.

* * *

THE BRAHMS Second Symphony was given a beautiful performance. In Leinsdorf's tempos, wonderfully unhurried where properly so, wonderfully quiet and sung, there rose an affection which is not always exposed by less penetrating conductors. One cannot tire of such marvels in detail or in the total frame. One could start enumerating the memorable playing from the softly sonorous horns of the beginning, the marvellously sustained line of the first violins and violas as they enter, and the expert coordination throughout.

An audience of 8,754 Saturday night and, despite the storm, one of 7,069 yesterday anticipated the final cadence in almost every instance and beat the gun with a tremendous outburst of applause.

THE CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
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SCHENECTADY GAZETTE
Monday, July 19, 1965

Stern Artistry on Violin Is Tanglewood Highlight

By D. E. RITZ

Isaac Stern as soloist in the Dvorak "Concerto for Violin and Orchestra in A minor" and the Beethoven "Romance in F for Violin and Orchestra," was the featured artist at the concert of the Boston Symphony Orchestra yesterday afternoon at Tanglewood, Lenox, Mass.

* * *

WITH ERICH LEINSDORF as conductor, the orchestra featured works by Zoltan Kodaly and Richard Strauss in addition to the Weber "Overture to Oberon" in the concluding concert of the first weekend with the full orchestra in residence. Both violin works were first performances at the Festival concerts and Stern's artistry received full acknowledgement from the audience of 7,069 persons. Marked by impeccable technique, Stern's playing includes a beautiful tone which borders on the lush at times. The Dvorak work is most demanding both of soloist and orchestra. Dedicated to the great Joseph Joachim, it was first performed after revision in the autumn of 1883 by Franz Ondricek, another violinist of prodigious technique. We particularly admired the opening "Allegro ma non troppo" movement and some of the peasant gaiety of the finale.

* * *

OUR FAVORITE on yesterday's program was the Kodaly "Suite from 'Hary Janos.'" In this Toni Koves-Steiner was featured as cembalom soloist and the work itself has that strange mixture of Oriental-southern European influences which characterize the music of Kodaly. It is noisy, it has humor and it is a masterwork of orchestral writing.

Only the Kodaly work could have been played following the Strauss' "Dance of the Seven Veils" from "Salome." The Richard Strauss' orchestration is vivid with seductive themes in the wind section and completely luscious string writing.

The weather at Tanglewood yesterday was on the damp side and it obviously had rained there very hard either during the night or before the concert—a certain amount of mist prevailed and the sun never really came out. But the crowds did.

ONLY SATURDAY night drew a larger audience—8,754. Other audience figures include 1,880 for the Tuesday evening chamber music proram; 4,820 for the Friday concert and 3,721 for the Saturday morning open rehearsal—a total audience of 25,253 for the week.

Eugene Istomin appeared as piano soloist on Saturday evening.

Other works receiving first performances at the concerts this past week included Kodaly's "Variations on the Hungarian Folk Song 'The Peacock'" on Friday evening and Irving Fine's "Toccata Concertante" on Saturday evening.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 1 9 1965

Theater Music Highlights Concert at Tanglewood

By R. C. HAMMERICH

LENOX — Erich Leinsdorf's program Sunday afternoon in the great shed at Tanglewood was a cheerful illustration of his belief that large symphony orchestra concerts have become one of America's more popular spectator sports.

Entertainment, visual and aural, was a prime ingredient. There was no bland music. Almost all of it was specifically purposeful, much of it written for the theater, some of it written frankly for virtuosic showmanship.

Musical Reasons Alone

From the world of the virtuoso there was Isaac Stern with Dvorak's A minor violin concerto, Op. 53, and from the world of the theater there was the overture to Weber's opera, "Oberon," the "Dance of the Seven Veils" from Strauss' opera, "Salome," and the suite from Kodaly's comic opera, "Hary Janos."

Only Beethoven's beautiful "Romance for Violin and Orchestra," Op. 50, can be excepted from the program and said to have been written for musical reasons alone.

It is a lovely, wordless love song which flows with a mesmerizing liquid lyricism. Stern played the solo part with consummate ease and with a soft, limpid tone that was as soothing as a sweetheart's smile.

Frenzied Level

His work with the Dvorak concerto, which followed, was more spirited, especially as the momentum built up to the frenzied level at which only virtuosos operate.

But that kind of fancy fireworks wasn't scheduled to appear until the final movement. Before that Dvorak strung together dozens of melodic beauties so close together they seem to run into each other.

Dvorak's music was a reflection of his native Bohemia, but he was a professor, and the concerto gives the soloist music that sounds as if it were being played by a head-shaking, shoulder-swinging Hungarian gypsy who has been given an education.

Fiery, Heel-Stamping

The mood changes from fiery, heel-stamping dance rhythms and mock-tragic laments to carefully orchestrated, elegant Brahmsian grandeur.

Isaac Stern, who is shaped like a short wrestler, handled his fiddle as if it were a toy and the music as if it were child's play. And the Boston Symphony Orchestra gave him an accompaniment of uncanny sympathy.

We can't honestly say we thought the music was beautiful because Dvorak's gypsy melodies don't hold our attention very tightly, but we can say we thought Stern's tasteful lack of exaggeration increased our appreciation.

Underplays Schmaltz

He underplayed the schmaltz and therefore pleased us more than we might have had reason to expect . . . but perhaps that's too personal.

Intermission was followed by colorful orchestral gymnastics of a high order.

The Strauss dance from "Salome" (no longer very sexy after 60 years) gives the orchestra opportunity to exhibit nimble spicyness along with lush tonal color. Kodaly's suite is a work with sections of blinding brilliance and satiric humor.

Kind of Paul Bunyon

The underlying melodies of the Strauss piece was called sensuous in 1905. Now they are langorous and all around them are bits and pieces of glitter . . . a bell, a rattle, a wood block, a tambourine, a triangle and snatches of solo melody from the flute or the oboe horn.

The "Hary Janos" suite (played at Tanglewood in 1963) is a sound-portrait of the wildly exaggerated tale told by one of Hungary's folk heroes of his own exploits. He is a kind of Paul Bunyon who is his own press agent.

The music uses all the skills of the virtuoso orchestra to recreate antic, sometimes gaudy songs, marches, battles and scenes such as the pompous entrance of an emperor.

It is sassy music intended to bring grins to the faces of its hearers. It was a success Sunday.

1965 Attendance At Tanglewood Nears Record Mark

LENOX — The 7069 listeners who attended Sunday's Boston Symphony Orchestra concert at the Berkshire Music Festival at Tanglewood helped push this season's festival attendance 2109 ahead of the three-week total in 1963, the year an eight-week record of 233,845 was set.

Included in The Union's unofficial tabulaton are the Tuesday-night chamber music concerts (This season there will be six) and the Saturday-morning open rehearsals as well as the regular Friday and Saturday-night and Sunday-afternoon concerts.

	1963	1964	1965
1st week	21,544	20,316	18,944
2d week	20,358	20,597	22,995
3d week	23,181	23,001	25,253
Total	65,083	63,913	67,192

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Telegram (m)
WORCESTER, Mass.
Circ. 60,044

JUL 1 9 1965

Music: Isaac Stern at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

A Tanglewood audience of standing ovation yesterday fter noon for his performances f two works that are slilghtly ff the beaten path of standard epertory.

They were Beethoven's Ronance in F major,, Opus 50, ınd Dvorak's Concerto for Violin and Orchestra in A minor, Opus 53.

Erich Leinsdorf also conlucted the Boston Symphony Orchestra in Webers "Oberon" Overture, "Dance of the Seven Veils" from Richard Strauss' opera, "Salome," and the Suite from Zoltan Kodaly's comic opera, "Hary Janos."

Yesterday's audience brought the weekend total to 25,253.

Continued Traditions

Above most violin virtuosi, Stern has continued traditions of the past. What makes him almost unique is the soundness of his technique coupled with a fiercely honest appraisal and treatment of his scores.

The two he played yesterday allowed him wide leeway. The Beethoven Romance is anything but a vehicle of string-and-bow bombast. Heretical as it may sound, the work does not reach a high plane of interest.

Perhaps this explains certain traces of showmanship that we have not heretofore seen in Stern. Yesterday he seemed to address some phrases to individuals in the audience.

Opening Theme

Other times, he smiled over phrases that pleased him, and he appeared to be completely engrossed in conductor anc orchestra.

Mood of the brief Beethover Romance was immediately established in the opening solc theme, aicompanied by orchestra. A lyrical, romantic style prevailed, and the worl losed with a quiet exchange between soloist and ensemble.

In the Dvorak Concerto, Sterr was the giant revelling in his strength. Leinsdorf and the orchestra gave him superb assistance. Here was Stern, the superb technician.

After the placid Beethoven, a wide transition was instantly spanned with the assertive orchestral flourish that opens the Dvorak. Stern swept through dazzling passagework with disarming ease, only an occasional blemish in furious passages of the first and final movements.

Singing Poetry

Soloist and orchestra moved smoothly (without pause) from the elaborate first movement into the sentimental, singing poetry of the second. Striking and stirring Bohemian themes of the finale brought the work to a dashing close and clattering applause.

Style gaps in the orchestral repertory were just as wide, requiring conductor and players to make sharp adjustments.

However elf-like the story of Weber's Oberon may-be, the music had little staidness in character. Some of the highlights were the cleanly toned horn call of Oberon, purity of muted string sounds and flashing figures in woodwinds. To these should be added perfect synchronization in tricky string passages.

There was excitement galore in Salome's dance from the Strauss opera - quite apart from its sensuous background.

Leinsdorf caused it to propel with stealth from the opening viola solo to languorous and swirling episodes. This was a brilliant Boston Symphony at work.

Pictorial Intrigue

The orchestra was also brilliantly engaged spinning the fabrications of Hary Janos, national figure in Hungarian folklore.

It was pictorial intrigue, from the great orchestral sneeze that begins Janos' imaginary adventures. The Viennese Clock was brightly hued in chimes.

"Song" had a richly voiced viola solo by Burton Fine and engaging atmosphere from the cembalon (kind of zither), played by Toni Koves-Steiner.

Most impressionable, however, were the blatant sounds of Janos' set-to with Napoleon, and the brassines of the emperor's entrance with his courtiers.

The Berkshire Music Festival resumes next Friday night. Leinsdorf will conduct the Boston Symphony in Tchaikovsky's Fourth Symphony. Leonard Rose will be soloist in the Dvorak Cello Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUL [illegible]

TANGLEWOOD

By PHYLLIS SPOECK

Although the weather was damp and dreary, the atmosphere in the Shed at Tanglewood was one of gayety and exhilaration, as the concert opened with Weber's Overture to "Oberon." The Elf King, at the hands of the Boston Symphony Orchestra under Erich Leinsdorf, changed moods and tempo with gusto and melodic charm.

Isaac Stern was soloist in the Romance in F major mosphere in the Shed at Tanglewood was one of gayety restrained at first, Mr. Stern soon developed the warmth and characteristic tone that makes his violin sing.

SEIJI OZAWA

To Conduct July 25

Dvorak's moods were richly interpreted in a superb performance of the Concerto for Violin and Orchestra in A minor, Op. 53. Mr. Stern's vituosity was most evident throughout, and the audience response was a series of bravos and re-calls.

One of the pleasures of attending the Tanglewood concerts is the uninhibited enthusiasm of the audiences. Orchestra and soloists cannot help but respond with "all out" performances.

Following intermission, the Dance of the Seven Veils, from "Salome" by Strauss, took over the spotlight. In this day and age it is more intriguing in its sound effects then sensuality, but is still most entertaining.

The twentieth century school of composition was again represented in the Suite from "Hary' Janos' " — a comic opera by Zoltan Kodaly. Kodaly was a close friend of Bartok, who introduced him to the Hungarian folk-song idiom which has since characterized his music.

Hary' Janos' is a familiar character to Hungarian folk lore — a symbol of Magyar bravado and conceit, and an incorrigible liar. The suite begins with an orchestral sneeze — following the legend that if someone sneezes while a tale is being told, it must be true.

After a brief pause, an expressive melody is heard in the cellos and basses, and later developed into a climax by the strings, heralding the vast imaginative powers of the hero. Then his tall stories begin.

The "Viennese Musical Clock" on the imperial palace in Vienna has intrigued Hary. It is depicted by woodwinds, horns, piano and chimes. The "Song" is a tender, intense folk melody presented by a viola solo. It tells of Hary's love for his boyhood sweetheart, Orzse.

In this movement, Kodaly wrote passages for the Cembalom — an instrument played somewhat like a zither, but sounding more like a harpsichord. The Cembalom is peculiar to central Europe. A piano is usually substituted, but the Cembalom solos played in today's concert by Toni Koves-Steiner were the finishing touches to the Hungarian atmosphere of Hary Janos.

In the "Battle and Defeat of Nopolean", Hary's contempt for the Emperor is portrayed by glissandos in the bass tuba and bass trombones. A rhythmic fanfare for percussion introduces the conclusion of this suite, "The Entrance of the Emperor and His Court", followed by a ceremonious march, and ending with a clash of cymbals when Hary is brought before the Emperor or Austria.

The percussion section had a field day — much to the delight of the audience. A repeated standing ovation brought to a close a concert of many delightful moods.

On July 25, the Boston Symphony Orchestra will observe the 25th anniversary of the Berkshire Music Center. Seiji Ozawa, a 1960 alumnus of the Music Center, will conduct the progrom — which will also honor the late Serge Koussevitzsky.

97

4th WEEK JULY 19-25th.

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

JUL 20 1965

ERICH LEINSDORF will continue as Music Director of the Boston Symphony Orchestra, this season, at the famed Berkshire Festival at Tanglewood, Lenox, Mass. The Festival will run through August 22nd, at the orchestra's world-known summer home. Twenty-four concerts will have been given in the 6,000 seat Music Shed when the season ends.

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

JUL 16 1965

Boston Symphony At Tanglewood; Soloists

The full Boston Symphony Orchestra is assembled at its summer home in Lenox, Mass., as the Berkshire Festival at Tanglewood enters its fourth week.

Erich Leinsdorf, music director, will conduct this weekend's concert featuring Beethoven concerti and works for solo instruments with Eugene Istomin and Isaac Stern as soloists. Friday, July 16, the program will include Beethoven's Eighth Symphony; Saturday, July 17, Mr Istomin will be heard in a performance of Beethoven's Piano Concerto No. Three, and the program will also include Brahms' Second Symphony. Isaac Stern will make the first of four summer appearances on Sunday, July 18 at 2:30 p.m., joining Mr Leinsdorf and the orchestra for performances of Beethoven's Romance in F major and Dvorzak's Concerto for Violin and Orchestra, Op. 53.

Remaining tickets and information are available at the Festival Box Office, Tanglewood for these concerts and the pops concert July 28 at which Arthur Fiedler, conductor of the Boston Pops, has invited Duke Ellington to be piano soloist.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JUL 18 1965

A CELEBRANT — Seiji Ozawa will conduct Boston Symphony in observance of the 25th anniversary of the Berkshire Music Center at Tanglewood next Sunday.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 21 1965

Conductors at Tanglewood

Seiji Ozawa (left) will conduct the Boston Symphony's Koussevitsky memorial concert Sunday. Charles Munch (right) is the director July 30-Aug. 1, and Eleazar de Carvalho will lead the Berkshire Music Center Orchestra Thursday and the B.S.O. Aug. 13.

NewEnglandNewsclipAgency,Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 19 1965

Tanglewood's Attendance Up Over '63 Season

The 7,069 listeners who attended yesterday's Boston Symphony Orchestra concert at the Berkshire Music Festival at Tanglewood helped push this season's festival attendance 2,109 ahead of the three-week total in 1963, the year an eight-week record of 223,845 was set.

Included in the unofficial tabulation are the Tuesday-night chamber music concerts (This season there will be six) and the Saturday-morning open rehearsals as well as the regular Friday and Saturday night and Sunday-afternoon concerts.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

JUL 24 1965

MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood, [illegible]

Sun. at 2:30:

Guest conductor Seiji Ozawa leads the Boston Symphony through Hindemith's "Konzertmusik" for strings and brass and Beethoven's Triple Concerto in C, Op. 56, with soloists Eugene Istomin (piano), Isaac Stern (violin) and Leonard Rose (cello). At the Shed.

Tues. at 8:

The Lenox Quartet presents an evening of chamber music in the Theatre.

Wed. at 8:

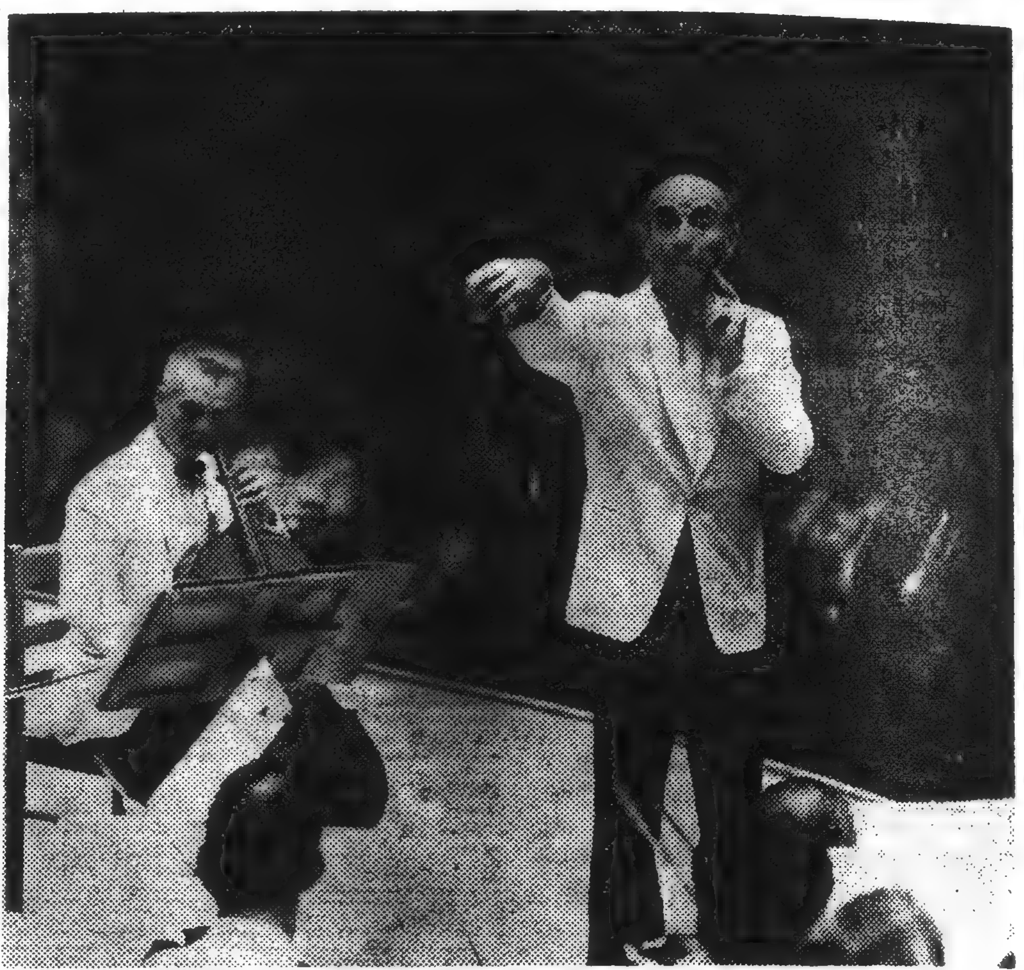
Arthur Fiedler leads his popular Boston Popsters into the shed to concoct their annual Tanglewood souffle. Special guest Duke Ellington will perform some piano solos, including "Caravan," "Solitude," "Mood Indigo," "Sophisticated Lady," "I Got it Bad, and That Ain't Good" and "Don't Get Around Much Anymore." The orchestra lones it in Amparito Roco, a Spanish March by Texidor; von Suppe's "Poet and Peasant" Overture; Britten's Matinees Musicales; various Strauss Waltzes; and music from "Mary Poppins" and "The Great Race." The concert ($4-$6.50) benefits the BSO's pension fund.

Fri. at 8:

Reunited with the BSO, maestro emeritus Charles Munch guest-conducts Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11; Sibelius' Symphony No. 7; Honegger's Symphony No. 4; and Roussel's "Bacchus et Ariane."

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JUL 22 1965



Erich Leinsdorf conducts the Boston Symphony Orchestra in its summer season at Tanglewood.

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Sunday Telegram
PORTLAND, Me.
Circ. 106,076

JUL 25 1965

Lenox, Mass., Musical Event To Attract Maine People

LENOX, Mass. — A number of Maine music enthusiasts have made plans to attend this Sunday's Tanglewood 25th anniversary concert of the Boston Symphony Orchestra in conjunction with the dedication of the site of the Seranak Composers Studio.

The studio is to be erected on the Lenox estate of Mrs. Serge Koussevitzky, widow of the symphony's long-time conductor. Dedicaton of the site will be at 5 p.m. The project is sponsored by the National Federation of the site will be at 5 p.m.

The project is sponsored by the National Federation of Music Clubs, with which the Maine Federation is affiliated, and the Koussevitzky Music Foundation.

Conducting the anniversary program will be Hiseto Ozawa, associate conductor of the New York Philharmonic. The concert will include Paul Hindemith's Konzertmusik for Brass and Strings, composed for Boston Symphony's 50th anniversary in 1931. Ozawa was a student conductor at the Berkshire Music Center in 1960.

Hindemith was a member of the first faculty when Dr. Koussevitzky established the Music Center, site of the Tanglewood Festival, in 1940. Hindemith conducted his Konzertmusik that season.

The Music Center is regarded as a fulfillment of Dr. Koussevitzky's dream to bring the talents of the Boston Symphony into close association with from many parts of the world. His successors, Charles Munch and Erich Leinsdorf, have continued the work. Dr. Koussevitzky died in 1951.

The Seranak project will consist of buildings on the grounds of the Koussevitzky summer residence where composers may work in seclusion but still be able to benefit from the activities at Tanglewood.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 76,612

JUL 25 1965

MUSIC

SUMMER CHAMBER MUSIC FESTIVAL—Tonight at 8, Lorin Bernsohn, cellist, with the Silvermine String Quartet, in works by Boccherini, Debussy and Schubert; in Silvermine Guild of Artists, New Canaan.

047

BERKSHIRE FESTIVAL, Tanglewood, Lenox, Mass.—Today at 2:30 p.m., the Boston Symphony will observe the 25th anniversary of the Berkshire Music Center, with program to be conducted by 1960 Music Center alumnus, Seiji Ozawa; also honoring Serge Koussevitzky (1874-1951); guest artists, Isaac Stern, Leonard Rose and Eugene Istomin; Tuesday at 8 p.m., the Lenox Quartet; Wednesday at 8 p.m., the Boston Pops orchestra with Arthur Fiedler, conducting and Duke Ellington as guest artist; Friday at 8 p.m., the Boston Symphony with its retired music director, Charles Munch conducting; Saturday at 8 p.m., Boston Symphony with Erich Leinsdorf conducting and Isaac Stern as guest soloist; next Sunday at 2:30 p.m., Boston Symphony conducted by Dr. Munch.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
WATERBURY, Conn.
Circ. 51,076

Tanglewood To Honor Koussevitzky

"In Tanglewood, our lives and our music mingle with nature and from nature we take last-wonder-child of American soil. Tanglewood is my blood and tears — and my greatest joy." This is a quote from Serge Koussevitzky in the Berkshire Music Center 25th Anniversary Album, "A Tanglewood Dream". For this year, 1965, is the 25th year of a miracle, a miracle of musiacianship, of culture, and a triumph of the spirit of artistic achievement.

Today's concert will be a tribute to Serge Koussevitzky and his dream, a dream that has finally culminated in reality, and will be conducted by Seiji Ozawa, winner of the Berkshire Music Center's Koussevitzky Memorial Conducting Prize in 1960, when he became an alumnus of the school. The program includes Hindemith's Konzertmusik" for String and Brass Instruments, Cesar Frank's Symphony in D Minor, and the Beethoven Triple Concerto for Violin, Cello, Piano and Orchestra. This concerto will bring to the Tanglewood stage three famed virtuosi . . .Isaac Stern, volinist, Eugene Istomin, pianist and Leonard Rose, cellist.

Mr. Rose will also perform on Friday night with the Boston Symphony Orchestra in Dvorak's Cello Concerto in B Minor, and Mr. Stern will be Conductor Leinsdorf's guest on Saturday night in two works, Beethoven's Romance in G Major for Violin and Orchestra, and Sibelius' Concerto for Violin and Orchestra, celebrating this great composer's 100th birthday.

Newark Sunday News
NEWARK, N. J.
[illegible] 407,018

[illegible] 1 4 1965

Music

Festivals Far and Wide

By ALAN BRANIGAN

America is a music festival, too. Perhaps some of the European centers get more attention, and deservedly. It would be difficult to match the significance of the Salzburg devotions to Mozart, the Bayreuth sanctification of the works of Richard Wagner, the splendors of the huge orchestra used at the Maggio Musicale in Florence. But we are not too far behind.

Outstanding, of course, is the Berkshire Festival, held at Tanglewood, near Lenox, Mass. The music center is the Boston Symphony's summer educational center for the advanced study of music. On Sunday, July 25, the center will hold its 25th anniversary concert, marking a quarter century of musical endeavor which would be hard to match anywhere on the globe.

The setting is one of the most beautiful in the United States, a gracious old estate with literary connotations and a view of the mountains and lakes that would be hard to equal. The center is an old mansion house amid towering oaks and pines, holding executive offices, library and rehearsal halls.

The manse overlooks a vast lawn holding the gem of the layout, an immense, simply constructed shed seating nearly 6,000. In the shed or stretched on a blanket on the grass, throngs of music lovers have felt transported by the music and by the beauty of the surroundings.

Before Serge Koussevetzky and the Boston took the estate over, the area had been devoted to chamber music, with notable concerts by the South Mountain String Quartet introducing the nearby gentry to Mozart, Haydn, Schubert and Beethoven. Out of such a beginning has grown a world renowned cultural monument.

The anniversary concert, by the way, will be conducted by Seiji Ozawa, dynamic 26-year-old Japanese conductor whom we heard last year at the shed in a program of Hindemith and Brahms. He has great talent and magnetism. The July 25 list includes Beethoven's "Triple" concerto, the Franck D. Minor symphony and Hindemith's "Konzertmusik." Most of this summer's concerts are being conducted by Erich Leinsdorf, following the symphony's annual series at Boston's Esplanade on the Charles River.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUL 1 8 1965

Koussevitzky Tribute In Festival Program

Programs this week at the Berkshire Festival will include a concert in memory of Serge Koussevitzky (1874-1951), conductor of the Boston Symphony and founder 25 years ago of the Berkshire Music Center, the orchestra's Summer school.

A music center alumnus, Seiji Ozawa, will conduct the memorial concert next Sunday afternoon, the day before Koussevitzky's birthday. Ozawa will become music director of the Toronto Symphony in the Fall.

Following the concert, which begins at 2:30 p.m., the Seranak Composer's Studio ground-breaking will take place at Seranak, the conductor's estate maintained in Lenox by the Koussevitzky Music Foundation as a residence for the conductor's widow, Mrs. Olga Koussevitzky, and now to be an adjunct to the music center.

The fourth week of the Berkshire Festival will continue the Summer's Beethoven cycle. Performances of other works for soloist and orchestra will also be heard in the 6000-seat Music Shed.

This afternoon's concert, conducted by Erich Leinsdorf, will consist of Weber's Overture to "Oberon," Beethoven's Romance in F for Violin and Orchestra and Dvorak's Violin Concerto with Isaac Stern as soloist in the latter two works; the Dance of the Seven Veils from "Salome" by Strauss, and Kodaly's "Hary Janos" Suite.

Leinsdorf has invited cellist Leonard Rose to be soloist at Friday's concert. Rose will be heard in a performance of Dvorak's Cello Concerto in B minor. The Friday concert will also include Tchaikovsky's Symphony No. 4.

Saturday evening the concert includes Rossini's Overture to "La Scala di Seta," and the Symphony No. 3, "Scottish" by Mendelssohn. Isaac Stern will be heard in the Romance in G major for Violin and Orchestra by Beethoven, and the Sibelius Concerto. The Sibelius work will be the first of two performed this Summer at Tanglewood in honor of the Finnish composer's 100th birthday.

Seiji Ozawa, winner of the Berkshire Music Center's Koussevitzky Memorial Conducting Prize in 1960, will begin next Sunday's concert with Hindemith's "Konzertmusik" for String and Brass Instruments. This work was commissioned by the Boston Symphony Orchestra during its 50th Aniversary season in 1930-1931 when Koussevitzky was music director. Paul Hindemith was also a member of the Music Center's faculty during its initial session in 1940. He conducted the "Konzertmusik" at one of the early programs given by the Berkshire Music Center Orchestra. Also on Sunday afternoon's program Isaac Stern, Leonard Rose, and Eugene Istomin will be heard in Beethoven's Triple Concerto for Violin, Cello, Piano and Orchestra. Franck's Symphony in D minor will be the final work on Sunday's program which will conclude the Berkshire Festival's fourth week.

The Tuesday evening Berkshire Festival chamber music concert will feature the music of Johann Sebastian Bach performed by Joseph Silverstein, violin, and Igor Kipnis, harpsichord. The program will include Bach's Partita in E minor, the Solo Sonata in A minor, and the Sonata No. 6.

During the Berkshire Festival's fourth week three events will be open to the Friends of the Berkshire Music Center. These include the concert of chamber music on Tuesday evening, a concert by the Berkshire Music Center Orchestra conducted by Eleazar de Carvalho on Wednesday evening, and Music of the Baroque at 10:00 a.m. next Sunday (July 25). The contributions from the Friends aid in offsetting the Music Center's deficit, and by creating an audience for the music center's performances the Friends also assist the young artists in the continuation of their training by enabling them to perform before an audience.

NewEnglandNewsclipAgency,In
Box 2078, Boston 6 • RIchmond 2-42

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179

JUL 1 7 1965

NewEnglandNewsclipAgency,In
Box 2078, Boston 02106 • 742-420

News (e)
SPRINGFIELD, Mass.
Circ. 98,899

JUL 2 0 1965

Box 2078, Boston 02106 • 742-4200

Independent
AGAWAM, Mass.
Weekly Circ. 2,558

JUL 1 5 1965

Rose To Appear At Music Festival

Leonard Rose, cellist, will perform Dvorak's Cello Concerto in B minor with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director conducting on July 23. Also on the program will be Tchaikovsky's Symphony No. 4 in F minor. Mr. Rose will appear again with the Boston Symphony Orchestra on July 25 when he will perform Beethoven's Triple Concerto in C, Op. 56 with Isaac Stern, violin, and Eugene Istomin, piano. Seiji Ozawa will conduct this concert.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SCHENECTADY GAZETTE
Friday, July 23, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, July 18, 1965

Herald American
SYRACUSE, N. Y.
SUN. 206,391

JUL 18 1965

NEW YORK
Journal American
D. 538,057 SUN. 800,306

JUL 26 1965

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 33,014 SUN. 35,527

JUL 18 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 18 1965

The Sunday Star
WASHINGTON, D. C.
SUN. 352,487

JUL 25 1965

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

JUL 20 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200

JUL 22 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 7,469

JUL 22 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUL 15 1965

NewEnglandNewsclipAgency,Inc.
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Republican (m)
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Weekly Circ. 3,594

JUL 22 1965

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Weekly Circ. 2,950

JUL 15 1965

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JUL 17 1965

BSO Will Observe 25th Year At Tanglewood on July 25

The B~~oston Symphony~~ Orchestra will observe the 25th anniversary of the Berkshire Music Center, the orchestra's summer educational center for the advanced study of music, at the Berkshire Festival Concert Sunday, July 25. The program, to be conducted by 1960 Music Center alumnus Seiji Ozawa, will also honor Serge Koussevitzky (1874-1951), former music director of the Boston Symphony.

Erich Leinsdorf, the present music director, has invited cellist Leonard Rose to be soloist at Friday's Festival concert. Mr. Rose will be heard in a performance of Dvorak's Cello Concerto in B Minor. The Friday concert will also include Tchaikovsky's Symphony No. 4.

Leinsdorf To Conduct

Saturday evening Mr. Leinsdorf will begin the concert at Tanglewood with Rossini's Overture to "La Scala di Seta," and prior to intermission he will also conduct the Symphony No. 3, "Scottish," by Mendelssohn. Violinist Isaac Stern will be Mr. Leinsdorf's guest for two works in the concluding portion of Saturday's program. Mr. Stern will first be heard in the Romance in G Major for Violin and Orchestra by Beethoven. The concert will close with the soloist and orchestra performing Sibelius' Concerto for Violin and Orchestra. The Sibelius work will be the first of two performed this summer at Tanglewood in honor of the Finnish composer's 100th birthday.

Seiji Ozawa, winner of the Berkshire Music Center's Koussevitzky Memorial Conducting Prize in 1960, will begin Sunday's concert with Hindemith's "Konzertmusik" for String and Brass Instruments. This work was commissioned by the BSO during its 50th anniversary season in 1930-31, when Dr. Koussevitzky was music director. Paul Hindemith was also a member of the Music Center's faculty during its initial session in 1940. He conducted the "Konzertmusik" at one of the early programs given by the Berkshire Music Center Orchestra.

Also on Sunday afternoon's program, Isaac Stern, Leonard Rose, and Eugene Istomin will be heard in Beethoven's Triple Concerto for Violin, Cello, Piano and Orchestra. Franck's Symphony in D Minor will be the final work on Sunday's program.

Chamber Concert Tuesday

The Tuesday evening Berkshire Festival chamber music concert will feature the music of Johann Sebastian Bach performed by Joseph Silverstein, violin, and Igor Kipnis, harpsichord. The program will include Bach's Partita in E Minor, the Solo Sonata in A Minor, and the Sonata No. 6.

During the Berkshire Festival's fourth week, three events will be open to the Friends of the Berkshire Music Center. These include the concert of chamber music on Tuesday evening; a concert by the Berkshire Music Center Orchestra, conducted by Eleazar de Carvalho, on Wednesday evening; and music of the baroque at 10 a.m. on Sunday. The contributions from the Friends aid in offsetting the Music Center's deficit, and, by creating an audience for the Music Center's performances, the Friends also assist the young artists in the continuation of their training by enabling them to perform before an audience.

REVIEWS

100

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

Friday Evening
By J[illegible]

[illegible] ice for [illegible] the [illegible] iled pro- [illegible] d of and Sym- [illegible] r Mr. rous- [illegible] relude [illegible] inger. [illegible] d by [illegible] ice. [illegible] oloist [illegible] n ex- [illegible] t was [illegible] first [illegible] rts. It [illegible] d the [illegible] three- [illegible] and it is [illegible] cult to [illegible] thematic [illegible] stic similarities between [illegible] Dvorak's most familiar [illegible] erican audiences) work, [illegible] World Symphony. It [illegible] eautifully rendered to- [illegible] Soloist and orchestra [illegible] an excellent balance especially in Pianissimo passages.

The Tchaikovsky *F Minor Symphony* used to be a staple in the days of Koussevitzky, who was clearly very fond of it and understood it completely. It is an exciting work, showing Tchaikovsky in complete control of both material and technique. This performance varied in quality, being at its best in the third movement, which is a stroke of genius: a Scherzo played by pizzicato strings.

Saturday Evening
By J.G.B.

Mr Leinsdorf indulged his orchestra on this, the hottest night of the season, to the extent of letting them doff their jackets, although he and the violin soloist, Isaac Stern, felt constrained to wear theirs. One wonders why. It was a cruel night for string players, the humidity making it extremely difficult to remain on pitch; indeed at the beginning of the Sibelius *Concerto for Violin and Orchestra* one had that rarest of experiences at a concert by the Boston Symphony Orchestra: a moment or two of wondering whether the strings were in tune with the woodwinds and brass.

The concert opened with the overture to an early opera of Rossini, *La Scala di Seta,* written when he was twenty. Evidently the overture is the only part that survives in performance, but it is not of the archetypal Rossini variety: instead of a single prolonged crescendo, we get a series of small ones.

Mendelssohn's *Symphony No. 3* is dubbed "Scottish," because, we are told, he gathered materials for it in the course of a tour of the Highlands in 1829. Maybe so. There is a fine Scottish storm in the first movement; the melody of the second is pure Scots; but the rest is Mendelssohn—lyric, romantic, discursive and German. It is a young man's symphony, far too long for the content, but charming withal.

Mr. Stern played a minor-league Beethoven work, the *Romance in G Major,* before embarking on the Sibelius. Given the weather conditions he had to face, it was a fine performance of this difficult, rhapsodic concerto. A huge audience cheered him at the end.

Sunday Afternoon
By E.M.

Seiji Ozawa, appearing as guest conductor of the Boston Symphony Orchestra, opened Sunday afternoon's concert with an exciting performance of Hindemith's *Konzertmusik for String and Brass Instruments.* Mr. Ozawa, conducting with verve and confidence, made the most of Hindemith's marching rhythms and dissonances; brass and strings were perfectly fitted to the technical demands of the music, especially in the driving Fugue which dominates the second movement.

Eugene Istomin, Isaac Stern and Leonard Rose joined the orchestra in Beethoven's *Concerto for Piano, Violin, and Cello.* Polite and pleasantly formal, the concerto is not a great vehicle for its soloists; the accompaniment tends to dominate, and there is little of significance for the piano until the third movement. Nevertheless, Mr. Stern and Mr. Rose were excellent together throughout; Mr. Rose's opening solo in the Largo movement and the trio's lilting, shifting rhythms in the interplay of the Finale were highlights.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 26 1965

Tanglewood

Fourth Weekend of Music Programmed for Public Ear

By FRANK N. PATTERSON

Tanglewood's fourth weekend of music was another example of music programmed for the public ear. Take a familiar overture, add a well-known symphony and top the whole thing off with a star studded concerto and — zut — you have the ingredients of a timetested formula. A formula, that when backed by fine artists, is guaranteed to fill seats with listeners and the air with lustrous sound.

Thus, when Friday's program included Wagner's extroverted Overture from Die Meistersinger, Tchaikovsky's almost pathologically introverted Fourth Symphony and Dvorak's naively yearning Concerto for Cello in B minor, the shed was filled.

Colors, Themes, Rhythms

The naivete found in Dvorak's Cellor Concerto is due largely to the appeal Dvorak seeks with his simple application of colors, themes and rhythms. The yearning homesickness he expresses for Bohemia in this work developed during his stay in Spillville, Iowa, and East 17th St., New York City, is almost painfully expressed. To be amply appreciated, the listener needs a gentle frame of mind and performers too must adopt an exceptionally sympatheitc intent. Happily, there seemed nothing the Boston Symphony Orchestra nor the masterful cellist, Leonard Rose omitted in sympathetic treatment (other than one or two technically disconcerted moments) for susceptible listeners.

Again on Saturday the program of Rossini's Overture to "La Scala di Seta" and Mendelssohn's famous "Scottish" Symphony was matched with Sibelius' Concerto for Violin with Isaac Stern, soloist. And again, despite muggy weather, the crowd flowed out on the lawn about 11,000 strong. Though the orchestra men shed their coats and had to tune and retune to maintain pitch, the evening's entire performance was cooly typical of the Boston Symphony's skill and reputation.

A small exception to the formula was made in Sunday's program with the inclusion of Hindemith's Konzertmusik for String and Brass Instruments. The work is not only rarely performed, but to ears prepared for standard harmony, it is slightly jarring. Whatever appeal was lost, however, was readily regained with Cesar Franck's long-winded, but well-known Symphony in D Minor and the major work of the weekend, Beethoven's Concerto for Piano, Violin and Cello.

Dry Music

As a concerto, this dry music appears more a stunt than a new experience in either concerto or concerto grosso form. Hence, despite the allstar team comprised of Leonard Rose, cellist; Isaac Stern, violinist; Eugene Istomin, pianist; and conductor, Seiji Ozawa; Beethoven's score was not very impressive.

Sunday's concert commemorated the 25th Anniversary of the Berkshire Music Center. Perhaps no better tribute could have been expressed than that of choosing the 1960 alumnist, Mr. Ozawa, to conduct the entire concert.

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Telegram (m)
WORCESTER, Mass.
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JUL 24 1965

Music: 4th Weekend Opens At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The fourth weekend of Berkshire Music Festival's concerts at Tanglewood got under way last night with two major works and an overture of solid substance and audience appeal. These works together with the orchestra attracked an audience of 6,341.

Leonard Rose was soloist in Dvorak's Concerto for Cello, in B Minor, Opus 104.

A late program inclusion was the prelude to Wagner's Opera, "Die Meistersinger." Erich Leinsdorf also conducted the Boston Symphony in Tchaikovsky's Symphony No. 4 in F minor, Opus 36.

As originally planned, the Cello Concerto was to open the program. This extensive and elaborate work would not have been a logical program opener.

The Wagner Overture initiated the evening with pomp and eclat. Brasses were quite sumptuous, producing full vibrant sounds, enhancing work in strings.

Unusual in Concert

An unexpected feature (one of sevearl in the course of the evening) was an additional measure attached to the end of the overture, which may be found in the operatic version, that's unusual in a concert performance.

Overly-heavy timpani was another curious feature of the Wagner. Outstanding impressions, however, were nobility and nervous excitement. Dvorak began work on his one and only Cello Concerto one year after he conducted at the Worcester Music Festival in 1893. While in Worcester, he was in the middle of research on American-Negro music. He used some of this material in the Concerto, although the language is primarily Slavic.

Rose's success was due in part to the affinity wich he obviously has for the work. It would have availed him little without the kind of sympathetic support he received from orchestra and conductor.

An almost unprecedented feature was the use of a segment only of the orchestra during most solo passages. The full orchestra played only at climatic points.

Poised Performance

While the Dvorsak Concerto is not primarily a gymnastic exhibition for the cellist, it can't be played excitingly without top-level equipment. Bravura passage work looked and sounded spectacular. It should be added that Rose is a calm, poised performer from whose person his instrument seems to merge. He is certainly capable of fiery performance when needed.

Rose got the populous notes played with maximum accuracy. There were a few brief passages in the finale that went somewhat haywire. His bow was steady. Technique was deft. Phrasing was decisive and confirmed to a "T" by the orchestra.

This much was to be expected from a soloist with the Boston Symphony. And it materialized, even in the short, agitated passages the composer wrote into the slow movement.

Rich Combination

The performance went beyond that, however, Everywhere was tonal richness, vibrancy, communication, and poetic fullfilment. Last night's performance by Rose was, a rich combination of drama, reflection, eloquence, and Slavic temperament.

The Tchaikovsky 4th was an emotional bout (which is inescapable), but the orchestral performance was even more compelling.

From the "fate" motives initiating the brass, is was a carefully mapped out tapestry of sweeping strings, lyricism, and dramatic outbursts.

Isaac Stern is violin soloist at tonight's concert in Beethoven's Romance in G major, and the Sibelius Concerto. Leinsdorf will conduct the Boston Symphony in Rossini's Oveture, "LaScala di Seta" (The Silken Ladder) and Mendelssohn's "Scottish Symphony."

[illegible] BUREAU
ALBANY, N.Y.
NEWSPAPER
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erkshire Festival Opens: Unalloyed Joy

[illegible] VAN OLINDA

[illegible]D — The Berk-[illegible]estival of 1965 [illegible] shifted into [illegible]iday night for [illegible] series of six [illegible] with the full [illegible] instrumental- [illegible] and two women— [illegible] expert driving abil-[illegible] rich Leinsdorf.

[illegible] an evening of unalloy-[illegible], beginning with a superb [illegible]erformance of Beethoven's [illegible]TH" Symphony, rich in [illegible]or and melodic beauty.

In contrasting mood was the Hungarian modernist, Zoltan [illegible] imaginative variations on thematic material from his suite, "The Peacock," in which the 14 sections bore the names of musical expression markings. It was a field day for every individual choir of the orchestra, with Mr. Leinsdorf, modestly giving all the credit to the several sections, insisting that each arise, in sequence, to acknowledge the tumultuous applause.

Mr. Kodaly was also represented Sunday afternoon, with his musical portrait of "Harry Janos," an amalgamation of Don Juan and Baron Munchausen, painted with bold musical strokes by its composer and "re-constituted" by Mr. Leinsdorf.

Some Excerpts

Excerpts from Wagner's music drama, "The Twilight of the Gods," final opera of "The Ring" was a superb digest of the German master's thematic motifs. The opening concerts augured well for the balance of the season.

Saturday night presented another of Mr. Leinsdorf's young virtuoso pianists, Eugene Istomin who offered a magnificent reading of Beethoven's "Third" piano concerto, for which he, the orchestra and Mr. Leinsdorf were accorded more than the usual "Proper Bostonian" response. For contrast, Irving Fine's neo-modern work, "Toccata Concertainte" and the orchestra's magnificent playing of the rollicking Brahms' "2nd." Symphony left nothing to be desired.

Stern's Return

The highlight of Sunday afternoon's concert was the return of Isaac Stern to Tanglewood, displaying his versatility with the playing of Beethoven's "Romance" and Dvorak's violin concerto with the orchestra. Mr. Stern, is a great favorite in Albany, having made his eastern debut with the Civic Music Association and with several visiting major orchestras under the same management. Tanglewood was again hearing one of the buiest and most outstanding technicians and interpreters of the younge rgeneration of artists now playing before the public. His enthusiastic reception was commensurate with his magnificent contribution to the Big League concerts.

The "Dance of the Seven Veils, "an expurgated sequence from Richard Strauss' controversial opera, "Salome" brought the Sunday concert to an excting climax. The opera was subjected to police censorship when it was produced in New York, several years ago. But Mr. Leinsdorf clothed the bloodthirsty lady with the habiliments of gorgeous harmonic material. (She had demanded the head of St. John the Baptist on a silver platter, — and got it.) The opening work of the afternoon concert was the lovely overture to Gluck's opera, "Oberon." a quiet prelude to an afternoon of substantial musical fare.

REVIEWS

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 2 6 1965

Friday Evening
By J.G.B.

[illegible] his evening [illegible] audience [illegible] s treated to [illegible] for [illegible] s listener at any [illegible] an- [illegible] her Tanglewood [illegible] the [illegible] lition [illegible] uled [illegible] rk at the beg[illegible] pro- [illegible] am as announ[illegible] d of [illegible] Dvorak Cello [illegible] and [illegible] e Tchaikovsky [illegible] Symphony, but as an [illegible] er Mr. Leinsdorf led his men [illegible] rousing performance of the Prelude to Wagner's *Die Meistersinger.* This excerpt was marked by breadth, pace and brilliance.

Lonard Rose was the soloist in the Dvorak Concerto, an extremely attractive work that was being performed for the first time at the Festival concerts. It was written in 1895, toward the end of the composer's three-year visit to America, and it is not difficult to trace thematic and stylistic similarities between it and Dvorak's most familiar (to American audiences) work, the *New World Symphony.* It was beautifully rendered tonight. Soloist and orchestra maintained an excellent balance, especially in Pianissimo passages.

The Tchaikovsky *F Minor Symphony* used to be a staple in the days of Koussevitzky, who was clearly very fond of it and understood it completely. It is an exciting work, showing Tchaikovsky in complete control of both material and technique. This performance varied in quality, being at its best in the third movement, which is a stroke of genius: a Scherzo played by pizzicato strings.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 2 6 1965

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By FRANK N. PATTERSON

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Telegram (m)
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Circ. 60,044

JUL 2 4 1965

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[illegible] BUREAU
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ALBANY TIMES UNION
Monday, July 19, 1965

Berkshire Festival Opens: Unalloyed Joy

NE

By EDGAR S. VAN OLINDA

TANGLEWOOD — The Berkshire Music Festival of 1965 at Tanglewood shifted into high gear, Friday night for the first in the series of six weekend concerts with the full orchestra of 105 instrumentalists—103 men and two women—under the expert driving ability of Erich Leinsdorf.

It was an evening of unalloyed joy, beginning with a superb performance of Beethoven's "8TH" Symphony, rich in color and melodic beauty.

In contrasting mood was the Hungarian modernist, Zoltan Kodaly's imaginative variations on thematic material from his suite, "The Peacock," in which the 14 sections bore the names of musical expression markings. It was a field day for every individual choir of the orchestra, with Mr. Leinsdorf, modestly giving all the credit to the several sections, insisting that each arise, in sequence, to acknowledge the tumultuous applause.

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Stern's Return

The highlight of Sunday afternoon's concert was the return of Isaac Stern to Tanglewood, displaying his versatility with the playing of Beethoven's "Romance" and Dvorak's violin concerto with the orchestra. Mr. Stern, is a great favorite in Albany, having made his eastern debut with the Civic Music Association and with several visiting major orchestras under the same management. Tanglewood was again hearing one of the buiest and most outstanding technicians and interpreters of the younge rgeneration of artists now playing before the public. His enthusiastic reception was commensurate with his magnificent contribution to the Big League concerts.

The "Dance of the Seven Veils, "an expurgated sequence from Richard Strauss' controversial opera, "Salome" brought the Sunday concert to an exciting climax. The opera was subjected to police censorship when it was produced in New York, several years ago. But Mr. Leinsdorf clothed the bloodthirsty lady with the habiliments of gorgeous harmonic material. (She had demanded the head of St. John the Baptist on a silver platter, — and got it.) The opening work of the afternoon concert was the lovely overture to Gluck's opera, "Oberon," a quiet prelude to an afternoon of substantial musical fare.

(10)

WATERBURY REPUBLICAN
WATERBURY, CONN.
D. 24,521 SUN. 51,076

JUL 27 1965

Tanglewood Has Varied Program

Tanglewood's fourth weekend of concerts combined some of the most varied programing and artistic talent that has ever been heard at the Berkshire Festival.

Friday evening's concert presented another newcomer to this festival, but not to the world of music . . . the famed Leonard Rose, cello virtuoso, playing the Dvorak Concerto for Cello in B. minor.

Saturday evening's concert opened with the delightful Rossini Overture to La Scala di Seta. This is the prelude to Rossini's unsuccessful opera, which today is not performed. However, the overture is a somewhat popular favorite of conductors.

The Mendelssohn Symphony No. 3, in A minor, "Scottish" was the second work of the first half. The strings soared, and the first violins in the Andante con moto; Allegro poco agitato sang a solo. The second movement, Vivace non troppo was to this reviewer evocative of the Scottish highlands and mists, though it is denied that there exists any actual pictorial description of the country for which this symphony was named.

The second half of the program returned to the Tanglewood stage Issac Stern in Beethoven's Romance in G major for Violin and Orchestra, and the Sibelius Concerto for Violin and Orchestra, in D minor.

Seiji Ozawa, recent alumnus of the Berkshire Music Center and recipient of the Koussevitsky Memorial Scholarship as the most promising and outstanding young conductor of that season (1960), returned to the Tanglewood stage as guest conductor in the Sunday afternoon concert, commorating the 25th anniversary of the Berkshire Music Center and Koussevitsky's long cherished dream.

Sunday afternoon's program was, however, importantly highlighted by the performance of the Beethoven Concerto for Piano, Violin and Cello with Orchestra. The triple concerto that brought to the shed three illustrious performing artists-Issac Stern, violin; Eugene Istomin, piano; and Leonard Rose, cello.

The total attendance this past week, including the Chamber concert Tuesday night of 1,297, Friday's 6,341, Saturday's Open Rehearsal of 5,019, plus Saturday night's tremendous audience and Sunday's, equalled a total of 33,116 attending the Berkshire Festival. This is a sizeable following of music lovers during the summer.

The musical events mapped out at Tanglewood this coming week include five major concerts scheduled and will be one of the busiest of the festival season so far. Arthur Fiedler will make his annual appearance at Tanglewood with the Boston Pops Orchestra for the benefit of the Boston Symphony Pension Fund on Wednesday. Duke Ellington will be piano soloist at this concert and he will play some of his own music. This should be an exciting concert. Tonight, the Lenox Quartet will return to Tanglewood for a Chamber concert. The Boston Symphony Orchestra will welcome its retired director, Charles Munch to Tanglewood for two concerts during the fifth weekend. Dr. Munch will conduct the concerts Friday at 8:00 p.m. and Sunday, at 2:30 p.m. Erich Leinsdorf who succeeded Dr. Munch as music director of the Boston Symphony, will conduct the festival concert Saturday at 8:00 p.m. Friday's concert will feature Vivaldi's Concerto Grosso. Symphony No. 7 by Sibelius; Honegger's Symphony No. 4; and Bacchus et Ariance by Roussel. Saturday evening's concert will feature the last of four appearances of Issac Stern, who will perform Beethoven's Violin Concerto. Sunday afternoon will feature Nicole Henriot-Schweitzer and will be heard in Franck's "Variations symphoniques" for Piano and Orchestra and Ravel's Piano Concerto.

S C M.

NewEnglandNewsclipAgency,Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUL 25 1965

11,847 'LISTEN' AT TANGLEWOOD

Isaac Stern Plays a 'Conversation'

By R. C. HAMMERICH

LENOX—Sibelius and Stern appeared to be an ideal match Saturday night at Tanglewood. Their exciting "conversation" was overheard by 11,847 listeners.

Boston Symphony

Isaac Stern was soloist with the Boston Symphony Orchestra under Erich Leinsdorf's direction in a performance of Jean Sibelius' only concento, the D minor concerto for violin and orchestra, Op. 47.

As might be expected from Sibelius, the music was dramatic, sometimes theatrical, nordic and romantic, somber and of dark colors.

The work is a blend of serious musicianship and virtuosic display, a work of high stature yet demanding a performer of first-rate technical excellence.

Brawny, Gutty Tone

Such a performer was Isaac Stern Saturday. His brawny, gutty tone was midly diminished by the vast spaciousness of the shed, but there was no lack of power in his delivery.

It was a volatile, rugged performance, lavished in its breadth, unyielding in its massive substance.

Earlier Stern played one of Beethoven's one-movement romances (Op. 40) for violin and orchestra with an entirely different atmosphere. It was nice.

Delightful

After intermission, Mendelssohn's "Scottish" symphony Op. 56, was a pure delight except for the final measures, which were rathr grandiose. Delightful also was Rossini's Overture to "LaScala di Seta," which opened the concert.

The orchestra was in top form. All of the sweet subtlety, gentle color, and singing melody so characteristic of Mendelssohn's sunniest style was presented with delicate purity.

The orchestra members blended their efforts with the unity of a string quartet and poured forth tones as pretty as peach pie and as light as meringue.

The second movement, especially, was light glistening gossamer, and the last movement was flexible and frolicsome as a gazelle.

The air was tingling with electricity.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 24 1965

Leonard Rose Is Soloist At Tanglewood

Cellist Plays Dvorak Concerto for Audience of 6341

By R. C. HAMMERICH

LENOX—It was fortunate that Leonard Rose drew a dry and astringent tone from his cello Friday night in the great shed at Tanglewood. Otherwise Dvorak's Concerto for Cello and Orchestra (Op. 104) might have been too saccharine—for our cup of tea, at least.

Leinsdorf Conducts

He was playing with the Boston Symphony Orchestra under the direction of Erich Leinsdorf for 6341 listeners.

The concerto was one of several works Dvorak put together when he was sorely afflicted by homesickness for Bohemia while being paid a very high fee for teaching in New York.

The music is full of Slavic under and overtones. But it is beautifully melodic, nonetheless, and Rose was nothing if not melodic Friday—especially during the melancholy, leisurely, gracefully lyric second movement.

It is the second that is the most intensely personal, almost intimate, in its sense of sad longing and it was there that Rose sounded best. (It is there that the whole concerto sounds best, we think.)

Floats Tones With Ease

He floated his dark cello tones over the orchestra with ease, partly because of the sharply defined articulation he gave the notes, but probably more because nearly half of the string section of the orchestra was silent whenever he played.

One result, aside from the advantage it gave the solo cello, was a concerto of dynamic terraces something like a baroque concerto grosso. There were two levels of volume—one for full orchestra, and another, lower level, for chamber orchestra and soloist.

It was all right. It sounded fine, but it was different, and it may have had an additional benefit in assisting the orchestral agility with problems of accompaniment. At any rate, the orchestra members' hair-trigger responsiveness to Leinsdorf's requests for action in time with Rose's expressively shifting cello was faultless.

Singing Treatment

The first and third movements were given a smoothly singing treatment by Rose, which, while not necessarily always in keeping with those movements' vigorous Bohemian content, was, nevertheless, appreciated here.

The jumping dance rhythms were played down, and the flowing melodies emphasized. We liked it.

Otherwise the evening offered little relief from lush romanticism. There was Wagner before Dvorak and Tchaikovsky after him.

The program opened with a brassy, martial performance of the Prelude to "Die Meistersinger" which was gaudy rather than festive, and it closed with Tchaikovsky's Symphony No. 4, which also has its share of brass.

Trumpets Over All

But perhaps we were more sensitive than usually Friday to its brassiness.

We listened to a big chunk of it from the hinterland of the lawn — way back near Tanglewood's main house perhaps a thousand feet from the stage — and there we could hear the trumpets over all.

Bass notes were missing, as were orchestral details, but solos could be heard clearly, especially woodwinds, and Tchaikovsky's big brassy chords marched across the grass like Roman legions.

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ox 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 26 1965

AT TANGLEWOOD

Seiji Ozawa Is Guest Conductor

By JOHN F. KYES
Gazette Music Critic

LENOX — The fourth weekend of the Berkshire Festival at Tanglewood saw the best attendance so far this summer, and brought the first guest conductor, Seiji Ozawa. Leonard Rose soloed Friday for 6,341 listeners in the Dvorak Concerto for Cello in B minor. Isaac Stern's violin, and the prospects of coolness on the wide lawns on a hot evening drew 11,847 to the Saturday concert, the solos being a Beethoven Romance in G major and the Sibelius Concerto in D minor. Erich Leinsdorf conducted both concerts.

The concert Sunday afternoon (attended by 8,612) was dedicated to the 25th anniversary of the Berkshire Music Center, the Festival's arena for advanced study, and to the memory of its founder, Serge Koussevitzky.

Two evidences of this anniversary appeared in yesterday's music. The Hindemith "Konzertmusik" for Brass and Strings, composed for the Boston Symphony's 50th season in 1931, had been performed by the composer in 1940 during the first season of the Center, using its student orchestra. The Franck Symphony in D minor, which concluded yesterday's concert, seemed richly endowed with memory-arousing powers, and its upward reachings typified the fierce and loyal efforts of Koussevitzky and his associates and followers in behalf of youth and fine music.

Gazette Review

Special Musician

The choice of Ozawa as yesterday's guest may well have been dictated by his association with the Center as a student conductor and winner of the Koussevitzky Memorial Scholarship in 1960, as well as his fine work with the full Boston Symphony last summer as guest conductor. Now 28, he is quite a special musician.

Soloists yesterday in the Beethoven "Triple" Concerto for Piano, Violin and Cello were Eugene Istomin, Isaac Stern and Leonard Rose. Their work was a model of quiet beauty in Beethoven which was for the most part contemplative. This unusual work, never before programmed here, found the composer allotting a high obligato to the violin, with occasional deft slithering chromatics. The cello had a lovely solo at the opening of the "Largo" movement. The piano will brilliant without ever being overbearing.

The Hindemith music was interestingly modern and strongly accented. It shouted in brasses without becoming offensive, and built up a string fugue of three voices without being in the least tedious. At times, the bass viols were used by the composer like deep brasses. There was a legato section near the end of the first movement which flowed with great beauty. Ozawa seemed to thoroughly relish the music.

The familiar Franck Symphony found the conductor a joy to watch. His motions were energetic without bombast, and fitted the mood as well as the technical problems like a glove. The diminutive, good-looking leader made the Franck seem fresh and new. The early portions were slow enough for a careful building-up of themes, but never enervating. This conductor has a splendor within that slender body.

PITAL CITY NEWS
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ALBANY TIMES U
Monday, July 26,

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NEW YORK
Herald
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JUL 24 1965

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By John C
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News Bureau
Albany N.Y
Newspaper Clippings

East and West DO Meet

Ozawa Leads Boston Symphony in Occidental Program

TANGLEWOOD — Rudyard Kipling to the contrary, the twain of East and West DOES meet as was proved, conclusively, yesterday afternoon when the young oriental conductor, Seiji Ozawa, led the Boston Symphony Orchestra in a very occidental program which included Hindemith's "Konzertmusik" for strings and brass, and the Beethoven "Triple Concerto", with Isaac Stern, violinist; Leonard Rose, 'cellist and Eugene Istomin, pianist.

The young Japanese conductor, an alumnus of the Tanglewood Music Center, followed the precets of his teacher, the late Serge Koussevitzky. There were no deviations from the norm regarding tempos and interpretations. Mr. Ozawa gave a musicianly reading of the scores, which were climaxed by a magnificent performance of the Cesar Franck Symphony, one of the great pieces of symphonic music, and to which the conductor and orchestra did full justice.

Friday and Saturday evening's concerts were conducted by Mr. Leinsdorf. The initial concert of the weekend traid of symphonic fare was highlighted by the appearance of the internationally - famous 'cellist Leonard Rose in a suave performance of Dvorak's "Concerto" in B minor, climaxed by the Fourth Symphony by Tchaikowsky. Many musicologists have stressed a certain morbidity, depicting the composer's approaching mental condition. The symphony is dedicated in the composer's own words: "To My Best Friend —" who could be no other than Mme von Meck, his mysterious benefactor. Its flashes of humor, its soundness and magnificance of orchestral coloring raised the large audience to a high peak of enthusiasm, Mr. Leinsdorf invested the music with his usual flair, worthy of its intrinsic musical value.

Saturday night's gala concert included Rossini's overture to "La Scala di seta"; Mendelssohn's "Scottish" symphony and the return of Isaac Stern in a two-part offering, consisting of Beethoven's "Romance" in G and the Sibelius violin concerto. Mr. Stern's brilliant technical genius, his ravishing tone and simplicity of execution brought to a conclusion a weekend of music worthy of the 25th anniversary of the Music Center, which it celebrated and a well-deserved tribute to the late Serge Koussevitzky, its founder.

New York Herald Tribune
D. 307,674 SUN. 385,268

JUL 2 4 1965

Leinsdorf and Bostonians Make Tanglewood Tingle

By John Gruen

LENOX, Mass.

It was all vastly romantic, last evening at Tanglewood, including the musical fare itself — Wagner, Dvorak, and Tschaikowsky — provided by the Boston symphony orchestra, its conductor, Erich Leinsdorf, and the evening's soloist, cellist Leonard Rose.

While the romantic arau prevailed, with Mr. Leinsdorf around none of it was of the spineless or soggy variety. It was romance with bite to it. Wagner's prelude to "Die Meistersinger von Nuernberg," an addition to the originally scheduled program, started things off in a decidedly upbeat fashion. Conductor and orchestra gave it a rousing, not to say impassioned performance. Sounds cascaded with a brilliance that made of the work's highstrung loftiness a matter of total inevitability.

It was followed by Dvorak's cello concerto—a score that cannot be called anything but ravishing. To make it breathe, give it contour and infuse it with color, cellist Rose concerned himself solely with matters of sentiment—never sentimentality. Mr. Rose searched out its basic nobility—and stuck to it from beginning to end. He did this through a tone that had breadth and inner light and through phrasing that flowered into whole bowers of pure sound.

Coloristic outpourings seem made to order for Erich Leinsdorf. This, plus the ever-present touch of neurosis that attends this composer's major symphonic works, contrived to bring out something the Boston Symphony does particularly well: giving shape to what is frequently shapeless, and giving poetry to what could, at best, be banal. Mr. Leinsdorf and his men did just that for Tchaikovsky's Symphony No. 4, concluding work of the evening. Things fell into clear perspective, and every labored point seemed justified. Romantic, always. But kept in check, and never cloying.

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
JUL 2 5 1965

Music: Stern Performs At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Violinist Isaac Stern was the big draw at last night's Berkshire Music Festival's concert at Tanglewood. The familiar program itself made a fair contribution. Attendance was 11,847, the largest so far this season.

Accompanied by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, Stern was heard in Beethoven's Romance in G major, Opus 40, and Sibelius Concerto For Violin and Orchestra in B minor, Opus 47. Orchestral portion of the program was Rossini's Overture to "LaScala di Sepa" (The Silken Ladder), and Mendelssohn's Symphony No. 3 in A minor, Opus 56, "Scottish."

Returns July 31

Stern's four Tanglewood assignments this summer are pretty evenly divided between Classic and Romantic works. He played Beethoven's Romance in F major, Opus 50 and the Dvorsak's violin Concerto last weekend. He returns July 31 for the Beethoven Violin Concerto.

As in the other Beethoven Romances, last night Stern used his score, which did nothing to enhance either works' status, since the much larger concertos were played from memory.

The G major Romance has a more "exposed" solo score than the other, which gave the soloist oportunity to emphasize its instrumental song in a lyrical, romantic style. The Sibelius Concerto naturally made the fullest revelation of Stern's extraordinary technique and ability to transmit music of epic proportion.

Rossini's "Silken Ladder" Overature was a frivolous but sparkling concert opener, without much happening or musical or emotional depths. Everything was neat and tidy. Melodies sparkled away. Rhythm was alive and all the mechanics of superior instrumental playing were there. But Rossini's "Ladder" doesn't have much to offer, no matter how it is scaled.

Mendelssohn's "Scottish" Symphony continued the vivacious, elegiac mood of the Rossini, except for the first movement. Moods of the four movements were neatly linked and contrasted.

Unwelcome Practice

In fact, the unwelcomed practice of applauding between movements has been developing here this summer. Last night Leinsdorf discouraged it during the Mendelssohn Symphony by keeping the baton high and shortening breaks.

Also, he did a little audible singing of melody which does not happen often.

The Mendelssohn first movement was melancholic with break outs. Then is succession came the joyful scherzo, dreamy slow movement, and powerful finale.

The Saturday morning open rehearsals by the Boston Symphony are increasingly popular. Yesterday morning's was attended by 5,019. Admission is $1.50 for adults and $.50 for children.

Revenue from these rehearsals goes into the orchestra's pension fund. In 1964, alone, 97 Boston Symphony pensioners and widows were payed $234,452.

Yesterday's "rehearsal" was lively and gave good insight into the thinking tenets of Seiji Ozawa, Japanese conductor who will conduct this afternoon's concert. Players were in shirt sleeves or sweaters, including soloists Eugene Istomin, Stern and Leonard Rose. During the cadenza of Beethoven's "Triple Concerto," Opus 56, it was obvious that the soloists had done plenty of private rehearsing in advance.

Goes to Toronto

Ozawa is one of the most attractive of the younger conductors. In 1961, he became assistant conductor of the New York Philharmonic, and this fall will assume duties as conductor of the Toronto Symphony. On podium, he is graceful, spirited, lucid, and not prone to mannerisms. Small in stature and personable, Ozawa has a speaking voice of surprising carrying power. Those in rear seats of the huge music shed yesterday certainly had no trouble hearing his directions to the orchestra.

In short, Ozawa gave the orchestra excellent service in cues, outwinding overall structure. He provided incentive to the players without resorting to picturesque but irrelevant movements.

Besides the Beethoven "Triple Concerto," this afternoon's program by the Boston Symphony and Ozawa will include Hindemith's "Concertmusic for Strings and Brass Instruments," and Symphony in D minor by Cesar Franck.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733

JUL 28 1965

Large Audiences Attend Fine Tanglewood Events

The oppressive heat haze that hung over most of New England was evident even at Tanglewood last Saturday evening, when the largest group of attendance, 11,847, this year, converged and spread over the spacious lawns and protective shed to hear a concert that tried to lift everyone's spirits.

Opening with that delightful Overture to "LaScala di Seta", the whole opera composed by Rossini when he was just 20, its sweet simplicity, delighted the vast audience, but did little to lessen their discomfort. Seeing the BSO in shirtsleeves, although one individual still retained his jacket, did make one realize that the musicians were struggling with a moisture problem impossible to overcome completely. Handkerchiefs discreetly were apparent throughout the concert, mopping brows, hands, or instruments.

Mendelssohn's - third Symphony in Aminor, Op. 56, some of its themes inspired, and retained at the age of 20, by a visit to the palace at Hollywood where Queen Mary lived, and actually completed 13 years afterwards, rounded out the first half of the program. Strings were not as meshed as usual, and certainly the playing not as smooth, but Leinsdorf directed with his usual bounce and indicative gestures, and some of the idyllic and implied Scottish moods, in the first, second and fourth movements, in particular the brass and woodwinds, with the clarinet throwing a gay Highland tune to the oboe and then a lengthy development, all were apparent, but suffered from the oppressive air.

Renowned violinist Isaac Stern, was soloist for Beethoven's Romance in Gmajor, Op. 40, raising his bow for silence before beginning the perfectly placed double-stop passage opening this lyrically lovely and technically challenging piece, drawing the rest with a free tenderness of dialogue between his instrument and the orchestra.

Mr. Stern embraces his fiddle as if loathe to part with it, and with a master's awareness of what he must do to reach into the heart of every composer's work; using the whole gamut of histrionics, he does share his virtuosity with the audience, but tends to dominate director and audience, which was most apparent in the Sibelius Concerto, Op. 47 in Dminor. It was an insistent pull for leadership between Stern and Leinsdorf, throughout the marvelous technical display afforded both soloist and orchestra in this fascinating precursor of contemporary composition.

Cheering and stupendous applause greeted the close of the program, (during which Mr. Leinsdorf changed jackets and shirts, between halves) a tribute to all the performers who displayed their ability to overcome the enveloping and enervating climate.

Sunday's concert was a joy from beginning to end. Remembering last year's introduction to the young conductor, Seiji Ozawa, who substituted at Tanglewood for the late and beloved Pierre Monteux, with a [illegible] cally astute and defined leadership, and an ability to invoke respect and uncompromising response from the well-seasoned players (majority in the BSO one's anticipations we[illegible] fully and pleasurably fu[illegible].

A first performance at Tanglewood of Hindemith's s[illegible] and tidily organized Konze[illegible] for String Orchestra and Brass Instruments, composed for the 50th anniversary of the Boston Symphony, now st[illegible] a program commemora[illegible] the 25th anniversary of [illegible] Berkshire Music Center.

One sees a small [illegible] oriental figure with his country's inherent courtesy stride onstage raising the orchestra to share the audience's greeting with a truly humble, at the same time endearing gesture, and then sees the preparation, an anacrusis (like a dancer) that starts at the toes courses through the whole body, and projects itself upon the orchestra, establishing a connection that is never severed until the music ceases. Strength and gentleness go hand in hand and a bit of humor too in the communication Ozawa transmits, with an obvious pulse a child could follow in its clarity.

Another first performance (more truthfully, a reading) at Tanglewood followed the Hindemith, with less happy results, due no doubt to but one rehearsal, of Beethoven's distinctive Concerto for Piano, Violin and Cello, with Orchestra, played in varying degrees of musicianship [illegible] Leonard Rose. Mr. Ozaw[illegible] quality and rapport by [illegible] Eugene Istomin, Isaac S[illegible] Leonard Rose. Mr. Oz[illegible] his orchestra but the [illegible] were too busy trying to [illegible] project their personali[illegible] except possibly for Istomin [illegible] was at best an uneas[illegible] tion: all the same the composer's brilliance shone through in many instances.

Cesar Franck's D M[illegible] phony closed a brillian[illegible] spired demonstration of [illegible] ing by Seiji Ozawa, who [illegible] up the usual exaltat[illegible] high pitch, through [illegible] nuances teeming w[illegible] expressive color and [illegible] a full-bodied aesthe[illegible] colossal in st[illegible] for the ultim[illegible] F[illegible] self must have been [illegible] uplifted.

Mr. Ozawa deserved a[illegible] ceived a tremendous [illegible] from the 8612 listeners: he is an artist to be wa[illegible] a conductor of a calibe[illegible] not given often to this w[illegible] present. Mr. Oza[illegible] forward to directing [illegible] Symphony

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Lenox Ups And Downs

By Peter M. Knapp

LENOX — The Sunday afternoon concert at Tanglewood marked the 25th anniversary of the Berkshire Music Center. Appropriately, then, a former Berkshire student returned to Lenox to prove his mettle with the Boston Symphony. He did.

He is Seiji Ozawa, a 29-year-old Japanese conductor. In 1960, as a Tanglewood student, he had received the Koussevizky Memorial Scholarship as the most outstanding young conductor of the season. Since then, Ozawa has served under Leonard Bernstein as an assistant conductor of the New York Philharmonic and has taken over the musical directorship of the Ravinia Festival. Next season, he will direct the Toronto Orchestra.

Fit Homecoming

The lithe, raven-haired young maestro picked an ideal day for his homecoming. A gathering of 8,612 assembled for a concert whose dimensions fitted the occasion.

Ozawa, though, had to share the spotlight with three more seasoned musicians, the distinguished trio of Isaac Stern, violinist; Leonard Rose, Cellist; and Eugene Istomin, pianist; who were heard in Beethoven's Concerto for Piano, Violin and Cello, Opus 56, better known as the "Triple Concerto." And this indeed was the highlight of the afternoon, although the rest of the program — Paul Hindemith's Konzertmusik for String and Bass Instruments, Opus 50 and Cesar Franck's Symphony in D minor — proved choice listening as well.

A performance of the "Triple Concerto" makes any concert an event. It is not, however, a showpiece. The three soloists are treated more as an intimate ensemble (in a manner closely linked with the concerto grosso style) than as individual instrumentalists. And to come off, the concerto needs musical fellowship of the caliber of the Stern-Rose-Istomin trio.

All Of A Piece

With temperate and orderly backing from the orchestra, the soloists wove such a subtle tonal fabric that the individual stitches were rarely evident. There were no prima donnas; each blended his artistry with the others. Stern's silky tone and supple phrasing; Rose's incredibly delicate and expressive sounds; Istomin's gentle arabesques. The string duets were perfectly matched.

Ozawa's direction throughout the afternoon was highly impressive. Order, clarity and balance seem his foremost characteristics, and the Franck symphony showed he can create excitement out of the most over-played scores as well. He leads with quick, jerky strokes; his cues are direct and sure.

The Bostonians played well for him, the brass taking a deserved bow in the Hindemith, commissioned by the BSO for its 50th anniversary in 1931, though it had never been played at Tanglewood. The Konzertmusik demonstrated Ozawa's skill at playing off two tonal masses against each other.

In the Franck, he created a splendid sound and handled the coloristic elements without heaviness or coyness. In the surging climaxes of this well-worn score, one sensed a crackle of new vitality.

Saturday night's concert, heard by an enormous throng of 11,847, featured a musical tug of war.

The contestants were violinist Isaac Stern and conductor Erich Leinsdorf. The field of contention was Jean Sibelius' Violin Concerto in D minor, Opus 47.

Tempo Tempest

Leinsdorf wanted a quicker tempo and a steady rhythmical pattern. His soloist sought a broader interpretation with substantial elasticity in the rhythms.

The contest seemed most violent in the finale. Several times, Leinsdorf set up savagely-regular and exciting rhythms in this fierce rondo, only to have Stern pull back the tempo upon his entrances. And the conductor had a difficult time following the soloist toward the end of the first movement. One wondered whether the musical debate continued orally after the concert.

This is not to say that the contest entirely overruled collaboration. On a number of occasions, Leinsdorf beautifully set up Stern's entrances with climatic passages, but Stern did not always take advantage of the buildup. While there was much to admire in the violinist's bravura work — the sure arpeggiation, the blunt accents of the dance-like measures in the finale, the soaring octaves in the opening — he was not at his best.

It was not only the matter of clean playing. It was no night for a soloist on a stringed instrument, it was hot and humid, and under these circumstances Stern's troubles with intonation and missed notes could be forgiven in this technically demanding work. But it was also a case of misconception — for example, in the maudlin, sighing slides Stern introduced at the conclusion of the adagio.

Sub-Par Stern

The violinist bowed his way through the Beethoven Romance in G for violin and orchestra, Opus 40, with more success, though his phrasing tended to be stuffy and the accentuation exaggerated. The captivating tune of this short piece, though, is so attractive that it really didn't matter much.

The opening half of the concert found the Boston Symphony playing much better than it had any right to under the circumstance. Even the trees seemed to perspire under the heavy air, and one hoped that a shower would clear the atmosphere. The musicians sensibly played without their jackets, but Leinsdorf stuck it out with his coat — changing at intermission from maroon to white.

But the heat in the shed was forgotten as the musicians assaulted Mendelssohn's Symphony No. 3 in A minor, Opus 56, (the "Scottish) with memorable energy. Leinsdorf squeezed the last drop of Romantic eloquence from this familiar score, whipping up gales of sound from the strings in a stormy conclusion in the opening movement; pacing the finale with a noble grandeur.

It was an exciting reminder of the smooth precision of the orchestra on its best nights and of the dynamic spirit of its conductor. The strings in particular shone with a gallant luster despite the soggy air, and the trumpets were notably bright.

The same qualities were evident in the opening work, Rossini's gay overture to "La Scala di Seta" ("The Silken Ladder").

NewEnglandNewsclipAgency,Inc.
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Times (e)
HARTFORD, Conn.
Circ. 133,310
JUL 26 1965

Tanglewood Has Weekend Music

By ROY GUTMAN

The thousands of classical music fans who drove to Tanglewood Sunday to hear Isaac Stern, Eugene Istomin, and Leonard Rose perform in Beethoven's Concerto for Piano, Violin, and Cello heard exactly what they had every right to expect.

Under the direction of Seiji Ozawa, the Boston Symphony Orchestra and the three soloists re-created a glittering jewel. With three consummate artists at hand, the conductor at times understated the orchestral part, and with good reason. The alternation between orchestra and trio was a series of smooth transitions, although Mr. Ozawa rarely gave even a nod to the soloists.

* * *

The orchestra shone even brighter in the Symphony in D Minor by Cesar Franck. Here, the young Japanese conductor brought out every nuance of the score, emphasizing the strong rhythm and the wide variance in dynamics. At times, it was ingratiating; at times, exciting. Conductor and orchestra dug deeply into this cyclic work, and mined a rich lode.

Sunday's concert commemorated the 25th anniversary of the Berkshire Music Festival and was dedicated to its founder, Serge Koussevitzky. Paul Hindemith was on the first faculty of the music center, and his Konzertmusik for Brass and Strings, which was performed Sunday was written originally for the Boston Symphony.

* * *

This also is a work of strong contrasts: subtle moods alternate with sudden rapid spasms, flowing violin rhythms with staccato horn expletives. The brass choir and strings interchange subjects and interrupt each other. Sunday's performance, which was the first at the Summer Festivals, brought out these contrasts, yet Mr. Ozawa handled the transitions with delicacy and sensitiveness.

It was a fitting tribute to the late conductor and the late composer.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

JUL 26 1965

Ozawa

By John Gruen

LENOX, Mass.
Although yesterday was the
Berkshire Music Center's 5th
anniversary, the afternoon's
ommemorative Tanglewood
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NewEnglandNewsclipA
Box 2078, Boston 02106 •

Morning Glob
BOSTON, Mas
Circ. 221,21

JUL 26 19

At Tangle

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Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

Ozawa a Stand-Out at Tanglewood

By John Gruen

LENOX, [illegible] yesterday [illegible] the [illegible] Music Center's 5th [illegible] afternoon a [illegible] Tanglewood [illegible] could best be de[illegible] as a desultory affair. The powers that be quite [illegible] invited young Seiji Ozawa a 1960 alumnus, to conduct the Boston Symphony —but the musical fare was strictly old, if not cold potatoes. Hindemith's "Konzertmusik for Strings and Brass Instruments," Beethoven's Concerto for Piano, Violin and Cello, and Cesar Franck's Symphony in D Minor, proved a ripple in a sea of more exciting program[illegible].

But the enormous audience, gathered in the music shed and on the lawns, was stuck with it—and on an unconscionably hot afternoon, to boot—and the best it could do was sit back and watch how Mr. Ozawa took the Boston men through their paces, and how violinist Isaac Stern, cellist Leonard Rose and pianist Eugene Istomin wended their way through Beethoven's awkward and often clumsily constructed concerto.

Mr. Ozawa, belieing his frailty and youth, turned in a performance of uncommon strength. He is, what might be called, a "thinking" conductor. Not given to extravagance or movement or gratuitous emotionalism, he seemed continually in the act of "explaining" the music of both orchestra and listener—and the explanations were at all times to the point. This was particularly the case in the Hindemith, where the composer's own explorations in two kinds of sonorities—those of the strings and brasses — fitted perfectly Ozawa's own penchant for illuminating and defining musical structure and texture. The Franck symphony took the conductor on a similarly exploratory journey. Each passage was carefully thought out—not dryly, but with just enough room to let light and color penetrate.

As for the Beethoven concerto—while the soloists gave it sufficient steam through their individual and combined artistry, there were moments when the rapport seemed just this side of elusive. It was, one suspects, an understandable lack of involvement with a work that does not, even in the best of circumstances, set anyone's imagination to reeling.

While there were no speeches about the center's 25th anniversary, a project is on the way to mark the occasion. This is the building of the "Seranak Studio for Composers" where "composers can work in seclusion while having the benefit of the activities of Tanglewood." The project is being sponsored by the National Federation of Music Clubs and the Koussevitzky Music Foundation, and the studios will be built on the summer-home grounds of the late conductor and founder of the center, Serge Koussevitzky.

Saturday night's Tanglewood concert involved the service of Isaac Stern as well as Erich Leinsdorf. The program was, once again, deeply conventional. Rossini's overture to "La Scala di Seta," Mendelssohn's "Scottish" symphony, Beethoven's Romance in G, for violin and orchestra, and Sibelius' violin concerto, were performed with Mr. Leinsdorf's customary brio and, in the latter two works, with Mr. Stern's highly refined and cultivated musicianship.

It should be noted that while Mr. Leinsdorf likes to project his energy and bravura in highly calisthenic terms, on Saturday night he quite out-did himself in that department. It proved distressing and distracting to watch his conductorial girations even during music that was predictable, and perhaps in need of some extra zing.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 26 1965

At Tanglewood

Franck Symphony Pleases, Beethoven Disappoints

By R. C. HAMMERICH

LENOX — The piece listed on the Tanglewood program Sunday afternoon that was least promising turned out to be most satisfying.

Most Accomplished

The reason probably can be attributed at least partly to the reliability of the Boston Symphony Orchestra as one of the world's most accomplished musical organizations. Guest conductor was Seiji Ozawa.

The successful work was Franck's Symphony in D minor. The disappointment was Beethoven's Concerto for Piano, Violin and Cello with Orchestra, Op. 56.

The work that opened the concert, Hindemith's "Konzertmusik for String and Brass Instruments," Op. 50, was played well enough, but it had its moments of turgid wallowing. In the end (for us, anyway) it was not saved by the brilliant highlights given it here and there by the trumpets.

Young Graduate

Ozawa is a young graduate of the Toho School of Music in Tokyo, has won several conducting prizes (including the Koussevitzky prize at Tanglewood in 1960), was assistant conductor of the New York Philharmonic in 1961, and is music director of the Toronto Orchestra and the Ravinia Festival at Chicago.

He is slender, boyish and energetic. His appearance is frail and his motions on the podium are jerky, almost bird-like.

But the frailty is an illusion. Ozawa moved like a steel spring Sunday, and expressed his instructions with motions that were decisive.

In Complete Control

With the Hindemith and the Franck, he seemed to be in complete control. The Beethoven "Triple" concerto, however, was afflicted by looseness; the loss of unity among the three star soloists and the orchestra was uncomfortably frequent.

Isaac Stern and his violin seemed to be secure enough, and beautifully articulate, too. But Leonard Rose's cello had occasional pitch problems, and Eugene Istomin's piano and the combined trio were off timing often enough to be damaging.

One of the reasons may have been lack of rehearsal time. Certainly this beautiful concerto, a delicately balanced amalgam of three soloists, chamber ensemble and large orchestra, is not easy to perform well.

Not Difficult

The parts are not especially difficult, but the coordination requires a high degree of precise teamwork. Even such exalted workmen as Stern, Rose, Istomin and the Boston players need more than one run-through in order to adjust their timing in this piece to each other.

Also, of course, the high humidity and its altering influence on instrumental pitch added to the difficulties. But the humidity was much higher Saturday night, and Stern and the orchestra conquered that problem with almost magical skill.

There were, to be sure, many moments of great beauty during the concerto, especially during passages of relatively steady tempo when the three soloists were playing chamber-like music with each other, gently accompanied by the orchestra, rather than during the upper-volume symphonic sections.

Separate Successes

But a collection of separate successes do not make a unified whole, and the "triple" concerto left this listener with disappointment because it was less than the high level of the performers indicated it might have been.

So when Ozawa returned after intermission to lead the orchestra in a strong, imperial performance of Franck's symphony, that tried-and-true, standard-repertory piece turned out to be more satisfying than the potentially more interesting "triple" concerto.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

At Tanglewood

Music Center Alumnus Returns, Leads B.S.O.

By MARGO MILLER

LENOX—Seiji Ozawa conducted the Boston Symphony Sunday afternoon at Tanglewood, fulfilling not only the role of an up-and-coming music director, but also the figure of a wait to two previous Boston conductors.

Last Summer, when it became apparent that Pierre Monteuk could not keep his date with his old orchestra, Ozawa took the engagament.

Sunday's concert was the annual memorial to Serge Koussevitzky, founder 25 years ago of the Berkshire Music Center. In 1960, Osawa won the Koussevitzky Prize in Conducting there.

Ozawa, now 29, is tailor-made, if not tailored, for a Beerbohm caricature. Marx would have caught his head, made large by a bushy haircut; his broadly-padded shoulders drooping away to a slim torso, all rather boyish. Ozawa's talent is hardly slight.

He drew up a program of not very great interest, however, even given the divying-up of music which is the lot of guests.

There was the tedious Beethoven Triple Concerto for Piano, Violin and Cello; that mammoth slice of marshmallow, the Franck D minor Symphony; and to begin, the Hindemith Konzertmusik for String and Brass Instruments, a commission for the orchestra's 50th anniversary.

The Hindemith is a kind of dagwood sandwich exploiting the sounds of the brasses to large extent and the sounds of strings to a lesser degree.

The problem with the Tanglewood performance was that the piece hits the Boston brasses in their ugliest spots. Still, and largely in the strings, Ozawa's great ability to get and maintain good rhythmic textures made the piece move interestingly.

The Triple Concerto soloists were violinist Isaac Stern, cellist Leonard Rose and pianist Eugene Istomin. Like Ozawa, Rose is a musician who knows the various kinds of rhythmic accents; his playing is detailed, without being busy. He and Stern had some fine cohesive moments in largo's song.

The rondo went quite well for the thre players. The orchestral accompaniment was unnecessarily deferential. Ozawa had begun very well in putting forth the opening statement but was heard from little after that.

The other two concerts this weekend, Erich Leinsdorf conducting, had Rose as soloist in the Dvorak and Stern in the Sibelius and the G major Beethoven Romance. Rose, whose vehicle is a long, long haul for the cellist in that it seldom stops, played beautifully and aptly.

If he knows about secondary rhythmic accents, he also knows the parts of making a melodic line persuasive. He and concertmaster Joseph Silverstein, had a particularly nice duet in the finale.

Stern played beautifully, too. That may be the trouble—with the Sibelius which is a good many minutes of unrelieved beauty.

Pops, with Duke Ellington, goes into Tanglewood Wednesday evening. And on the week-end, Charles Munch and a trunk of French music arrive Friday and Sunday.

Whatever, the audiences — some 26,000 this week-end — have applauded so enthusiastically between sections that Leinsdorf does not take the cusomary breaks.

A matron, hatted and hosed, was overheard observing the hot weather, vacation attire of those on the Tanglewood Lawn. It was "commendable" they come, she thought. Her companion thought it "very commendable."

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Herald (m)
BOSTON, Mass.
Circ. 171,361

JUL 26 1965

TANGLEWOOD

Seija Ozawa Directs Symphony In Hindemith, Beethoven, Franck

By DANIEL ROSEN

Seiji Ozawa led the Boston Symphony at Tanglewood in a concert commemorating the 25th anniversary of the Berkshire Music Center and the memory of its founder, Serge Koussevitzky. Ozawa, the young Japanese conductor, was a former student at the Berkshire Music Center and is now music director of the Ravinia Music Festival and will begin his first season as music director of the Toronto Symphony in September.

The first selection, the Hindemith Konzert Musik, for strings and brass had a significant tie with the Berkshire Music Center and Dr. Koussevitzky. He commissioned the piece for the 50th anniversary of the Boston Symphony and premiered it in 1931. Hindemith, in addition, was on the first faculty of the Berkshire Music Center and performed it with the student orchestra.

BRASS THEME

In the Hindemith, Mr. Ozawa balanced polarities; the sonorities of strings and brass and double fortissimos and the pianissimos. A good example of this was the first movement brass theme introduced by the horns and fully stated by the trumpets with both vigorous and yet sensitive. The phrase was stated fully and allowed to come out. Mr. Ozawa solved the treacherous problem of balancing the contrasting sonorities of brass and strings. All parts were audible.

This weekend was also a showcase for the famed Stern-Rose-Istomin trio. Friday evening Leonard Rose gave an exciting and virtuoso performance of the Dvorak cello concerto. Saturday evening, his colleague, Isaac Stern, delivered a sensational reading of the Sibelius D Minor concerto and the Beethoven G Major romanze.

Today Eugene Istomin joined them for the Beethoven triple concerto. As one might expect from artists of this calibre, the performance was a great one despite some minor ensemble difficulties. Maestro Ozawa provided a strong and sensitive accompaniment in this rather awkward and at times humorous work.

FRESH NEW LOOK

The Franck D Minor Symphony was given a fresh new look in a brilliant performance. The distinguishing factor was the literalness with which Mr. Ozawa led the score. Every dynamic, phrase and accent was observed.

While the performance was precise and controlled, it was not rigid or mechanical. It was passionate but not overly so. In a piece that is frequently over romanticized and given a big brassy polish, this precision and balance of sonorities was refreshing.

In short, Mr. Ozawa was impressive as a serious musician who does not accept traditional interpretations a priori, but always consults the text. His sense of style is quite sensitive as evidenced in the varying spirits of the Hindemith, Beethoven and Franck which he captured so well today. It is for these reasons that he is an exciting and important young man in an age of sparse conducting talent.

The Boston Symphony Orchestra, Seiji Ozawa, guest conductor, gave a concert at Tanglewood yesterday with Isaac Stern, violinist, Leonard Rose, cellist, and Eugene Istomis, pianist as soloists.

The Program:

Konzert Musik for string and brass instruments, Opus 50 . . . Hindemith.

Concerto for Piano, violin and cello, with orchestra, Opus 56 . . . Beethoven.

Symphony in D Minor . . . Franck.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 26 1965

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

THE CONCERT at Tanglewood Sunday afternoon was designated to commemorate the 25th anniversary of the Berkshire Music Center. It also marked the completion of the first half of the Berkshire Festival season's schedule. It further was the occasion of the appearance of the summer's first guest conductor, Seiji Ozawa, who made such a favorable impression on his first appearance with the Boston Symphony Orchestra at Tanglewood last year. He knew that stage from his student days at the Center, where in 1960 he won the Koussevitzky conducting prize.

* * *

HUMID WEATHER Saturday night prompted conductor Erich Leinsdorf to allow the musicians to play in shirtsleeves, but it had no effect, unless to heighten the enthusiasm of an audience of 11,847. Another practically ecstatic audience of 8,612 gave Ozawa a delirious ovation at the end of his program Sunday afternoon.

He began with the Hindemith Konzertmusik for String and Brass Instruments, a two-movement work written for the 50th anniversary of the Boston Symphony Orchestra and played by them. under Koussevitzky, in 1931. The composer asks for the strongest possible contingent of strings. In the brass, he writes for full complements and seeks to impress by sheer polytonal weight. In some instances, he writes for the 56 strings in unison, and the effect has something of the character of a tree trunk. The rhythm is tricky and awkward — and the harmony tauntingly raw, yet there are flashes of wit which relieve the steam roller determination. The second movement is a nimble dance which subsides to a tender, slow interlude where the viola section, an instrument especially favored by Hindemith, has a graphic solo which then passes to a solo trumpet, well played by Roger Voisin.

Seiji Ozawa

* * *

OZAWA KEPT tight control of the Hindemith. In the Cesar Franck Symphony, an entirely different dish of tea for him, he had more latitude and the orchestra played for him with tonal depth and alert agility, achieving the short Franck crescendos which end in unexpected soft cadences with especial deftness.

The Beethoven Triple Concerto for Piano, Violin and Cello brought back three artists who had appeared previously this season as soloists: Eugene Istomin, Isaac Stern and Leonard Rose, an incomparable trio. The concerto is as near run-of-the-mill Beethoven as a genius can write, but it was played with distinctive urbanity and remarkable cohesion.

SATURDAY NIGHT the feature of the evening was Stern's playing of the Sibelius Concerto for Violin and Orchestra. Sibelius, whose centennial could be observed this year, wrote the concerto some 10 years before he came to Pittsfield for lunch in June of 1914.

Stern played with formidable intrepidity. The score abounds in gigantic fistfuls of notes which the soloist attacked with dauntless courage, confidence and mastery. One cannot recall a more overwhelming violin performance. And yet, while Stern dares ascend to the peaks of virtuosity, he does not fear descending to the expressive and contrasting levels of simplicity, without vibrato, and any sort of instrumental cosmetics. In the adagio, such short phrases were as impressive as the astonishing feats of pyrotechnics. Furthermore, every note was in motion. He never "sat down" on a note just because it was in a favorable register. The finale he played with the passionate abandon of a Romanian gypsy, almost with their characteristic mannerisms, too. The orchestral accompaniment is far from being unsubstantial, and Leinsdorf kept pace with equal immersion in the memorable experience.

* * *

STERN PRECEDED his concerto with the second of the two Beethoven Romances, the G Major, a short song of graceful contour, which includes some sonorous double-stopping.

Leinsdorf's main offering was the Mendelssohn Third Symphony, the "Scotch," Op. 40, in A Minor. He had begun with a Rossini overture, the effort of a 20-year-old, "The Silk Ladder," a piece of charm and vivacity. The Mendelssohn symphony was started after a visit to Edinburgh, but the only audible trace of its origin may possibly be in a jolly bagpipe tune which is given to the clarinet and in which the final note of the theme might well carry a burden of a Scotch verse.

* * *

MENDELSSOHN dedicated his symphony to Queen Victoria soon after her accession. He tried an innovation in its performance. There are no transitional passages between movements, but the composer felt that continuity could be maintained if there was no interruption between them and so he directed its first performance without pause, holding a baton in his white-gloved hands, indeed, some authorities say, the first to use such a device while directing.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUL 27 1965

At Tanglewood:

Isaac Stern And Violin Delight Music Lovers

Tanglewood audiences found pelasure in Isaac Stern's violin artistry over the weekend and greeted a young Japanese conductor who led the Boston Symphony Orchestra on Sunday afternoon. The Saturday evening concert, with Erich Leinsdorf, orchestra director, conducting, drew the largest crowd, more than 11,800 listeners.

On Friday evening, the soloist was Leonard Rose, 'cellist, who played Dvorak's Concerto for Cello and Orchestra as the high point of the program. The concert opened with an old favorite, Wagner's prelude to "Die Meistersinger" and concluded with the Fourth Symphony of Tschaikowsky. Leinsdorf was the conductor.

The Saturday night crowd heard an exciting concert in which Isaac Stern played the Sibelius Violin Concerto and Beethoven's Romance in G. The program also included overture to "La Scala di Seta" by Rossini and Mendelssohn's "Scottish Symphony."

Seiji Ozawa, music director of the Toronto Orchestra and a winner of the Koussevitzky conducting prize at Tanglewood, was guest conductor on Sunday afternoon. The program opened with "Kanzertmusik for strings and brass" by Hindemith, and had as its central feature Beethoven's Triple Concert in C, with soloists Isaac Stern,violin; Leonard Rose, 'cello, and Eugene Istomin, piano. The Franck Symphony in D minor concluded the program, which was a 25th anniversary concert in honor of Serge Koussevitzky, founder of the Berkshire Music Center.

Next weekend, Charles Munch, former director of the Boston Symphony Orchestra, will be guest conductor for the Friday and Sunday concerts. On Wednesday night, the annual Boston Pops at Tanglewood will be held with Arthur Fiedler in charge and Duke Ellington as guest soloist.—**Annabel Murphy.**

NewEnglandNewsclipAgency,Inc.
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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUL 29 1965

TANGLEWOOD

By PHYLLIS SPOECK

047

I may be classified as "old fashioned", but Hindemith is still a bit too modern for my taste. In his Konzertmusik for String and Brass Instruments, Op. 50, the music is essentially the brass section and the string section arguing back and forth — both playing entirely different scores, discordant and anti-melodic. Actually, neither side wins, for they both end, somehow, on the same chord. Technically, this work was fairly well presented—considering the fact that the conductor practically has to conduct in stereo. Os a whole, this performance lacked lustre, although it gave an indication of things to come in the conducting technique of Seiji Ozawa.

Mr. Ozawa's control of contrasting decibel output was most interesting. The pianissimos whispered with a great deal of feeling, and the crescendos crashed like thunderbolts.

Having previously appeared on the stage of the Music Shed in 1960 as stud~~ent conduct~~or, Mr. Ozawa returned to Tanglewood last year to guest conduct at the festival concerts. He received the Koussevitzky Memorial Scholarship as the outstanding young conductor of the 1960 season (he was then twenty three).

A graduate of the Toho School of Music in Tokyo, Mr. Ozawa has conducted the Japanese Radio Orchestra and the Japanese Philharmonic. He has conducted, as guest, our principal orchestras in the East and West, and is the Music Director of the Ravinia Festical for a second season. He will be the Director of the Toronto Orchestra in the season to come.

Mr. Ozawa is obviously talented. His style is dynamic, and motions are controlled like a steel band. With a few more years experience, he should gain the control and deeper understanding that will rank him amongst our great conductors.

The Beethoven triple concerto — Concerto for Piano, Violin, Cello, and Orchestra, Op. 56 — was a disappointment. Isaac Stern handled the violin portion masterfully, with some truly beautiful passages, but in the cello sections, Leonard Rose missed considerably, and the piano timing of Eugene Istomin was so frequently off that the orchestra wasn't sure where the next measure came in.

Possibly this lack of coordination resulted from too little combined practice time, but whatever the cause, Sunday's performance fell far short of expectations.

The Franck Symphony in D minor almost compensated for the previous disillusionment. Mr. Ozawa had firmer control, and with the polished grandeur of the orchestra he was conducting, gave forth a performance that took this work out of the "old war horse" category, and set it on fire. The allegretto movement was delicate and hanuting, and the finale was a thrilling experience.

From the gradual emotional buildup to the thundering conclusion, the audience was half out of the seats. Cesar Frank's symphony was born anew, Sunday afternoon.

The Knickerbocker News
ALBANY, N. Y.
D. 55,163

At the Concert

Quiet Triumph for Conductor

SEIJI OZAWA

For the first instant he was nnoticed by most as he made is entrance from the wings to he vastness of the Tanglewood rchestra enclosure.

Then suddenly he was nearing ne podium, bowing to the hrong as he moved quickly long, then onto the podium and wo deep bows to the audience efore he turned to the orchestra. It was Sunday afternoon, nd Tanglewood visitors were naking their first acquaintance vith the brilliant young Japanese conductor, Seiji Ozawa.

Not, certainly, that Ozawa is nknown anywhere in the musical world. For has he not been n assistant conductor with the New York Philharmonic since 961, and exposed by television, nd made appearances as a uest conductor with many maor orchestras? Nor was Tanglewood entirely new to him, for in 960 he was a student conductor t the Berkshire Music Center.

But for much of the audience he was new, a conductor to become acquainted with, a conductor to be assessed.

★ ★ ★

COULD THIS so slight young man, far younger in appearance than his 28 years, bring from the Boston Symphony the kind of music brought from it by Leinsdorf and Munch and Monteux and Koussevitzky? Or would that excellent orchestra, as it has on certain other rare occasions, have to do it alone? The program (for which it must be presumed he was not responsible) was not going to e entirely helpful to him.

The Hindemith "Konzertmusik for String and Brass Instruments"—fine, no quarrel there. But the Beethoven "Concerto for Piano, Violin and Cello" back to back to the Franck "Symphony in D Minor"?

The one less frequently heard and not quite prime Beethoven, during which the attention would be on a formidable (in their excellence) trio of soloists, Isaac Stern, Leonard Rose and Eugene Istomin. The other, the Franck, almost too familiar, a warhorse.

★ ★ ★

SO THERE HE STOOD as quiet came. And one noticed his very Japanese and longish haircut, and as he raised his arms one wondered:

"Is Leonard Bernstein not only his mentor, but his tailor, too"?

But those were most unfair and unprofessional thoughts.

Then came the Hindemith, being heard for the first time at Tanglewood and totally unfamiliar to at least one listener. So it would be presumptious to say his interpretation was this or that, or the pace too fast or too slow or any of the other things critics delight in saying.

But was he bringing from the orchestra the precision, the tone, the balance one's ears expect? Was there that full rapport between orchestra and conductor that must be?

There was. There was indeed.

★ ★ ★

AND HIS BATON . . . There was something of a calligraphy in the pattern it traced. Was he a Japanese artist using a long handled brush to ink a long and decorative scroll?

The Beethoven proved again Ozawa's modesty and competence. Balancing orchestra with soloists, making no effort to steal the show. The full professional seeking only excellence.

And so intermission and then the Franck. Deliberate pacing, just a bit bland, perhaps, but here, what one noticed, as the calligraphy of the baton unfolded the work, was how the orchestra came more and more under the conductor's spell, became more and more intent on his demands, and reached an understanding of the particular kind of Franck that Ozawa was creating.

So Sunday was a triumph for Ozawa. Not a tumultous, bravo-shouting, gaudy triumph. But a quiet triumph of music well conducted, a job well done.

(D. LaF.)

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 27 1965

Regional Roundup

Berkshire Festival Passes Halfway Point in Series

Munch, Stokowski, Fiedler, Serkin To Appear in Next Few Weeks

With a concert conducted by guest conductor Seiji Ozawa, the Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox reached the halfway point Sunday.

Sunday's program was the orchestra's observance of the 25th anniversary of the music center. It also honored Serge Koussevitzky, whose vision and ambition during his tenure as music director of the orchestra enabled the music center to be established as the orchestra's summer center for the advanced study of music in 1940.

Leinsdorf Conducts 14

The 1965 Tanglewood season opened June 27. Following opening exercises a panel discussion on "Aid to the arts in America" took place with Roger L. Stevens, special adviser on the arts to the President; Sen. Edward M. Kennedy of Massachusetts; soprano Phyllis Curtin; Henry B. Cabot, president of the Boston Symphony Orchestra, and Music Director Erich Leinsdorf as the panelists. Victor Babin, director of the Cleveland Institute, was moderator.

Leinsdorf conducted the first 14 concerts of this summer's festival, Ozawa being the first guest conductor of the current season at last Sunday's concert. During the opening two weeks of the festival Leinsdorf conducted six chamber orchestra concerts.

The program of July 10 was dedicated to the memory of C. D. Jackson, late senior vice-president of Time, Inc., and long-time trustee of the orchestra. At this concert and the one July 11, Leinsdorf conducted his first Bach at Tanglewood since his appointment as music director in 1962.

Promise to Young People

This fulfilled a promise to an enthusiastic group of young people who sported "Bring Back Bach" sweatshirts about Tanglewood at one of last summer's concerts. Of 45 works performed during the first half of this summer's Berkshire Festival 15 appeared for the first time on Tanglewood programs.

The complete concert version of Richard Wagner's "Lohengrin" will highlight the last month of the Tanglewood season. The opera will be given over a three-day period with Act 1, Aug. 20; Act. 11, Aug. 21, and Act III, Aug. 22, the final day of the Berkshire Festival. This unusual Tanglewood performance will mark the first time that the festival has devoted an entire weekend of concerts to a single work. Soloists for "Lohengrin" include Lucine Amara, Sandor Konya, Rita Gorr, Jerome Hines, William Dooley and Calvin Marsh, all members of the Metropolitan Opera Company. Series ticket sales for the final weekend of the 1965 festival will continue until Aug. 18.

The series of Beethoven concerti and works for solo instrument and orchestra will continue during the last four weeks of the summer at Tanglewood. Rudolf Serkin will be guest soloist Aug. 8 for a performance of Beethoven's Piano Concerto No. 4 and the Choral Fantasia for Piano, Chorus and Orchestra. Isaac Stern will play Beethoven's Violin Concerto this Saturday and Van Cliburn will complete the Beethoven series Aug. 14 when he plays the Piano Concerto No. 5. Each of these concerts will be conducted by Leinsdorf.

Guest Conductors

The orchestra' retired music director, Charles Munch, will be guest conductor at Tanglewood this Friday and Sunday and he will have Nicole Henriot Schweitzer as piano soloist for his second concert. She will play the Franck Variations for Piano and Orchestra and Ravel's Piano Concerto in G.

Jean Martinon, music director of the Chicago Symphony Orchestra, will conduct for the first time at Tanglewood Aug. 6 and 7. Martinon made his American debut with the Boston Symphony Orchestra at Symphony Hall, Boston, in 1957.

Eleazar de Carvalho, music director of the St. Louis Symphony and a long-term faculty member of the Berkshire Music Center, will conduct the festival concert Aug. 13. Leopold Stokowski, who made his first appearance at Tanglewood last summer, will return to conduct the concert Aug. 15.

Duke Ellington Soloist

The festival of contemporary American music sponsored by the center in cooperation with the Fromm Music Foundation will be held during the period Aug. 15 through Aug. 19. Several new works, commissioned for the festival, will receive their first performances during this period.

Arthur Fiedler will conduct the annual Boston Pops at Tanglewood program this Wednesday. This concert is for the benefit of the Boston Symphony Orchestra's pension fund, and Duke Ellington will be piano soloist with Fiedler and the Pops Orchestra.

A second benefit program, the Gala Evening, on Aug. 11 will feature three conductors—Leonard Bernstein, De Carvalho and Leinsdorf.

The three distinguished musicians will conduct the orchestra in a concert celebrating the 25th anniversary of the music center.

The program consists of Copland's Outdoor Overture, conducted by De Carvalho; Act IV from Bizet's "Carmen" with Rosalind Elias and George Shirley in the lead roles. This will be conducted by Bernstein, and Leinsdorf will conduct the combined Boston Symphony and Berkshire Music Center Orchestras in Dvorak's Symphony No. 9, "From the New World."

To Record "Lohengrin"

Immediately after the closing concert at Tanglewood Aug. 22 the Boston Symphony Orchestra, soloists, and chorus will return to Boston's Symphony Hall to commence the recording of "Lohengrin" for RCA Victor Records.

Ticket information for all remaining Tanglewood concerts may be obtained from the festival ticket office, Tanglewood, Lenox.

107

5th WEEK JULY 26th - AUG 1st

BERKSHIRE EAGLE AUG 2, 1965

Whitestone

SUPREME COURT NOMINEE Abe Fortas gave his judicial opinion of the performance at Tanglewood Saturday night to BSO conductor Erich Leinsdorf after the concert. It appears from Mr. Leinsdorf's face that the verdict was favorable.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 27 1965

Social Briefs

Dr. Charles Munch and his niece, Mme. Nicole Henriot-Schweitzer, of Paris, France, will arrive tomorrow to stay with Mrs. John L. Senior of Lenox. Dr. Munch, former conductor of the Boston Symphony Orchestra, will be guest conductor at concerts on Friday and Sunday at Tanglewood. Mme. Schweitzer will be piano soloist on Sunday afternoon.

Mr. and Mrs. Frederick Talarico and their two children, Joseph and Frederick, of 99 West Union St. have returned after a week's vacation at Wells Beach, Maine.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWPORT, R. I.
Circ. 12,522

JUL 24 1965

Pianist To Play At Tanglewood

Nicole Henriot - Schweitzer, noted pianist and wife of Cmdr. John J. Schweitzer of the French Navy, will play Ravel's "Concerto in G," at Tanglewood on Aug. 1. Dr. Charles Munch will direct.

Cmdr. Schweitzer is the nephew of the celebrated Dr. Albert Schweitzezr and she is the niece of Dr. Munch.

While her husband was attending the foreign officers class at the Naval War College from August 1959, to June 1960. Mme. Schweitzer played with the Boston Symphony Orchestra in Providence and, while here, gave a concert for the Preservation Society of Newport at Miramir. While here they lived at "Midcliff" on Ruggles Avenue.

Cmdr. Schweitzer is now commander of the destroyer Casa-Bianca out of Brest.

Schenectady Gazette
SCHENECTADY, N. Y.
JUL 28 1965

CHARLES MUNCH
Conducts This Weekend

Tanglewood Slates 2 Concerts

Dr. Charles Munch, retired music director of the Boston Symphony Orchestra, will conduct two of the weekend concerts at Tanglewood, Lenox, Mass., at 8 p.m. Friday and at 2:30 p.m. Sunday.

* * *

ERICH LEINSDORF, WHO succeeded Dr. Munch in the fall of 1962, will conduct the Saturday night concert.

Dr. Munch's program on Friday includes the Vivaldi "Concerto Grosso, opus 3, number 11"; "Symphony number 7," Sibelius; "Symphony number 4," Honegger; and "Bacchus et Ariane," Roussel.

His Sunday program will feature Nicole Henriot-Schweitzer as piano soloist. She will be heard first with Dr. Munch and the orchestra in Franck's "Variations symphoniques" and will be the soloist in Ravel's "Concerto for Piano and Orchestra." The Sunday program will also include Mendelssohn's "Symphony number 5, 'Reformation'" and Ravel's "La Valse."

* * *

THE OPEN rehearsal of the orchestra will be held at 10 a.m. Saturday in the shed. That evening Leinsdorf will open the concert with the "Overture to 'The Queen of Spades'" by Tchaikovsky and will continue with Prokofiev's "Symphony number 6." Isaac Stern will make the last of four appearances this summer at Tanglewood Saturday night when he plays the Beethoven "Violin Concerto, opus 61," with the orchestra.

NewEnglandNewsclipAgency,Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
JUL 31 1965

MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox, Mass.

Sun. at 2:30:
Retired BSO Music Director Charles Munch returns to the podium for his second and last guest appearance of the summer season. He conducts Mendelssohn's Symphony No. 5, "Reformation;" Ravel's "La Valse" and Concerto in G for Piano and Orchestra; Franck's Variations for Piano and Orchestra. Pianist Nicole Henriot-Schweitzer solos in the last two numbers. At the Shed.

Tues. at 8:
Pianists Lilian Kallir and Claude Frank perform Brahms' Liebeslieder in the Theatre.

Fri. at 8:
Chicago Symhpony Director Jean Martinon leads the BSO in a performance of Weber's Oveturne to "Der Freischutz," Schumann's Symphony No. 1, Ravel's Tombeau de Couperin and Debussy's "La Mer."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912

JUL 29 1965

"TANGLEWOOD" - BERKSHIRE FESTIVAL: Lenox, Mass. The Boston Symphony Orchestra with Erich Leinsdorf, music director presents 8 weeks of concerts — July 2-Aug. 22 in the Music Shed (Weekends — Fri. and Sat. eve. at 8 p.m.; Sun. Mat. 2:30 p.m.

July 30: Seiji Ozawa conducting Vivaldi Concerto Grosso in D minor, Sibelius, Symphony No. 7, Honegger, Symphony No. 4, Roussel Bacchus et Ariane.

July 31: Erich Leinsdorf conducting Tchaikovsky Introduction to "The Queen of Spades"; Prokofiev Symphony No. 6 and Beethoven Violin Concerto 61, with Isaac Stern as guest violinist.

Aug. 1: Ozawa conducting Mendelssohn Symphony No. 5; Franck Variations for Piano and Orchestra; Ravel Concerto in G for piano and "La Valse" with Henriot-Schweitzer, guest.

Berkshire Music Center's 25th Anniversary. Gala Evening on August 11th.

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

AUG 7 1965
BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

SEPT 4 1965
BROOKLYN, N. Y.
BAY NEWS
W. 12,100

AUG 7 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN BAY NEWS
Saturday, August 7, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, August 7, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 2 1965

NAACP Head Attends Tanglewood

Roy Wilkins, national executive secretary of the National Association for the Advancement of Colored People, and Mrs. Wilkins of Jamaica, N.Y., were among those who attended the concert yesterday at Tanglewood.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY UNION STAR
Thursday, July 22, 1965

Nicole Henriot-Schweitzer, pianist, will perform Franck's "Variations for Piano and Orchestra" and Ravel's "Concerto in G for Piano and Orchestra" with the Boston Symphony Orchestra, Aug. 1, at 2:30 p.m. at the Berkshire Music Festival at Tanglewood, Lenox, Mass. Charles Munch, retired music director of the symphony, will conduct the program, which will also include Mendelssohn's Symphony No. 5, "Reformation" and Ravel's "La Valse."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

POUGHKEEPSIE JOURNAL

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS

1965

TIMES UNION
ALBANY, N. Y
119,446

R.K.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 33,014 SUN. 35,527

1965 R.K.

Courier EXPRESS
BUFFALO
Western New York's
Newspaper

1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 2 5 1965 R.K.

N. Y.

JUL 2 7 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Circ. 6,840

JUL 2 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 2 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUL 2 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

JUL 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Circ. 6,840

JUL 2 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

JUL 2 5 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

JUL 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUL 2 5 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

AUG 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinal
BELCHERTOWN, Mass.
Weekly Circ. 775

JUL 2 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUL 2 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

JUL 2 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
ANDOVER, Mass.
Weekly Circ. 1,964

JUL 2 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JUL 2 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 2 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 2 4 1965

EnglandNewsclipAgency,Inc.
2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUL 2 5 1965

Munch to Conduct

Tanglewood's Week To Be Busiest Yet

The Boston Symphony Orchestra will ~~welcome~~ its retired music director, Charles Munch, to Tanglewood (Lenox, Mass.) for two concerts during the fifth week of the orchestra's Berkshire Festival. Doctor Munch will conduct the concerts Friday at 8 p.m. and next Sunday afternoon at 2:30 p.m. Erich Leinsdorf, who succeeded Doctor Munch as Music Director of the Boston Symphony Orchestra in 1962, will conduct the Festival concert on Saturday at 8 p.m.

At today's Berkshire Festival concert, Seiji Ozawa will conduct the Boston Symphony Orchestra in a program observing the 25th Anniversary of the Berkshire Music Center and honoring Serge Koussevitzky (1874-1951) whose vision and ambition enabled the Music Center to be established by the Orchestra in 1940.

Mr. Ozawa, a 1960 alumnus of the Music Center, will begin this afternoon's concert with Hindemith's "Konzertmusik" for Strings and Brass. Isaac Stern, Leonard Rose, and Eugene Istomin will join the young Japanese conductor and the Boston Symphony Orchestra for a performance of Beethoven's Triple Concerto for Violin, Cello, and Piano, and the concert will close with Franck's Symphony in D minor.

WITH FIVE major concerts scheduled this week will be the busiest of the Festival Season thus far. Arthur Fiedler will make his annual appearance at Tanglewood with the Boston Pops Orchestra for the benefit of the Boston Symphony Pension Fund Wednesday at 8 p.m. On Tuesday evening the Lenox Quartet will return to Tanglewood for a concert on the Berkshire Festival Chamber Music Series.

The Quartet has taken its name from Lenox, scene of the Berkshire Festival, where the members of the group first came together in 1957 while they participated in the summer program of the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music.

Charles Munch's program for Friday's Festival concert includes Vivaldi's Concerto Grosso, Op. 3, No. 11; Symphony No. 7 by Sibelius; Honegger's Symphony No. 4; and Bacchus et Ariane by Roussel.

On Saturday the regular Open Rehearsal will be held in the Music Shed at 10 a.m. That evening Mr. Leinsdorf will begin his concert with the Overture to "The Queen of Spades" by Tchaikovsky and will continue with Prokofiev's Symphony No. 6. Isaac Stern will make the last of four appearances this summer at Tanglewood at this concert when he performs Beethoven's Violin Concerto, Op. 61 with Mr. Leinsdorf and the Boston Symphony Orchestra.

ARTHUR FIEDLER has invited Duke Ellington to be piano soloist for the Boston Pops at Tanglewood program Wednesday night. Mr. Ellington will perform several of his more popular tunes. These will include "Don't Get Around Much Anymore," "Sophisticated Lady," "Mood Indigo," "Solitude," "Caravan" and others. The soloist will be heard on each half of this Pension Fund program.

The Tanglewood grounds will open at 6 p.m. on Wednesday and Tanglewood patrons are invited to bring picnics or purchase box suppers at the cafeteria. General admission tickets will be available at the Festival Ticket Office beginning at 4 p.m. on Wednesday.

The Berkshire Music Center Orchestra will present a concerto program for the Friends of the Berkshire Music Center on Thursday evening and next Sunday morning at 10:00 the Friends are invited to a concert of chamber music.

SYMPHONY GUEST CONDUCTORS at the Berkshire Music Festival at Tanglewood, Lenox, Mass., are, left to right, Seihi Ozawa, who conducts this afternoon's concert; Eleanzor de Carvalho, who will conduct on Friday night, Aug. 13; and Charles Munch, who will conduct on Friday night and on Sunday afternoon, Aug. 1.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 1 1965

Munch Leads Boston Symphony In Familiar Music at Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., July 30—Charles Munch was back at Tanglewood Friday night to lead the Boston Symphony Orchestra, and even for this veteran conductor—he was 13 years the orchestra's musical director—it was a great evening.

The works were standard but slightly out of the way. There was the final Sibelius symphony, the Seventh, Honegger's Symphony No. 4, Roussel's "Bacchus et Ariane," Suite No. 2, and one non-20th-century work, Vivaldi's D Minor Concerto Grosso.

This was given in the anachronistic arrangement for full string orchestra that was fashionable before the recent Baroque boom. We have become used to the light textures of small chamber orchestras for Vivaldi.

The orchestra's strings produced great ropes of sound that were romantically lush but unstylistic. Igor Kipnis may have been playing his harpsichord very well, but only a few silvery tinkles could be heard.

The Sibelius, written in 1924, is a turgid work, one of his least appealing. In one movement, it labors from darkness to a half-light. Mr. Munch had the orchestra sustaining those long-winded passages with great fervor. If the sum was less than the parts, it was not the conductor's fault.

Mr. Munch led the first United States performances of the Honegger symphony in New York in 1948. The music is very French. It has academic formulas mixed in with spontaneous wit. The humor, which is suppressed a little at first, comes bubbling up in the last movement, which ends with a child's skipping tune. The textures are delicate and the interplay between instruments and rhythmic units makes for much spicy detail.

Roussel's suite is just as brilliantly scored, but its drama, while culminating in a joyous resolution, is more serious.

Mr. Munch led this like a man possessed. The way he whipped up the finale had such explosive potential that when the final note came crashing through the audience cheered right on time.

It was wonderful to watch the 74-year-old conductor breathing fire into the orchestra. And the way they responded to him with exactly the effects he asked for was pure pleasure. With his unorthodox, choreographic style of conducting, he gets the Boston Symphony to play a special way that sounds magnificent. His beat is often a matter of rhythmic laissez-faire, for he will stop beating altogether right in the middle of a torrential passage. But the orchestra stays together.

Mr. Munch is a master of the liaison — the shifting of gears in music that gives it its ebb and flow. Under his wagging baton the music flowed, soared, skettered and blasted. In short, it became a living thing. This is what music should do.

Mr. Munch will conduct again on Sunday, which at this point seems too far away.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

AUG 2 1965

Tanglewood Gives Munch Great Ovation

By EDGAR S. VAN OLINDA

The musical equator which encircles the summer home of the Boston Symphony Orchestra at Tanglewood was successfully crossed, financially and artistically during the weekend series of three concerts which opened the second half of the 1965 season, Friday and Saturday nights and Sunday afternoon.

Noteworthy was the return of Charles Munch, penultimate conductor of the Bostonians, who held the post of conductor and director of the Music Center until 1962 when he was succeeded by Erich Leinsdorf.

Mr. Munch was given two of the most enthusiastic receptions, ever accorded any conductor, following his Friday night and Sunday afternoon concerts, a tribute during which the members of the orchestra laid aside their instrument to join the thunder of applause emanating from both sides of the podium.

Specializes in Idiom

Specializing in the French idiom, Mr. Munch included works by Vivaldi, Sibelius (Symphony, No. 7;) the modernists, Honegger and Roussell, Friday night; Mendelssohn, Franck and Ravel on Sunday afternoon. The tremendously exciting performance of "The Valse" by Ravel was a fitting climax to the conductor's guest appearance with the orchestra over which he had formerly presided.

Guest soloist was Nicole Henriote-Schweitzer, related to the famous Dr. Schweitzer and to Dr. Munch. The attractive young lady contributed an unforgettable performance of the Ravel "Concerto" in G with orchestra, as a fitting preparation for the same composer's conception of the dance form with Gallic implications.

Leinsdorf Returns

Saturday night's concert marked the return of Mr. Leinsdorf after a well-earned "holiday" and the turning over of the baton to Mr. Munch. It also included the final Tanglewood appearance of Isaac Stern this season with the orchestra, where his violinistic wizardry was always in evidence. His playing of the Beethoven Concerto in D brought Saturday night's concert to a glorious conclusion, sparkling one of the greatest ovations ever given a guest soloist during this or any other season.

Every member of the orchestra, especially the string section, received a private lesson in the proper projection through Mr. Stern's heart-warming performance of the melodious work.

NEW YORK
Journal American
D. 538,057 SUN. 800,306

AUG 2 1965

AT TANGLEWOOD

Munch Shows Fervent Spirit

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass.: With Charles Munch as guest conductor French music had its weekend at the Berkshire Festival. He took over the Friday and Sunday concerts, the Boston Symphony, and the audiences as well.

These are relaxed and refreshing days for Mr. Munch. He conducts with renewed fire and a more beneficient feeling. Performances under his leadership are vibrant and the music comes alive. Few conductors inject such fervent spirit into orchestras nowadays.

Aside from Mendelssohn's Symphony No. 5 "Reformation," the program yesterday included Franck's "Variations Symphoniques," Ravel's Piano Concerto and "La Valse." Nicole Henriot-Schweitzer was the soloist.

Though Mr. Munch's tempos were erratic, the Mendelssohn acquired a religious glorification quite unusual, even in his interpretation. Obviously he believes deeply in this music; yesterday he conveyed that belief forcefully.

Thus the work became more meaningful through phrase and accent. An emotional impetus seized him, and he drew from the orchestra that warmth of response that made the music vibrate with communication. This Mendelssohn symphony has not sounded so close in years.

★

MRS. HENRIOT-SCHWEITZER gave an efficient, matter-of-fact account of both her numbers. This procedure took much of the wit out of the Ravel, which bubbles with it, and left her contribution chiefly an executant's performance of the notes in clean-cut fashion.

Since the concerto is most expressive, the Gallic flavor came mostly from the orchestra. The work is much more than a virtuoso vehicle, however scintillating its pianistic course. Mr. Munch appreciated its personality and conveyed it successfully.

No conductor plays "La Valse" quite like him. It is one of his warhorses, and he never fails to get his effect. The audience roared its approval, registering again how this conductor can persuade musicians and listeners to appreciate the emotional urgency waiting to be released in so many scores.

★

AT THE FRIDAY concert the program began with Vivaldi's Concerto Grosso Opus 3, No. 11, included Sibelius' Seventh Symphony and Honegger's Fourth Symphony, and ended with Roussel's "Bacchus et Ariane."

It was a cold night in the music shed, but Mr. Munch made it seem much warmer. Attendance fell to 4,561. Yesterday some 7,500 turned out. French music did not draw too well under the circumstances.

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Sunday Register
NEW HAVEN, Conn.
Circ. 109,204

JUL 25 1965

TANGLEWOOD 047

Charles Munch, former conductor of the Boston Symphony, will share conducting honors with the orchestra's present conductor, Erich Leinsdorf, in this week's concerts at the Berkshire Music Festival. Dr. Munch will be on the podium on Friday evening and again in next Sunday afternoon's concert. Another "guest conductor" this week is Arthur Fiedler who will make his annual appearance at the festival in the Pops Concert on Wednesday evening.

Duke Ellington is to be the guest artist in Wednesday's concert. He will be heard with the orchestra in a number of his own compositions including "Caravan", "Solitude", "Mood Indigo", "Sophisticated Lady", "Don't Get Around Much Anymore," and o thers. The orchestra's offerings list the "Poet and Peasant" Overture, Britten's Matinees Musicales, Waltzes by Strauss, music from "Mary Poppins," and the Great Race March, by Mancini. The Tanglewood grounds will open at 6 p.m. for this Pops event (8 p.m.) and patrons are invited to bring picnics or purchase box suppers at the Tanglewood cafeteria.

The program for Friday evening's regular concert lists Vivaldi's Concerto Grosso (Op. 3, No. 11), the Symphony No. 7 of Sibelius, Honegger's Symphony No. 4, and Bacchus et Ariane, by Roussel.

Leinsdorf has chosen the following program for Saturday evening's concert: Tchaikovsky's Overture to "The Queen of Spades"; Symphony No. 6, by Rrokofieff; Violin Concerto (Op. 61), by Beethoven. Isaac Stern is to be the soloist in the latter.

Pianist Nicole Henriot-Schweitzer is to be the soloist in next Sunday afternoon's concert (2:30 p.m.). She will have the featured roles in Franck's "Variations Symphoniques" and in Ravel's Concerto for piano and orchestra. Mendelssohn's Symphony No. 5 and Ravel's "La Valse" will round out the program.

The Lenox Quartet will give the regular concert in the Chamber Music Series on Tuesday evening. Listed for performance are quartets by Mozart (K. 575), Beethoven (Op. 59, No. 3), and Bartok (No. 4).

NewEngland
Box 2078, Boston
Telegram
WORCESTER
Circ. 60,
JUL 31

Music:

Munch Retur
To Tanglewo

By RAYMOND MOR
Telegram Music Cri

LENOX — It was a
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Munch at Tanglewood las
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Symphony opened the
weekend of the Berkshire
Festival concerts.
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Box 2078, Boston 02106 • 742-4200
Telegram (m)
WORCESTER, Mass.
Circ. 60,044

JUL 31 1965

Music:
Munch Returns To Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It was a warm home-coming for Charles Munch at Tanglewood last night where he and the Boston Symphony opened the fifth weekend of the Berkshire Music Festival concerts

We're not suggesting that last night's reception compared with the tremendous ovation that Munch received at Tanglewood in August, 1962, when he retired as conductor of the Boston Symphony. But last night's audience of 4,561 gave every reason to believe that Much is still held in high esteem.

He will conduct his second and last concert of this festival on Sunday afternoon. Last night's program was neither extreme, nor "run of the mill." It was typical Munch, and in many ways well suited to his style.

The 18th Century was represented with Vivaldi's Concerto Grosso in D minor, Opus 3, No. 11 for Strings and Harpsicord. Contemporary French music was Honegger's Symphony No. 4 and Roussel's "Bacchus and Ariane" Suite No. 2, Opus 43.

The centennary of Finnish composer Jan Sibelius' birth, being celebrated this year, was commemorated with Symphony No. 7 in One Movement, Opus 105. Since Erich Leinsdorf's arrival as conductor of the Boston Symphony, in 1962, there have been conspicuous changes in podium style and technique. Much the same happened when Munch succeeded the late Serge Koussevitzky in 1949.

Intriguing to Observe

It was intriguing to observe last night's revival of Munch's style and methods — brief moments of flamboyance, as in the rhapsodic moments of the Sibelius Symphony; generalities of gestures; retarded and stepped-up tempos.

All was not well at the start of the Vivaldi Concerto. It may have been due to an apathy in the string section (most unlikely) or vague baton directives. Anyhow, attacks and phrasing were imprecise in violins, but soon rectified when the same phrases reached cellos and basses.

Nevertheless, the first movement had an expansiveness. The fugue portion was worked out as if on a drawing board. Every strand of melody was in its place.

It would seem natural for the Boston Symphony strings to make a thing of beauty of the slow movement, but much of its vitality was sapped, and the tempo dragged. The finale travelled at high speed, with vigorous bowing, sharp chanes of dynamics and tonal colors.

One of the Sibelius Seventh's most attractive features was compactness. This fullfilled the composer's intent. The dominatingtheme maintained its function in this one-movement work. As secondary themes made their appearances, they were intertwined and secured — much like contributing materials in a large mural.

Tonight, Erich Leinsdorf conducts the Boston Symphony in the introduction to Tchaikovsky's opera, "The Queen of Spades," and Prokofiev's Symphony No. 6. Isaac Stern will be soloist in the Beethoven Violin Concerto, Opus 61.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 31 1965

AT TANGLEWOOD

Former Conductor Wields Baton

By JOHN F. KYES
Gazette Music Critic

LENOX —Last night's concert at Tanglewood, rich in expressions of affection and esteem for the Boston Symphony's retired conductor, Charles Munch, drew only 4,562, closely approximating the attendance two weeks ago on Friday, when Leinsdorf also conducted an all-orchestral program.

Appearing fit and highly capable, though the program seldom required his famous vibrating, whiplash baton, Munch chose numbers which leaped from the eighteenth century to three composers of the present century. Though the last half of the evening was French music with which Munch had been closely linked at early performances, the really big moments of uplift came before intermission in the Sibelius Symphony No. 7, in one movement.

Gazette Review

Truly a Tone Poem

The symphony was truly a tone poem, in which the great Finn presented the long, long thoughts of his personal ideals and character. Despite occasional liveliness and moments of agitation, the prevailing mood was serious.

So compact and homogeneous was the orchestration that one was seldom aware of the brasses and woodwinds as separate entities, though they figured richly in the fabric.

Though he used a score, Munch gave every evidence of having this music very completely in his heart and mind. This was a worthwhile and adequate observance of the Sibelius centennial.

Varied Movements

The Vivaldi Concerto Grosso in D minor for Strings had results as (varied as the captions of its movements. The "Maestoso" at once projected a hard, vigorous tone in the violins. Though showcasing the strings' powers of light and shade and neat accuracy, this remained a meticulous exercise. The "Largo" brought lingering and poignant themes of great beauty, notably played.

In the final "Allegro," with solos and duets for violins and a solo for cello, Munch drove his leading violins to the utmost, with brilliant if somewhat precipitous results.

Honegger's Symphony No. 4, portraying the delights of the Basel locale in Switzerland, did little for me except to spoil the following Roussel. This bubbling, keenly-colored music of airy, odd mien was very French. Its "Larghetto" became rather aimless after a sonorous start in deep strings. The final moment began as a dancing procession of ghosts, becoming more like hobgoblins as the excitement increased. Honegger wove into the music several famous songs.

Second Suite

Roussel's second suite of music from the ballet, "Bacchus and Ayiane," was far more legato and sustained. It had splendid momentum, and the brasses especially were allotted expressive moments. The bacchanalian finale was really something in mass and intensity.

One may expect much larger throngs tonight, when Leinsdorf offers Tchaikovsky and Prokofiev and features Isaac Stern in the Beethoven Violin Concerto, and tomorrow afternoon when Munch programs Mendelssohn's "Reformation" Symphony and Ravel's "La Valse" and the pianist, Mrs. Nicole Henriot-Schweitzer, in the Franck "Variations Symphoniques" and the Ravel Concerto.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 2 1965

Munch's Tanglewood Return Entrancing

By D. E. RITZ

Charles Munch, who served for 13 years as music director of the Boston Symphony Orchestra until his retirement in 1962, returned this past week to conduct the orchestra in two concerts at Tanglewood, Lenox, Mass.

* * *

He last conducted the full orchestra at Tanglewood in the summer of 1962 but had returned in the summer of 1963 to conduct the Boston Symphony Chamber Orchestra in four of the "Brandenburg" concertos of Bach.

That Dr. Munch still retains his hold on the affections of the orchestra and the public was evident on Friday night when we with the audience of 4,561 heard him in his opening performance. His second concert was yesterday. Not only did he receive a standing ovation at first coming to the podium but his conducting received that final stamp of approval—thunderous and given by the feet of the orchestra members at the conclusion of the concert.

* * *

Dr. Munch directs with an easy authority which yet includes a tremendous drive. His movements have sweep and bigness and his rapport with the musicians is complete.

The Friday program offered a tremendous range in its offerings including music by Vivaldi, Sibelius, Honegger and Roussel. Each in its own particular idiom was not only completely satisfying but thoroughly inspiring. The instruments sang and tone colors from all sections of the orchestra achieved vibrancy.

There is no nonsense about Dr. Munch's conducting and never any unnecessary movement.

* * *

The Vivaldi "Concerto Grosso in D minor, opus 3, number 11" opened the program with its rich full sonorities in the "Maestoso" and final "Allegro" and the haunting melody of its "Largo." Never have we heard the fugal allegro of the first movement or the final allegro played with such drive — it was magnificent.

The Sibelius "Symphony number 7, in One Movement, opus 105" we had never heard before. A work of many moods it has a time poem effect, and intensity and one feels in it an immensity of inspiration.

But it was in the music of Honegger and Roussel with their intrisically French idioms that the program was at its best.

* * *

The "Deliciae Basilienses" or "Symphony number 4" of Honegger was composed in 1946 and introduced to his country by Dr. Munch in 1948 when it was played by the Philharmonic Symphony Society of New York. The music is a combination of delicacy and power, and has an unusual idiom and a sly humor that is delightful. Many of the orchestral effects are most striking and its rhythms peculiarly precise. In spots one feels that the composer, musicians and conductor are sharing some delightful joke.

The "Bacchus et Ariane" ballet music by Roussel is music which we've heard on several occasions under Dr. Munch's baton and each time our appreciation of it increases. Published in 1932 it was performed by the Societe Philharmonique de Paris on Nov. 26, 1936, with Dr. Munch conducting. It is completely wild music in which one can feel the parts originally written for the solo dancers—particularly the ravishingly lovely melody of the first violin which represents "Ariane." Its frenzies of tone at times leaves one completely breathless.

* * *

In addition to the two concerts conducted by Dr. Munch this past weekend there was a Saturday program directed by Erich Leinsdorf, present music director of the Boston Symphony. Scheduled soloists for Saturday and Sunday were Isaac Stern, violinist, for Saturday night and Nicole Henriot-Schweitzer, pianist, for yesterday afternoon.

Last week's program at Tanglewood also included a performance by the Lenox Quartet on Tuesday evening, which drew an audience of 1,264 and the annual Boston Pops at Tanglewood with Arthur Fiedler conducting and Duke Ellington as piano soloist on Wednesday night and the open rehearsal of the orchestra on Saturday morning.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 3 1965

Isaac Stern Thrills Crowd At Tanglewood

The Saturday night crowd at Tanglewood reached past the 11,000 mark this past weekend, to hear Isaac Stern play the Beethoven Violin Concerto in D with the Boston Symphony Orchestra, conducted by Erich Leinsdarf. This was the highpoint of the fifth week of the Berkshire Music Festival, and the applause was tremendous.

On Friday night the Orchestra was led by its former director, Charles Munch, in a program that consisted of Vivaldi's Concerto Grosso in D Minor, the Seventh Symphony of Sibelius, Honneger's Symphony No. 4, and Roussel's "Bacchus et Ariane."

On the Saturday night program, the Violin Concerto was preceded by Tschaikowsky's Introduction to "The Queen of Spades," played at Tanglewood for the first time, and Prokofieff's Sixth Symphony.

Sunday afternoon Charles Munch was again the conductor, choosing Mendelssohn's "Reformation Symphony" as an opener, followed by Variations for Piano and Orchestra by Franck, with Nicole Henriot-Schweitzer, niece of Mr. Munch, as soloist. Mme. Henriot-Schweitzer was also soloist in Ravel's Concerto in G for Piano and Orchestra. The concert ended with Ravel's "La Valse," which very much pleased an audience of some 7500.

Next weekend the guest conductor will be Jean Martinon on Friday and Saturday evenings. On Sunday afternoon Leinsdorf will conduct a concert at which Rudolf Serkin will be piano soloist.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

JUL 31 1965

Munch Leads Boston Symphony In Familiar Music at Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., July 30—Charles Munch was back at Tanglewood tonight to lead the Boston Symphony Orchestra, and even for this veteran conductor—he was 13 years the orchestra's musical director—it was a great evening.

The works were standard but slightly out of the way. There was the final Sibelius symphony, the Seventh, Honegger's Symphony No. 4, Roussel's "Bacchus et Ariane," Suite No. 2, and one non-20th-century work, Vivaldi's D Minor Concerto Grosso.

This was given in the anachronistic arrangement for full string orchestra that was fashionable before the recent Baroque boom. We have become used to the light textures of small chamber orchestras for Vivaldi.

The orchestra's strings produced great ropes of sound that were romantically lush but unstylistic. Igor Kipnis may have been playing his harpsichord very well, but only a few silvery tinkles could be heard.

The Sibelius, written in 1924, is a turgid work, one of his least appealing. In one movement, it labors from darkness to a half-light. Mr. Munch had the orchestra sustaining those long-winded passages with great fervor. If the sum was less than the parts, it was not the conductor's fault.

Mr. Munch led the first United States performances of the Honegger symphony in New York in 1948. The music is very French. It has academic formulas mixed in with spontaneous wit. The humor, which is suppressed a little at first, comes bubbling up in the last movement, which ends with a child's skipping tune. The textures are delicate and the interplay between instruments and rhythmic units makes for much spicy detail.

Rousell's suite is just as brilliantly scored, but its drama, while culminating in a joyous resolution, is more serious.

Mr. Munch led this like a man possessed. The way he whipped up the finale had such explosive potential that when the final note came crashing through the audience cheered right on.

It was wonderful to watch the 74-year old conductor chestra. And the way they responded to him with exactly the effects he asked for was pure pleasure. With his unorthodox, choreographic style of conducting, he gets the Boston Symphony to play a special way that sounds magnificent. His beat is often a matter of rhythmic laissez-faire, for he will stop beating altogether right in the middle of a torrential passage. But the orchestra stays together.

Mr. Munch is a master of the liaison — the shifting of gears in music that gives it its ebb and flow. Under his wagging baton the music flowed, soared, skettered and blasted. In short, it became a living thing. This is what music should do.

Mr. Munch will conduct again on Sunday, which at this point seems too far away.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 2 1965

Music: Treat Offered at Tanglewood

By HOWARD KLEIN
Special to The New York Times

LENOX, Mass., Aug. 1—A fine pair of concerts ended the fifth week of the Berkshire Music Festival's eight-week presentation.

Last night Erich Leinsdorf led the Boston Symphony Orchestra, with Isaac Stern as soloist, in a Beethoven Violin Concerto, and this afternoon Charles Munch was back with Nicole Henriot-Schweitzer, the pianist, who played Franck's Variations Symphoniques and the Ravel piano concerto.

•

On the whole, this afternoon's concert was the more satisfying, for the two piano works were bracketed with Mendelssohn's Symphony No. 5, the "Reformation," and Ravel's "La Valse." And Mr. Munch in this repertory is like a bear in a honey tree. He just couldn't get enough. The orchestra blazed away in the Mendelssohn, a wonderful, seldom-heard work nowadays. It was given a typical Munch performance, full of personality, the phrases shaped for the maximum emotional effect. "La Valse" was probably written with the conductor in mind, at least that's the impression Mr. Munch gave, in conducting it.

Miss Henriot-Schweitzer, who is the conductor's niece by marriage—his nephew is also a nephew of Dr. Albert Schweitzer—gave a bright, snappy performance of the Ravel. Her glassy tone etched the lines icily, and she had the right straight-faced humor for the concerto's bavardage.

But she lacked the passion and deeper sonority for the Franck. Miss Henriot-Schweitzer's expressive device was applying a ritenuto to every phrase. In other words, the melodies were consistently sticky. However, she drew strong applause for her work in both pieces. And Mr. Munch "knocked 'em dead" first with the Mendelssohn then, predictably, with "La Valse." What a show!

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The Leinsdorf-Stern program opened with the introduction to Tchaikovsky's opera "The Queen of Spades," then it rather bogged down in the complex and serious Prokofiev Symphony No. 6. This work, in the unlikely key of E flat minor is late—1947—and overburdened with self-conscious profundity. The first movement unwinds very slowly. The slow movement is its best, full of brooding themes elaborately developed.

In this Mr. Leinsdorf's virtuosity as a conductor inspired great respect for the wav he handled the total complex operation. The hallmark of his conducting is a keen intellectuality, and, when all of his resources are called into play by an intricate score, he is at his best. So he was here.

Mr. Stern was playing here for his fourth time this summer, and, to some ears, it was his best. His Beethoven had a purity of tone and refinement of phrasing that was probably closer to Mozart than Beethoven. The first movement lacked the titanic breadth it should have had. But the majestic simplicity he brought to the second movement, placed the performance in a special class. Mr. Leinsdorf probably bent his tempos to suit Mr. Stern too much in the first movement, but the accompaniment was first-rate.

Mr. Stern brought a friend to Lenox for the concert—Abe Fortas, the recent appointee to the Supreme Court of the United States. One presumed his judgment of the concerto concurred with that of the audience. It went wild.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 31 1965

Music Review

Tanglewood Concert

By JAY C. ROSENFELD

THE FIFTH weekend at Tanglewood, the start of the last half of the Berkshire Festival, brought Charles Munch back as guest conductor last night and he offered a program completely fresh and unhackneyed to an enthusiastic audience of 4,561, despite the penetrating chill in the night air.

Except for the Vivaldi Concerto Grosso with which he started his program, it was an evening of 20th century music, even if not avant-garde in any respect. The Vivaldi is for strings only and the Boston Symphony produced the deep sonority for which it is justly famous in the three rewarding movements.

* * *

THE SIBELIUS 7th symphony was written a decade after the great Finn had paid Pittsfield a fleeting visit. It was his last effort in this medium and relied almost entirely on the spirit of heavy epic grandeur of the Kalevale myths and traditions. It is heavily orchestrated. Sibelius, of course, had an excellent sense of sound but this music is sober and humorless. The tension is unrelieved and becomes exhausting.

The gossamer texture of Honegger's 4th Symphony was as anti-podal a contrast and as welcome a one as could have been devised. He gave it the title of "Deliciae Basiliensis" hoping thereby to repay a debt of affection to his native Switzerland. He used folk-tunes and references, but it is delightful good cheer and joie de vivre. He wrote it the year before he came to Lenox to serve on the faculty of the Berkshire Music Center.

* * *

ROUSSEL whose second suite from his ballet "Bacchus et Ariane" closed the program also had remote Berkshire associations. He was a great favorite of the late Serge Koussevitzky and wrote several works on commission from him and the Boston orchestra. He also wrote on commission for the late Pittsfield music patron, Mrs. Elizabeth Sprague Coolidge, and it was under her auspices that he came to this country in 1930, just after he had written this ballet.

Munch has lost not a whit of his wonderful elan and zest since he left us three years ago and he reveled in the fancy and imaginative pages of this ballet, one of the most inspired of Roussel's productions. It was gratifying to notice the Vivaldi fugue accrue voices with but a glance from the podium and then, in the emotion-packed Sibelius, to see the baton whip the air with rapier thrusts. There were cheers and bravos long after the last note of the evening had been played. No welcome could have been warmer nor more heartfelt.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

AUG 1 1965

Violinist Stern Draws Throng to Tanglewood

By R. C. HAMMERICH

LENOX—The triple parlay of Beethoven, Leinsdorf and Stern attracted 11,117 listeners to Tanglewood Saturday night. Nobody seemed disappointed.

Shout Approval

As a matter of fact, they interrupted the performance of Beethoven's Violin Concerto (Op. 61) after the first movement with spontaneous applause and shouts of approval. At the end, the applause lasted eight minutes.

Erich Leinsdorf was leading the Boston Symphony Orchestra in collaboration with Isaac Stern as violin soloist in the concerto. They made a finely matched team. The concerto was played exactingly, excitingly and lovingly.

Beethoven's characteristic alternation of flowing melody with grand gesture seemed to fit perfectly with the prevailing moods of Mssrs. Stern and Leinsdorf.

Violin Showed Strength

Although the sound of a lonely violin is really too small for the great shed, Stern's fiddle bit into the vigorous passages with strength and floated with cool serenity with the melodies.

His tonal qualities were light and airy, in keeping with the classic atmosphere of the concerto, the trills and runs were tripping along with precision and the violin's power was sensed if not heard in great volume.

It was a fully satisfying concerto by a strong team. Undoubtedly there are other ways to play it, but there didn't seem to be one Saturday.

Opening Leisurely

Prokofiev's Sixth Symphony, Op. 111, filled most of the space before intermission. It followed a very short introduction to Tchaikovsky's opera, "The Queen of Spades," and took a long time building to its colorfully crashing finish.

The first movement is marked "allegro moderato," but it wasn't played much faster than the very slow middle movement, which is marked "largo." Leinsdorf also seemed to be moving at a more leisurely rate. He didn't lope to the podium with his usual bouncing enthusiasm.

But with all its lingering leisureliness during the first two movements, an accumulation of tension was built that could have been disbursed only by gaiety, and gaiety is exactly what the third movement has. It was nice and frisky, a welcome relief from the meandering melancholy that preceded it.

Munch Conducts Today

This afternoon Charles Munch will return to the podium to conduct a couple of accompaniments for his niece, Nicole Henriot-Schweitzer, pianist.

They will play Franck's "Variations Symphoniques" for piano and orchestra and Ravel's Piano Concerto. Also on the program are Ravel's "La Valse" and Mendelssohn's "Reformation" symphony.

TAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Monday, August 2, 1965

Tanglewood Gives Munch Great Ovation

By EDGAR S. VAN OLINDA

The musical equator which encircles the summer home of the Boston Symphony Orchestra at Tanglewood was successfully crossed, financially and artistically during the weekend series of three concerts which opened the second half of the 1965 season, Friday and Saturday nights and Sunday afternoon.

Noteworthy was the return of Charles Munch, penultimate conductor of the Bostonians, who held the post of conductor and directon of the Music Center until 1962 when he was succeeded by Erich Leinsdorf.

Mr. Munch was given two of the most enthusiastic receptions, ever accorded any conductor, following his Friday night and Sunday afternoon concerts, a tribute during which the members of the orchestra laid aside their instrument to join the thunder of applause emanating from both sides of the podium.

Specializes in Idiom

Specializing in the French idiom, Mr. Munch included works by Vivaldi, Sibelius (Symphony, No. 7;) the modernists, Honegger and Roussell, Friday night; Mendelssohn, Franck and Ravel on Sunday afternoon. The tremendously exciting performance of "The Valse" by Ravel was a fitting climax to the conductor's guest appearance with the orchestra over which he had formerly presided.

Guest soloist was Nicole Henriote-Schweitzer, related to the famous Dr. Schweitzer and to Dr. Munch. The attractive young lady contributed an unforgettable performance of the Ravel "Concerto" in G with orchestra, as a fitting preparation for the same composer's conception of the dance form with Gallic implications.

Leinsdorf Returns

Saturday night's concert marked the return of Mr. Leinsdorf after a well-earned "holiday" and the turning over of the baton to Mr. Munch. It also included the final Tanglewood appearance of Isaac Stern this season with the orchestra, where his violinistic wizardy was always in evidence. His playing of the Beethoven Concerto in D brought Saturday night's concert to a glorious conclusion, sparkling one of the greatest ovations ever given a guest soloist during this or any other season.

Every member of the orchestra, especially the string section, received a private lesson in the proper projection through Mr. Stern's heartwarming performance of the melodious work.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ 29,304

Music Review

Exciting Weekend at Tanglewood

By JAY C. ROSENFELD

OF THE three concerts [illegible] weekend of the Berkshire Festival at Tanglewood [illegible] conducted by Charles Munch, former musical director of the Boston Symphony Orchestra. The incumbent conductor, Erich Leinsdorf, retained only the Saturday evening program for himself.

Yesterday afternoon Munch played two of his favorites, two works which in his hands have also become his audiences' favorites: The Mendelssohn "Reformation" Symphony and Ravel's "La Valse."

* * *

POOR Mendelssohn has not been allowed to rest in peace in his grave. There are those who claim him for, or would assign him to, his Jewish background, and there are others who rejoice in the way he expatiated in music on his religious conversion. His fifth symphony in D major was written in anticipation of the celebration of the 300th anniversary of the Augsburg Confession, and he inserted several liturgical references which Munch isolated with enormously dramatic effect. The two "Dresden Amens" in the introduction were played with an awesome and reverential impact. Munch took the ascending crescendo idiom with wide deliberation, and the orchestra executed the response with chiseled grandeur.

* * *

MUNCH'S TEMPOS in general are excessively speedy but he took the scherzo with graceful comfort. Mendelssohn's placing of the introduction to the last movement, the Chorale "Ein' Feste Burg ist unser Gott!" in the wind instruments was evidence of his astute sense of [illegible] and fitness. Vibrated strings would have given it an emotional content he obviously wished to avoid as not proper. Munch accelerated the tempo of the last 12 bars before the "Piu animato" is reached, and intensified the final chorale to give it tremendous excitement and invoke a demonstration unusual even in Tanglewood audiences' normally enthusiastic reaction.

* * *

THE SOLOIST of the afternoon was the conductor's niece, Madame Nicole Henriot-Schweitzer, who appeared at Tanglewood several times during her uncle's regime. She again compounded the favorable impression she has always created, this time in Cesar Franck's "Variations Symphoniques" and the Ravel concerto. The soloist was a pupil of Marguerite Long for whom the concerto was written and to whom it is dedicated.

Charles Munch

It was first played in January 1932 in the Salle Pleyel in Paris with Miss Long as the soloist and Ravel the conductor. He was a small, quiet man with no pretense of showmanship. At that time, our jazz or ragtime had floated back to Europe and everyone there was inserting a syncopation, or a simulation of trombone slides and other implications of our "folk-music" in their writing. Ravel did not disdain nor hide his fascination for the new wave, for once reversing the direction of the cultural gulf stream. All musical Paris was in the audience that Sunday afternoon, even little Albert Roussel, whose ballet "Bacchus et Ariane" Munch had played Friday night. Roussel impressed me, as he took the seat exactly next to mine, as a Toulouse-Lautrec but with normal legs.

* * *

SATURDAY NIGHT Leinsdorf played the Prokofieff 6th Symphony, and accompanied Isaac Stern in the Beethoven concerto. He conceived the Russian's symphony in its huge dimensions and extracted the resources of his orchestra's expansive potential. The middle movement, particularly, was a long but intense song, the final vivace a gay caprice of a young man on the town. Anyone who maintains that the capabilities of the conventional materials of symphonic music have been exhausted in these last 20 years should be made to explain the freshness and vitality of this Prokofieff. Leinsdorf had lavished attention on details but the total performance was stunning.

* * *

THE SENSATION of the evening, however, was Stern's Beethoven. This was his fourth and final appearance at this festival, and so his technical proficiency no longer merits comment. His manual equipment and instinctive violinistic impulses are not excelled in the world today, but everything about the performance was superlative, even his demeanor as he stood, respectful and apparently unnervous, during the long orchestral introduction.

Stern on the pinnacle of his art dares do things a less secure artist neither might try nor be impelled to experiment with. To the glowing warmth of his tone he dares contrast, in perfectly logical juxtaposition, a phrase in utter simplicity, without vibrato, but of terrifically compelling conviction. When he completed the impassioned fire of the first movement cadenza, he subsided in the overwhelming reiteration of the principal theme to an unadorned naked beauty which was as the Parthenon in sunlight.

* * *

STERN'S TASTE and sense of musical drama, and the consummate manipulation of his instrumental discipline were peaks of artistic accomplishment which Leinsdorf in his accompaniment matched with equally lofty sensitivity. An audience of 11,117 abjectly but noisily voiced their complete surrender to such majesty.

Yesterday afternoon gray skies and weather predictions undoubtedly affected attendance, but still 7,508 filled the great Shed and much of the adjacent lawns without any of the cloudy threats materializing.

Leinsdorf's concert was enlivened by two untoward incidents. The tail-gut on Bela Wurtzler's bass viol snapped during the Prokofieff, releasing all the strings and the bridge with the gurgle of a man going down for the third time. In the audience, a late-comer was not happy to be prevented from taking his seat during the playing and remonstrated so loudly that a trooper was called to ask him to comply with the regulations imposed on the ushers.

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AUG 2 1965

112

Music: Familiar Program At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX —A familiar program was played with refreshing vitality by the Boston Symphony Orchestra, ~~conducted by Charles~~ Munch, yesterday afternoon at Tanglewood.

Attendance was 7,508, making a total of 43,733 for the Berkshire Music Festival's fifth week.

Piano soloist was Nicole Henriot-Schweitzer in Cesar Franck's Symphonic Variations, and Ravel's Concerto in G major. She is the wife of Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer.

Orchestral works were Mendelssohn's Symphony No. 5 in D major, Opus 107 ("Reformation"), and Ravel's choreographic poem, "La Valse."

Technical Competence

Mme. Henriot-Schweitzer is a pianist of technical competence that doesn't attain high brilliance. Her interpretive concepts are sound and formalized. Her tone is pure, even lustrous — but unfortunately does not always penetrate orchestral fabric. This was particularly damaging in the slow movement of the Ravel Concerto.

The favorable aspects of this equipment contributed to a musicianly account of the Franck Variations. The work itself forbids excesses. Rather, it is an intimate, amiable conversation between soloist and orchestra.

Franck's close-knit text, abundant modulations, and smooth soundscapes were pleasantly exploited. But the work, as a whole, lacked zest, primarily because of keyboard frailty.

The Ravel Concerto was more satisfying. The work's special ingredients were attuned to the soloist's temperament and equipment. Munch and the orchestra gave Mme. Henriot-Schweitzer full jurisdiction over the concerto's limelights. Ravel's effervescence, satiny harmonies, and energetic rhythms were not only exposed but, at times, reached a stage of brilliance. The exception was the slow movement which sounded somewhat anemic.

More Sensitive

More vibrant performances of the Ravel are frequently heard. Yesterday's was more sensitive than most, less pretentious, and ingratiating by virtue of its authenticity.

Munch directed a compelling performance of Mendelssohn's "Reformation." The two expectedly stirring features were securely encased in the work's structure, tastefully dramatized for their own effects — the Dresden Amen" contained in the introduction, and Martin Luther's hymn, "A Mighty Fortress" that runs through the finale.

The symphony's nature is to wander at times, and then become overly agitated. Orchestral performance had depth, lyricism, some grandiosity, and much polish. Other notable features were the brisk airiness of the scherzo, and glowing string tone in the slow movement.

Conducting was methodical, clear in objective, and astute in evaluating the symphony's properties.

Tonal Splendor

Ravel's "La Valse" was brilliant to a point that bristled with anticipation and fulfillment. It represents the hazy birth of a waltz, its development into temporary coherence and disintegration from it sown propelling force.

The orchestra was at its best. The playing had tonal splendor, tremendous technical drive, and irresistible rhythm.

The sixth weekend of the festival begins Friday night. The Boston Symphony will be conducted by Jean Martinon, conductor of the Chicago Symphony. The program: "Der Freischutz" Overture by Weber, Schumann's First Symphony, Revel's "The Grave of Couperin;" and Debussy's "La Mer," or "The Sea."

Isaac Stern Saturday Soloist

LENOX — One of the most exciting and satisfying concerts of the Berkshire Music Festival was given Saturday night at Tanglewood.

It is difficult to tell which had the greater impact on the audience of 11,117 — the Boston Symphony's performance or Prokofieff's Symphony No. 6 in E minor, Opus 111, as conducted by Erich Leinsdorf, or Issac Stern's playing of Beethoven's Violin Concerto in D major, Opus 61. The program was the Introduction to Tchaikovsky's Opera, "The Queen of Spades," Opus 68. It was by no means nondescript, but certainly pallid by comparison with the Prokofieff and Beethoven.

Sparkling Rehearsal

Except for a series of conferences between Stern and Leinsdorf at the end of the violin concerto, Saturday morning's rehearsal would have passed the highest concert or recording standards.

It was the weekly open rehearsal, proceeds of which go to the Boston Symphony Pension Fund. It was attended by 4,855.

Stern disposed of the Tchaikovsky Concerto's difficult opening sequences with disarming ease, with completely relaxed bow, and arm, and agile fingers on strings.

In the ensuing repartees, and thereafter, Leinsdorf restrained orchestral volume to guarantee equal dialogue between solo violin and ensemble.

Stern's technique was immaculate. Trils were real alternations and not vague flutters. Through this technical expertness, Stern injected emotional intensity, voiced with tonal warmth.

Leinsdorf gave Stern a superb accompaniment, allowing the soloist the luxury of playing with utmost gentleness, without fear of becoming engulfed by the orchestra.

Cadenzas Poised

Cadenzas of the first and third movements were poised, but brilliant exhibitions.

Introductions to the slow movements were romantic poetry. Spotlessly-toned phrases in horns and woodwinds serenaded the solo instruments.

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Journal
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AUG 5 1965

Friday Evening
By J.G.B.

The return of Charles Munch to the podium at Tanglewood after an absence of two years was a triumphant occasion and one for rejoicing, the coolness of the evening notwithstanding. His program—a Vivaldi *Concerto Grosso* and three modern works—was not one to appeal to every taste, but it did serve to display at their very best all his strong points as a conductor: the solid, flexible beat, the superb control of changes in dynamics and tempo, the sense of the total structure of his favorite works. The orchestra responded as if it had never played under a different conductor; indeed, such was the excitement generated by the final number, Roussel's *Suite No. 2* from *Bacchus et Ariane,* that the musicians applauded a most as fervently as the audience.

The Vivaldi *Concerto Grosso in D minor, Op. 3, No. 11,* was played to perfection, but the high point of the program for this listener was the Sibelius *Symphony No. 7,* completed in 1924. Sibelius described it as celebrating "joy of life and vitality with *appassionato* passages. In three movements—the last an 'Hellenic rondo.' " As played it comprises one movement, but the richness it contains is truly classical in nature. This performance was at once the most leisurely and the most dramatic and exciting I have ever heard.

After the intermission Dr. Munch put the orchestra through its paces in Honegger's witty and brilliant *Symphony No. 4* and concluded with the Roussel, which he introduced in 1936. The only word that applies here is "virtuoso."

Saturday Evening
By G.G.V.

Isaac Stern, perhaps the best fiddler in the business at this writing, had his innings at Tanglewood's Music Shed last Saturday evening. His vehicle was the Beethoven *D Major Violin Concerto, No. 61, in D Major,* the master's only effort in this medium.

The evening very definitely culminated in the Cadenza that ends the first movement of the *Concerto.* If any of the seven or eight or so thousand people in attendance dropped the proverbial pin, we didn't hear it. What we *did* hear was intonation too pure to be believed, so pure that it must have carried through the hushed crowd to the farthest pine bow.

Great as he is, and he *is* great, Mr. Stern could not save the last two movements of the *Concerto* from being anti-climactic. This is not to say that Erich Leinsdorf and his worthies could be faulted in any way, for orchestra and soloist were in complete and wonderful accord throughout. But, the Cadenza!

Before intermission there were still some empty seats; so, presumably, a few people missed Prokofiev's *Sixth Symphony,* not to mention Tchaikovsky's *Introduction to The Queen of Spades,* which served as an all too brief curtain raiser. Prokofiev's *Sixth* is a soundtracky piece which utilizes effects ranging from the celesta through string figures reminescent of our kitchen sink. As rendered by the huge ensemble, it made us wish that the composer had stopped with his *Fifth.*

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Charles Munch chose Mendelssohn's *Symphony No. 5, in D Minor* to open the program. This is known as the "Reformation" Symphony, presumably because Mendelssohn planned it for a tercentenary celebration of the Augsburg Confession in 1830 that never took place; but aside from two statements of the "Dresden Amen" in the first movement and a sort of theme and variations on "Ein' feste Burg" in the last, there is nothing particularly Protestant about the music at all. On the contrary, nothing could be less Lutheran than one of the variations, which is positively jocose. But it is idle to attempt to read a program into this symphony. It is good, characteristic Mendelssohn, and Dr. Munch conducted with vigor.

Nicole Henriot - Schweitzer appeared twice, playing the Franck *Symphonic Variations* and the Ravel *Concerto for Piano and Orchestra.* The Franck was less than a complete success, lacking the ultimate degree of airiness and grace which the music demands, but no one could fault either soloist or orchestra in the Ravel. The echoes of jazz in th first movement, the contemplative Adagio, the breakneck *Rondo Finale — all* were played with verve and zest and professional polish. Dr. Munch closed with *La Valse,* which was, as always in his hands, breathtaking.

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AUG 4 1965

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For his second appearance at Tanglewood as guest conductor since 1962, when he completed 13 years as Music Director of the Boston Symphony Orchestra, Charles Munch returned on the fifth weekend of the Berkshire Festival, Friday evening and Sunday afternoon, to a warmly welcoming audience and a delighted, respectfully cheering group of musicians, who refused to join in the bows, but actively augmented the applause.

Friday evening's program opened with Vivaldi's Concerto Grosso for Strings, its three movements sonorous and full, Dr. Munch directing with minimum gestures. Sibelius' 7th Symphony, heavily orchestrated, fell weightily upon the senses, despite its grandeur and Munch's delineation, sharply defined. But Honegger's Fourth Symphony, in which the composer uses Swiss folk tunes and entitled "Deliciae Basiliensis" out of affectionate regard for Switzerland, was lightsome and welcome in its extreme contrast.

Roussel's vivid and imaginative second suite from his ballet "Bacchus and Ariadne" closed the program, with Munch giving full play to its emotional stimulus.

Saturday evening for 11,117 music lovers, Erich Leinsdorf, we were told, conducted a splendid concert, beginning with Tschaikovsky's Introduction to "The Queen of Spades," Prokofiev's 6th Symphony; with Isaac Stern at his best in Beethoven's Concerto in D major, Op. 61, the orchestra supporting him as never before.

Sunday's program, for all the 7508 Munch devotees, was as relaxed and thoroughly enjoyable as only this soul-stirring leader could make it. Mendelssohn's "Reformation" Symphony in D major opened the concert, in which the composer utilizes the "Dresden Amen" during the first movement, supposedly inspired by "the reformer's joy in combat, their firmness of belief and trust in God." Stirring, meandering, bold and lengthy, Dr. Munch marched his musicians in steady and inexorable progress through the whole of the work. Typically Mendelssohn is the second movement, the third appealing through its repetitive descending theme, the fourth using Martin Luther's religious war cry, "Ein feste Burg ist unser Gott," also employed by Bach, in a quite different form, flute introducing it, low winds augmenting with an organ effect, a full development with the brass bringing it to a compelling climax and drums ending all with a deep roll.

For soloist, Dr. Munch had the pleasure of conducting through familiar empathy, his niece Mme. Nicole Henriot-Schweitzer, in Franck's "Variations Symphonique" for Piano and Orchestra, and Ravel's Concerto. The gruff theme of the orchestra contrasted with the gently expressive melody of the piano in the former work were beautifully exposed. Mme. Henrio-Schweitzer secure in the technical demands, both mediums blending in perfect accord.

One was taken with the pianist's personality, shy but not nervous, almost naive in accepting the plaudits of the audience, quick to enter and just as swift to leave, after the necessary formalities were undergone. There is no hesitation in her playing, fingers moving definitely and accurately over the keys, in arpeggios, leaps, chordal runs, or simple melodic passages, a smile welling up at some particularly bouncy, gay tune, as in the Ravel's jazzy first movement; and the flitting third. Uncommonly beautiful and breathtaking was the second, Adagio assai, in three-four time, the English horn outstanding and with the final pianistic trill, every performer held motionless.

Munch couldn't have chosen a better vehicle, unless perhaps Berlioz, to close the program, than Ravel's La Valse (choreographic poem), composed in the idiom of Strauss, but transcending his gentle sweeping lilt in a slow birth of the waltz, starting with a deep growl in the basses, slowly developing, its fullness revealed culminating in the gayest brightest finale a full orchestra at Ravel's inspirational artistry could achieve. Dr. Munch himself building his directional gestures until both hands held the baton at times. His warm trust in his one-time organization, whether the beat was always correct or indication exact, continues to fire both musicians and loyal followers. It was a joy to have him back and no one let him forget it.

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AUG 4 1965

Berkshire Festival Presents Interesting Study In Contrasts

By ESTHER WATSTEIN

The last weekend of July at the Berkshire Festival in Tanglewood was an interesting study in contrasts. Friday evening and Sunday afternoon Charles Munch was guest conductor and put the Boston Symphony through its paces with vitality and verve. Saturday night, Erich Leinsdorf was conducting with Isaac Stern as guest soloist in a rather pedantic display of musicianship.

Mr. Munch, now retired three years as conductor of the Boston, staged a welcome return to the podium. Firday's concert opening with Vivaldi's Concerto Grosso in D Minor progressed through Sibelius' Symphony No. 7 to Honegger's Symphony No. 4 and ended with Roussel's "Bacchus and Ariane" Suite No. 2. This was an extremely well-organized display of excellent programming, leading the listener on a tour of the development of the language of modern music from the stately, neatly resolved fugues and counter - points of the Vivaldi to the embryonically modern symphony of Sibelius.

This is a mature work, demanding much both for the performer and for the listener. Though the concept is modern it is still bound by the romanticism of the 1900s and somehow does not quite "come off" in either sphere. The Honegger, on the other hand, is a symphony completely familiar with the jazz idiom and tempo. It is easier and achieves a harmonious blend with melody. It is a lovely thing and was beautifully performed. The "Bacchus and Ariane" Suite was a vivacious bit of dessert to end an almost perfect concert, both in programming and performance.

Saturday, Mr. Leinsdorf opened with the little known Tchaikovsky introduction to the "Queen of Spades," an opera composed in 1890. It is a slight, unimpressive piece, sufficient to allow late - comers the chance to locate their seats. The Prokofiev 6th Symphony followed. This is a rather contrived work. While dramatic and flashy, its effects are labored. It does not flow and its romantic overtones never quite break through. It can in no way be compared to that masterpiece, the 5th or Classical Symphony and Mr. Leinsdorf did little to improve its flavor.

Beethoven's Violin Concerto in D Major is one of the loveliest and most familiar concertos written for the violin, and with Isaac Stern playing it should have soared with all the brilliance inherent in the work. Unfortunately, it did not. It did not sing with clarity and depth. The pace was slow, the orchestra very academic and dull in its performance. The cadenza was lovely but it was not enough to salvage the total effect.

One wonders, by the audience response, if people can distinguish between the appeal of hearing that with which they are totally familiar and the particular performance of that same thing. It was distressing to hear such a beautiful thing so poorly presented.

Sunday afternoon, Mr. Munch had himself a very fine time. He started with Mendelsohn's Symphony No. 5, the "Reformation Symphony" and turned this lovely thing into a joyous and exultant experience. Mr. Munch emphasizes the tonal quality and emotion of the music at hand and it is interesting to hear what the orchestra does under his baton, compared to the rather strident, sterile handling of Mr. Leinsdorf.

Pianist Nicole Henriot-Schweitzer, incidentally a niece of Mr. Munch, performed the Frank "Variations symphoniques" nicely and with taste. Both she and the orchestra had a real "go" with Ravel's "Concerto for Piano and Orchestra." This is a gay, jazzy piece, full of humor and piano acrobatics. Mrs. Schweitzer is a truly fine pianist with lyrical agility, clarity and precision. She plays with strength and assurity. The concerto is a delight and Mrs. Schweitzer brings to it just the proper amount of Gallic know-how and wit.

The program and the weekend concluded with Ravel's "La Valse" and Mr. Munch really let loose on this one. It was a brilliant, tremendous performance with no holds barred. All the proper undercurrents were there, and all the lush overtones. It was schmaltzy and emotional and altogether great. It was a smashing finale to a fine afternoon.

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By ESTHER WATSTEIN 047

The last weekend of July at the Berkshire Festival in Tanglewood was an interesting study in contrasts. Friday evening and Sunday afternoon Charles Munch was guest conductor and put the Boston Symphony through its paces with vitality and verve. Saturday night, Erich Leinsdorf was conducting with Isaac Stern as guest soloist in a rather pedantic display of musicianship.

Mr. Munch, now retired three years as conductor of the Boston, staged a welcome return to the podium. Firday's concert opening with Vivaldi's Concerto Grosso in D Minor progressed through Sibelius' Symphony No. 7 to Honegger's Symphony No. 4 and ended with Roussel's "Bacchus and Ariane" Suite No. 2. This was an extremely well-organized display of excellent programming, leading the listener on a tour of the development of the language of modern music from the stately, neatly resolved fugues and counter - points of the Vivaldi to the embryonically modern symphony of Sibelius.

This is a mature work, demanding much both for the performer and for the listener. Though the concept is modern it is still bound by the romanticism of the 1900s and somehow does not quite "come off" in either sphere. The Honegger, on the other hand, is a symphony completely familiar with the jazz idiom and tempo. It is easier and achieves a harmonious blend with melody. It is a lovely thing and was beautifully performed. The "Bacchus and Ariane" Suite was a vivacious bit of dessert to end an almost perfect concert, both in programming and performance.

Saturday, Mr. Leinsdorf opened with the little known Tchaikovsky introduction to the "Queen of Spades," an opera composed in 1890. It is a slight, unimpressive piece, sufficient to allow late - comers the chance to locate their seats. The Prokofiev 6th Symphony followed. This is a rather contrived work. While dramatic and flashy, its effects are labored. It does not flow and its romantic overtones never quite break through. It can in no way be compared to that masterpiece, the 5th or Classical Symphony and Mr. Leinsdorf did little to improve its flavor.

Beethoven's Violin Concerto in D Major is one of the loveliest and most familiar concertos written for the violin, and with Isaac Stern playing it should have soared with all the brilliance inherent in the work. Unfortunately, it did not. It did not sing with clarity and depth. The pace was slow, the orchestra very academic and dull in its performance. The cadenza was lovely but it was not enough to salvage the total effect.

One wonders, by the audience response, if people can distinguish between the appeal of hearing that with which they are totally familiar and the particular performance of that same thing. It was distressing to hear such a beautiful thing so poorly presented.

Sunday afternoon, Mr. Munch had himself a very fine time. He started with Mendelsohn's Symphony No. 5, the "Reformation Symphony" and turned this lovely thing into a joyous and exultant experience. Mr. Munch emphasizes the tonal quality and emotion of the music at hand and it is interesting to hear what the orchestra does under his baton, compared to the rather strident, sterile handling of Mr. Leinsdorf.

Pianist Nicole Henriot-Schweitzer, incidentally a niece of Mr. Munch, performed the Frank "Variations symphoniques" nicely and with taste. Both she and the orchestra had a real "go" with Ravel's "Concerto for Piano and Orchestra." This is a gay, jazzy piece, full of humor and piano acrobatics. Mrs. Schweitzer is a truly fine pianist with lyrical agility, clarity and precision. She plays with strength and assurity. The concerto is a delight and Mrs. Schweitzer brings to it just the proper amount of Gallic know-how and wit.

The program and the weekend concluded with Ravel's "La Valse" and Mr. Munch really let loose on this one. It was a brilliant, tremendous performance with no holds barred. All the proper undercurrents were there, and all the lush overtones. It was schmaltzy and emotional and altogether great. It was a smashing finale to a fine afternoon.

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AUG

The Sound of Music

Souffles A La Munch; Stern Run Wild

By Peter M. Knapp

LENOX—The return of Charles Munch for two concerts at Tanglewood was the happy talk of the town here this weekend.

The gallant French conductor, who retired as music director of the Boston Symphony three years ago, always has been regarded with affection by the musicians and patrons of the BSO. The reappearance of the white-maned maestro was an occasion for nostalgia and happy music-making.

Munch has trimmed some poundage since his winter guest stint on the Symphony Hall podium. For Sunday's concert in the Tanglewood shed, witnessed by 7,508, his erstwhile BSO colleagues recalled the Munch style with ardent [illegible]

More Of The Same

As for the program, it was a collection of familiar Munch staples, guaranteed to please: Mendelssohn's Symphony No. 5 in D minor, the "Reformation"; Franck's "Symphonic Variations" for Piano and Orchestra; Ravel's Piano Concerto in G and "La Valse." Nicole Henriot-Schweitzer was the piano soloist in the Franck and the Ravel concertos.

Munch's way with exotic aural effects were manifest in both Ravel scores. After a baker's dozen years under his baton, the Bostonians know just what he wants, and produce it for him with a minimum of dramatics.

Thus, the conductor's often-erratic baton maneuvers seem largely irrelevant to the notes being translated into sound, and Munch often becomes the master toy-maker who winds up his creations and lets them run, finishing off the project with selected cues and accentings. The sound of the orchestra changes, too, with Munch around — a somewhat warmer, more diffused sonority than the crisp, sharp tones Erich Leinsdorf favors.

Mrs. Henriot-Schweitzer, a slim blonde, elegantly gowned, is an extremely sensitive pianist. She obviously places musical values before crowd-pleasing pyrotechnics, although her technique is stunningly secure. Neither the complex arpeggiation of the Franck nor the rapid, staccato, syncopated chords of the Ravel presented problems, and for a woman she generates considerable power.

Her most intense work, though, is achieved in pastel shadings of moody lyricism, and Munch helped by keeping the second movement of the Ravel and the reflective episodes of the Franck in a poetic mood. They worked well together, which is no surprise since Mrs. Henriot-Schweitzer is related by marriage to the conductor, as well as to Dr. Albert Schweitzer.

The Franck did proceed at an inordinately slow tempo, and at times its languid movement bordered on the sluggish. And in the Ravel, there were moments in which gaps appeared in the cloud-bank of sound, along with an occasional uncomfortable transition in the shifting rhythms.

The Mendelssohn evoked fine music-making, and Munch let out the stops for "La Valse" — one of his favorite show-stoppers.

Saturday night's program listed the Beethoven D major Violin Concerto. What was actually played, though, was a version extemporaneously rearranged by soloist Isaac Stern — a display piece for violin with incidental obligato by the Boston Symphony.

If the audience of 11,117 noticed this exercise of non-collaboration, they paid no attention, for the final chord set off a long ovation. But the bravos couldn't drown out the fact that virtuoso Stern and conductor Erich Leinsdorf mix like oil and water.

Virtuoso's Victory

Last Saturday, they tussled over the Sibelius concerto. This time there was no contest — Stern merely planted himself out front and fiddled his way through the concerto in his own beautifully unrhythmic manner. His scrumptious tone seemed to have induced a state of self-hypnotism, for he was loath to release any cadence note.

The opening allegro movement thus dropped into a dreary succession of shapeless solo phases in which the beat nearly disappeared. In the slow movement, it did. The violinist took virtually every phase ad libitum, squeezing the last drop of gooey sound out of the solo line.

Only Leinsdorf's skill kept the orchestra close to the solo part. And although the conductor used a wide, sweeping beat to mark time, he had to speed up, slow or take hitches in his strokes as Stern apparently is either unwilling or unable to keep a steady beat, and much of his playing, otherwise skilled as it may be, is completely unrhythmic.

Before intermission, the orchestra launched into two works by Russian composers, warming up on the humanely-brief introduction of Tschaikovsky's "The Queen of Spades," before encountering Prokofiev's Symphony No. 6 in E flat minor.

The symphony is a disturbingly tragic outpouring of Prokofiev's inner self, written after the composer's return to Russia and his subsequent denunciation by the party's czars of proletarian taste. Prokofiev's Sixth shrieks with anguish, dissonant outbursts punctuating achingly poignant passages that seem to throb with the loneliness of the steppes.

Anguish In E Flat Minor

There are Prokofiev's customary quirky melodies and his canny sense of colorful orchestral effects. But underlying this patina of a composer's language is a frightening mood of dejection that makes the first movement seem a dirge, the second a lyrical cry against the emptiness of time and space, and the third a crushing of the spirit by totaliarianism.

The finale, for example, opens in a style reminiscent of the "Classical Symphony" — a gay rondo pulsing with Prokofiev's wry wit. But it soon disintegrates into grotesque harmonies, threatens to fragment altogether and then erupts in two massive dissonances that sear the soul. Prokofiev's intent is clear here — he reinforces it with a reprise of the first movement elegy before the symphony's life is stamped out by the heavy rhythms of military jackboots.

Leinsdorf's performance shows that he understands. The orchestra has played perhaps with more precision and tautness but overall the effect was powerful and unsettling. The BSO's percussionists seemed especially excellent.

VIOLIN VIRTUOSO ISAAC STERN
. . . play it my way; chapter 2

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AUG 2 1965

Charles Munch Gets Ovation At Tanglewood

Conductor's Niece Is Soloist at Concert Attended by 7508

By R. C. HAMMERICH

LENOX—Charles Munch, for his second guest appearance with the Boston Symphony Orchestra this summer season, brought one of his specialties into the shed at Tanglewood Sunday afternoon to receive an enthusiastic reception from 7508 listeners.

Stageful of Dancers

It was Ravel's choreographic poem on Old Vienna, "La Valse," a festive, colorful, brilliantly orchestrated recreation of Straussian waltz strains in elegant French style.

The piece was written to accompany a stageful of dancers at first obscured by swirling haze and gradually revealed to be seen in a giant, imperial ballroom.

It is admittedly a flashy work, uses all of a giant orchestra, builds to an earthshaking finish and, in Munch's sympathetic hands, usually draws an ovation. Sunday's audience was not disappointed.

"Variations Symphoniques"

Earlier, Munch led the orchestra to accompany his niece, Nicole Henriot-Schweitzer, who was soloist for Franck's "variations symphoniques" for piano and orchestra and Ravel's concerto for piano and orchestra.

Mrs. Henriot-Schweitzer qualifies as Munch's niece by way of two marriages—his and hers. Munch's sister married Albert Schweitzer. Mrs. Henriot-Schweitzer married Albert Schweitzer's nephew.

Sunday afternoon her cool way with the piano was more successful with Ravel's glittering concerto than it was with Franck's lush set of variations.

Chromatic Romanticism

The Franck piece was written in 1885 and is a luxurious example of the full-bodied chromatic romanticism of the period. Mrs. Henriot - Schweitzer played this hot piece with Gallic reserve. The music was warm and reassuring, but it didn't catch fire. Even the perky passage in the middle didn't jump very high. The notes all were there, but not the spirit.

The Ravel Concerto (1930), which followed, fared better because it is a relatively cool piece. Its appeal is in its brittle brilliance, its shining percussiveness.

Leaping Movement

The soloist's style and the music made a better fit and the result reached a higher level of success. The final movement, especially, was a joy. It is a short, heavy leaping movement and it came out brightly—easily (to these ears) the best of Mrs. Henriot-Schweitzer's efforts.

The program opened with Mendelssohn's "Reformation" Symphony, Op. 107, the symphony whose fourth movement is a full orchestration of the chorale, "A Mighty Fortress Is Our God."

The performance was impressive. Munch appeared to be going out of his way to make sure that strength and substance (not among the composer's most common traits) were emphasized at every opportunity.

Audience Loves It

All accents were hit firmly and the final movement was filled with hymnal-grandeur. The audience loved it.

The 7508 customers who strolled through the gates Sunday brought the festival's seasonal attendance to 143,941, not counting the series of concerts being presented by the performing members of the Berkshire Music Center.

The record year at Tanglewood was 1963. According to the Union's informal tabulation, this season's attendance at the end of the fifth week is leading that of 1963 by 6271.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 5 1965

Sunday At Tanglewood

By PHYLLIS SPOECK

047

The concert on Sunday afternoon, with Charles Munch conducting, and his niece, Mme. Henriot Schweitzer as featured piano solist — was not one to draw race notices.

Charles Munch is at his best in works of French origin, and Ravel's "La Valse" was a good indication. This work is a choreographic poem with sweeping themes of Strauss influence, and crashing climaxes. The audience reaction was no more subtle than this "Grand Valse". They loved every minute of it.

The remainder of the program was a slightly different story.

Mendelssohn's Symphony No. 5 in D minor had some beautiful harmonic and melodic sections, but the tempo dragged as a whole, and there were several rough edges.

Mme. Heneriot1Schweeitzer, a petit blond, charmed the audience with her presence, but her performance of the Franck "Variations Symphoniques" for Piano and Orchestra, left something to be desired.

In Ravel's Concerto for iPano and Orchestra, which develops several different moods, Mme. Henriot-Schweitzer gained a vitality previously lacking. The more virtuoso portions were brilliantly executed, and the adagio assai movement was sensitive and dreamy. However, that certain spark that transfers an artist's interpretation to the audience, was missing.

"Gala" seems a most inadequate term to describe the twenty fifth anniversary program at Tanglewood on Wednesday, August 11.

The events cover the time expanse from 4 to 10 o'clock, and the cast reads like "Who's Who" in the concert world.

Beginning at 4 o'clock there will be performances by each department of the Berkshire Music Center — followed by a Supper Concert of choral music on the lawn.

At 8:00 o'clock, the 25th Anniversary Concert will be presented.

"An Outdoor Overture" by Aaron Copland, '40, with the Boston Symphony, under the direction of Eleazar de Carvalho, '46, will be the grand opening.

Mr. Copland, the conductors and singers, are all past or present members or faculty of the Berkshire Music Center.

Next on the schedule is a concert version of the final act of Bizet's Carmen. The cast includes: "Carmen", Rosalind Elias, '51; "Don Jose", George Shirley, '60; "Escamillo", William Ledbetter, '65; "Mercedes", Bonnie Godfrey, '65; and "Frascita", Judith Keller, '65; the Boston Symphony Orchestra and Tanglewood Institute Chorus, conducted by Leonard Bernstein, '40.

Charles Munch, famous portrait by Karsh.

Dvorak's Symphony No. 9 in E minor "From the New World", will be the concluding work — performed by the combined Boston Symphony Orchestra, and Berkshire Music Center Orchestra — conducted by Erich Leinsdorf.

Tickets are available now, but in view of this "Gala Evening At Tanglewood", will soon be at a premium.

However you arrive — by car, plane, scooter or skate board, this is a "not to be missed" occasion.

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Transcript (e)
NORTH ADAMS, Mass.
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AUG 2 1965

At Tanglewood

Yesterday Charles Munch, Next Week Jean Martinon

FRANK N. PATTERSON

The Tanglewood season that has thus far bolstered attendance by exhibiting soloists in 13 out of its 15 concerts, will from this point on to the final concert on Aug. 22 pull all stops to guarantee a balanced ledger. Six of the remaining nine concerts will boast such names as Cliburn and Serkin while five will feature a fine line of famous conductors.

Charles Munch

It started last week when Seiji Ozawa strode to the podium This week it was Charles Munch. Next week it will be Jean Martinon of the Chicago Symphony. Then Aaron Copland, Eleazar de Carvalho, Leopold Stokowski and for a Gala Evening, August 11th, Leonard Bernstein will conduct the final act of Bizet's Carmen.

Well, it becomes a little difficult to avoid comparisons and certainly dishonest to deny that a difference exists. One marvels at Mr. Leinsdorf's enormous skill as he guides each instrument — nay, each tone through its birth and death with his will. And in contrast one is transported when Charles Munch stirs the spirits of musicians into such orgies of sound that both become captured and prodded into a binge of sparkling spontaneity.

Though Mr. Ozawa may promote a less striking performance, any ticket to his concerts would seem a discreet investment in consistently assured and handsome returns. And unless time has made much change in Maestro Stokowski's manners, he will play the players with his long fingers as though each group were a manual to some magnificent orchestral organ. On the other hand, Leonard Bernstein will likely play both musician and audience, but will also likely create from gross distortions of composition sounds of marvelous shape and color. Eleazar de Carvalho, like Ozawa, will rather than answer unasked questions perform any work from Haydn to Stravinsky with reliable and sympathetic dispatch.

Similarly one might prognosticate Copland and Martinon, but still there will be surprises. If, for instance, one felt that Mr. Munch had not displayed his characteristic spontaneity this Friday, he did find that Munch could still pull off a sparkling Vivaldi Concerto Grosso and a most sensitive reading of Honegger's 4th Symphony "Deliciae Basilienses" with esculating emotions. Perhaps the orchestra was unsure it should cross the Leinsdorf line of austerity in one flirting provocation.

Long Cheers

At any rate, by Sunday with Mendelssohn's "Reformation" Symphony plus Franck's Symphonic Variations for piano and orchestra and two works by Ravel, there were few who were not provoked into long cheers and shouts of appreciation for the typical performance Munch has generally created. Nicole Henriot-Schweitzer (wife to a nephew of both Munch and Albert Schweitzer) is, though sensitive, certainly not a powerful pianist. Hence, neither Franck's Variations nor Ravel's Concerto were truly adequate concerto performances. However, Ravel's choreographic poem "La Valse" which closed Sunday's program was an example of conductor Charles Munch at his very best.

In truth the Festival is half over, but indeed a new freshness of enjoyment seems to have just begun.

4th WEEK. AUGUST 2nd – 8th

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BROOKLYN, N.Y.
KINGS COURIER
W. 15,200

AUG 7 1965 Burrelle's

BROOKLYN [illegible]

7 1965 Burrelle's

1 0 1965 Burrelle's

RUDOLF SERKIN, pianist, will be guest soloist with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting Sunday, August 8th. Mr. Serkin will perform Beethoven's Piano Concerto No. 4 in G and Beethoven's Choral Fantasia for Piano. Also on the program will be Bartok's Concerto for Orchestra. The concert will take place in the Music Shed, Tanglewood, Lenox, Massachusetts.

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SYRACUSE HERALD AMERICAN

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KINGSTON FREEMAN
Thursday, July 29, 1965

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N.Y. JOURNAL AMERICAN
Monday, August 9, 1965

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NEWSPAPER CLIPPINGS
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ALBANY TIMES UNION
Sunday, August 1, 1965

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

AUG 2 1965 Burrelle's

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

AUG 7 1965 Burrelle's

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 3 1965 Burrelle's

NEW YORK
Journal American
D. 538,057 SUN. 800,306

AUG 9 1965 Burrelle's

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

AUG 1 1965 Burrelle's

ATHENS, N. Y.
HERALD
W. 300

AUG 5 1965 Burrelle's

KINGSTON, N. Y.
FREEMAN
D. 18,000

JUL 29 1965 Burrelle's

Herald American
SYRACUSE, N. Y.
SUN. 206,391

AUG 1 1965 Burrelle's

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

AUG 1 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Circ. 6,840

JUL 29 1965

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

[illegible] 31 1965

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Times (e)
HARTFORD, Conn.
Circ. 133,310

AUG 3 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

AUG 5 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
BURLINGTON, Mass.
Weekly Circ. 4,480

JUL 29 1965

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 1 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JUL 29 1965

New England Newsclip Agency, Inc.
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Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

AUG 5 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4,190

[illegible] 29 1965

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 3 1965

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 5 1965

New England Newsclip Agency, Inc.
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Journal
WINDSOR LOCKS, Conn.
Weekly Circ. 2,950

AUG 5 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Townsman
ANDOVER, Mass.
Weekly Circ. 1,964

JUL 29 1965

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 30 1965

Programs at Tanglewood

Conductor Jean Martinon, who made his American debut with the Boston Symphony in 1957, will lead the orchestra in two concerts at Tanglewood this week-end. Martinon will conduct the Berkshire Festival on Friday evening and on Saturday evening when one of his own compositions will be included in the program. Erich Leinsdorf, music director of the Boston Symphony, will conduct the concert next Sunday afternoon.

This afternoon's progam will be the final appearance this season of Charles Munch, former Boston Symphony music director. Mendelssohn's Symphony No. 5, "Reformation," will open the concert and be followed by two works for piano. In Franck's Variations for Piano and Orchestra and the Ravel Concerto in G, the soloist will be Nicole Henriot-Schweitzer. Ravel's "La Valse" completes the program.

Martinon's program for the Friday concert will be made up of Weber's Overture to "Der Freischutz," Schumann's Symphony No. 1, Ravel's "Tombeau de Couperin" and Debussy's "La Mer."

Saturday morning at 10 the Boston Symphony will present its regular open rehearsal in the Music Shed. That evening Martinon will conduct Stravinsky's "Jeu de Cartes," Berlioz's Symphonie Fantastique, and his own "Overture to a Greek Tragedy."

Next Sunday afternoon Leinsdorf will have Rudolf Serkin as his guest soloist. Serkin will perform Beethoven's Piano Concerto No. 4 in G, and Beethoven's Choral Fantasia for Piano with the Boston Symphony Orchestra and the Festival Chorus, continuing the series that will present all of Beethoven's compositions for solo instruments and orchestra during the 1965 Berkshire Festival season. The program will also include Bartok's Concerto for Orchestra.

Claude Frank and Lilian Kallir, who in private life are Mr. and Mrs. Frank, will present a program on Tuesday evening that will include selections from Brahm's Liebeslieder, Opus 52 and 56. Vocalists for these works will be drawn from the performance department of the Berkshire Music Center. Frank and Miss Kallir first met at the Berkshire Music Center in 1952 when they were both students there.

The Berkshire Music Center will give three concerts this week. On Wednesday evening members of the performance department of the center will present a concert of chamber music, and on Thursday evening the Berkshire Music Center Orchestra, comprised of all the instrumentalists in the center's performance department, will take part in a program under the direction of Erich Leinsdorf. Next Sunday morning the third concert in the center's "Music of the Baroque" series will be given under the direction of Igor Kipnis.

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JUL 29 1965

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GREENVILLE LOCAL
Wednesday, August 4, 1965

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CLIPPINGS
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CAIRO HERALD
Thursday, August 5, 1965

AT TANGLEWOOD AUG. 8th

Rudolf Serkin

Music Festival In Its Sixth Week

Jean Martinon, who made his American debut with the Boston Symphony Orchestra in 1957, will conduct the Boston Symphony in two concerts at Tanglewood this weekend. Mr. Martinon will conduct the concerts on Friday evening, August 6, 8:00 p. m. and on Saturday evening, August 7, 8:00 p. m. when one of his own compositions will be included in the program. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the concert on Sunday afternoon, August 8, 2:30 p. m.

Saturday morning at 10:00 the Boston Symphony will present its regular Open Rehearsal in the Music Shed. That evening Mr. Martinon will conduct Stravinsky's "Jeu de Cartes", Berlioz's Symphonie Fantastique, and one of Mr. Martinon's own compositions, "Overture to a Greek Tragedy".

On Sunday afternoon Erich Leinsdorf will have Rudolf Serkin as his guest soloist. Mr. Serkin will perform Beethoven's Piano Concerto No. 4 in G, and Beethoven's Choral Fantasia for Piano with the Boston Symphony Orchestra and the Festival Chorus, continuing the series that will present all of Beethoven's compositions for solo instruments and orchestra during the 1965 Berkshire Festival season. The program will also include Bartok's Concerto for Orchestra.

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SYRACUSE HERALD AMERICAN
Sunday, August 8, 1965

Top conductors at Tanglewood

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will share the concerts at Tanglewood at Lenox, Mass. with Eleazar de Carvalho and Leopold Stokowski during the seventh week of the Berkshire Festival. De Carvalho, music director of the St. Louis Symphony, will conduct on Friday 8 p.m., and on Saturday at 8 p.m. Erich Leinsdorf will have Van Cliburn as his piano soloist. The Sunday 2:30 p.m. concert will be conducted by Leopold Stokowski, founder and music director of the American Symphony Orchestra.

De Carvalho's program for Friday's festival concert will include Haydn's Symphony No. 99 in E Flat, Stravinsky's "Le Sacre du Printemps" and Lutoslawski's "Jeux Venitiens."

Open Rehearsal

Saturday at 10 a.m. the regular open rehearsal of the Boston Symphony Orchestra will be given in the Music Shed. That evening Leinsdorf will have Van Cliburn as piano soloist. Cliburn will play Beethoven's Piano Concerto No. 5 in E Flat. The orchestra will also perform Strauss' "Don Juan" and Copland's "Music for a Great City." This is the first time that the "Music for a Great City" will be performed at the Berkshire Festival and it will be conducted by the composer.

Next Sunday afternoon at 2:30 Leopold Stokowski will conduct Schubert's Symphony No. 8 in B Minor "Unfinishe ," Shostakovitch's Symphony No. 5 and Bach's Passacaglia and Fugue in C Minor. The Orchestra will perform Stokowski's own transcription of the Bach.

Second Concert

The Boston Symphony Chamber Players, composed of the first players of the Boston Symphony Orchestra, will give their second concert at Tanglewood on Tuesday evening at 8. The program will include Beethoven's Serenade in D, Mozart's Wind Quintet for Piano and Winds, Carter's Woodwind Quintet and Brahm's Piano Quartet in C Minor. Claude Frank will appear as pianist with the Chamber Players.

Leonard Bernstein, Eleazer de Carvalho, and Erich Leinsdorf will conduct the Boston Symphony Orchestra in concert at Tanglewood on Wednesday. The evening concert, to be hel in the Music Shed at 8 will be the climax of a concert day which will begin at 4 p.m. in celebration of the 25th Anniversary of the Berkshire Music Center.

'Outdoor Overture'

De Carvalho will begin the Boston Symphony Orchestra concert in the Music Shed with Aaron Coplan 's "Outdoor Overture." The middle portion of the program will consist of Act IV of Bizet's opera "Carmen" with Leonard Bernstein conducting. The principal singers are two former students at the Music Center who are presently members of the Metropolitan Opera Company. Rosalind Elias will sing the role of "Carmen" and George Shirley will be "Don Jose." Leinsdorf will then conduct the combined Boston Symphony and Berkshire Music Center Orchestras in a performance of Dvorak's Symphony No. 9, "From the New World," to conclude the concert.

Next Sunday evening at 8:00 the second Festival of Contemporary American Music will open under the sponsorship of the Berkshire Music Center and the Fromm Music Foundation. The Festival will run from August 15 through August 19 and consist of four concerts at which eight works will be given their premieres. Aaron Copland an Gunther Schuller will be among the participants in several Composers' Forms that will take place during this "festival within a festival."

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Box 2078, Boston 6 • RIchmond 2-4200

Enquirer
LITCHFIELD, Conn.
Weekly Circ. 1,699

AUG 5 1965

Rudolf Serkin Will Be Guest Soloist At Tanglewood Concert on Sunday

On Sunday, August 8, 2:30 p.m. Erich Leinsdorf will have Rudolf Serkin as his guest soloist. Mr. Serkin will perform Beethoven's Piano Concerto No. 4 in G, and Beethoven's Choral Fantasia for Piano with the Boston Symphony Orchestra and the Festival Chorus, continuing the series that will present all of Beethoven's compositions for solo instruments and orchestra during the 1965 Berkshire Festival season. The program will also include Bartok's Concerto for Orchestra.

Jean Martinon, who made his American debut with the Boston Symphony Orchestra in 1957, will conduct the Boston Symphony in two concerts at Tanglewood (Lenox, Mass.) this weekend. Mr. Martinon will conduct the concerts on Friday evening (August 6, 8 p.m.) and on Saturday evening (August 7, 8 p.m.) when one of his own compositions will be included in the program. Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the concert on Sunday afternoon)August 8, 2:30 p.m.).

The Berkshire Festival will present four concerts at Tanglewood this week, in addition to three presentations by the Berkshire Music Center. On Tuesday evening (August 3, 8 p.m.) Claude Frank and Lilian Kallir will present a duo - piano recital as the fifth concert in the Berkshire Festival Chamber Music Series. On Wednesday evening (August 4, 8) the Berkshire Music Center will give a concert of chamber music and on Thursday evening (August 5, 8 p.m.) the Berkshire Music Center Orchestra will perform under the who also serves as Director of the Berkshire Music Center. The third concert in the Berkshire Music Center's "Music of the Baroque" series will be on Sunday morning (August 8, 10:30 a.m.).

Mr. Martinon's program for the Friday (August 6) Festival concert will include Weber's Overture to "Der Freischutz", Schumann's Symphony No. 1, Ravel's "Tombeau de Couperin" and Debussy's "La Mer".

Saturday morning (August 7) at 10 the Boston Symphony will present its regular Open Rehearsal in the Music Shed. That evening Mr. Martinon will conduct Stravinsky's "Jeu de Cartes", Berlioz's Symphonie Fantastique, and one of Mr. Martinon's own compositions, "Overture to a Greek Tragedy".

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

AUG 8 1965

MUSIC

MASSACHUSETTS

LENOX (Berkshire Music Festival, Tanglewood) Today, 2:30 p.m., Boston Symphony conducted by Erich Leinsdorf in program of Beethoven and Bartok; Tuesday, 8 p.m., Boston Symphony Chamber Players in program of Beethoven, Mozart, Carter and Brahms; Wednesday, 8 p.m., Gala Evening for the benefit of the Berkshire Music Center; Thursday, 8 p.m., Chamber Music concert (Friends Event); Friday, 8 p.m., Boston Symphony conducted by Eleazar de Carvalho in program of Haydn, Lutoslawski and Stravinsky; Saturday, 10 a.m., Boston Symphony open rehearsal; 8 p.m., Boston Symphony conducted by Leinsdorf in program of works of Strauss, Copland and Beethoven.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
JUL 31 1965

By Whitestone

Teamwork

Erich Leinsdorf, conductor of the Boston Symphony, and Rudolf Serkin, pianist, will collaborate in two works by Beethoven at Tanglewood on Aug. 8—the Concerto No. 4 and the Choral Fantasia for Piano.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 12 1965

JEAN MARTINON

TANGLEWOOD

By PHYLLIS SPOECK

An admirable attempt at Teutonic interpretation was made Friday evening at Tanglewood, when Jean Martinon conducted the Boston Symphony Orchestra in Weber's "Der Freischuetz" Overture, and Schumann's Symphony No. 1 in B flat major, Op. 38. Mr. Martinon was a prisoner of war in Germany in the early part of World War II, and gained a deeper insight into Germanic music styles than is usual with a French background.

There was a bit too much emphasis in mood and tempo changes, giving an over-all effect lacking in continuity.

The Schumann Symphony Larghetto movement flowed in depth, though it was still a bit disconnected. Mr. Martinon seemed to find difficulty in getting together with the orchestra until the third movement Scherzo. [illegible] and the orchestra seemed to relax, and the program continued in a more confident and colorful tone.

"Le Tombeau de Couperin" by Ravel was originally composed as a piano suite, and later, four movements were scored for orchestra.

In this work, Mr. Martinon's conducting began to sparkle, and his relaxed, vibrant motions indicated that he was fully enjoying the entire procedure. The resultant sounds were at times gay, lilting, and electrifying.

Debussy's "La Mer" needed no written description for interpretation. The three symphonic sketches, "From Dawn to Noon on the Sea", "The Play of the Waves", and "Dialogue of the Wind and the Sea" enlivened memories of wind and sea sounds to the degree that the smell of salt air was almost evident.

Mr. Martinon became the Music Director of the Chicago Symphony Orchestra in 1963. Born in Lyon, France, he first studied violin, then chose composition and conducting.

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NewEngland Newsclip Agency, Inc.
Box 2028, Boston 6 • Richmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

8 1965

Vorld's Finest Music

Photos by Paul Connell

In the dramatic setting of the Music Shed at Tanglewood, below, the Boston Symphony Orchestra is guest-conducted by France's Charles Munch, former music director of the famed players. At right, the widow of Boston's beloved Serge Koussevitzky greets friends at the music center her husband made the most famous in the world.

Above, born the Princess Anna de Beauharnais, and married to musician Joseph de Pasquale, for many years a member of Boston Symphony Orchestra, is houseguest of her cousin, Mrs. Koussevitzky. Tanglewood picnickers, top, admire the view that entranced Nathaniel Hawthorne when he wrote "Tanglewood Tales."

By Marjorie W. Sherman

When Boston banker William Aspinwall Tappan started buying up old farms in Lenox and neighboring Stockbridge in 1848 to complete his beautiful 210-acre estate, Tanglewood, in the heart of the Berkshire Hills, he little realized that thousands upon thousands of persons from every corner of the earth were to walk his wide lawns, admire his superb lake and mountain view—and listen to some of the world's finest music under the great trees he loved.

William Tappan's daughters, Mary Aspinwall Tappan, and Ellen, who married Richard Dixey, stayed on to live at Tanglewood, and carry on their father's hospitable traditions. Here Nathaniel Hawthorne, a close family friend, had his own little red cottage where he wrote "The Wonder Book," "Tanglewood Tales" and assembled the material for "The House of Seven Gables." The replica of his cottage, built on the original site, is now part of the Berkshire Music Center presented to the Boston Symphony by the National Federation of Music Clubs.

Sherman Continued on page A-38

Plan 2d Tanglewood Festival

★ SHERMAN

Continued from page A-33

In the Winter of 1936, Mary Aspinwall Tappan and her niece, Mrs. Gorham Brooks generously presented Tanglewood to the Boston Symphony Orchestra. This action followed a series of music festivals organized by Gertrude Robinson Smith in the Summers of 1934-35. In the Summer of 1936 the Boston Symphony had drawn an attendance of 15,000 for three concerts at Margaret Emerson's estate in Stockbridge.

Thus one of Serge Koussevitzky's fondest dreams was realized, and the renowned, far-seeing conductor established the first two-week festival, playing six concerts. The tent used for the audience was far too small to house the many who came, and hundreds of persons stood in a downpour of rain to hear the all-Wagner program. Even the orchestra was soaked by the storm and compelled to halt the concert several times.

The Festival Committee asked for subscriptions for a permanent auditorium and though the shed was effectively designed by Eliel Saarinen, the banner honors for the remarkable acoustics went to Prof. Richard D. Fay of the Massachusetts Institute of Technology, who devised the sound baffles and curved reflectors that bring the most fragile musing of Mozart or the thunder of Richard Strauss' "Zarathustra," clear and undistorted to every corner of the great shed and on to hundreds listening on the lawns outside.

And it was to Boston's beloved Serge Koussevitzky that young musicians owe hundreds of dreams-come-true. For he established at Tanglewood the only school of its kind in existence, where under the tutelage of top ranking musicians—Carvalho, Copland, Ross, Munch, Bernstein and many more—brilliant music students are taught the vital fine points that distinguish the amateur from the professional musician.

Careers are made at the Berkshire Music Center where the talented pupils from half a hundred countries as well as from all across America, spend the idyllic Summer days in this beautiful setting studying with the great composers and their awarded commissions time.

Carrying on Dr. Koussevitzky's visionary planning, which he lived long enough to see come into full spate, present director of the Boston Symphony, Erich Leinsdorf, has added to the 1965 eight-week, 24 concert Berkshire program a second Festival of Contemporary American Music, presenting five composers conductors and musicians of our Aug. 15-19. This past week, record audiences of more than 12,000 streamed through the gates of this beautiful place to share a precious legacy in the culture of today.

It is a heritage worth keeping.

Rife with nostalgic memories and musicdom's Great Names will be the Aug. 11 Gala celebrating the 25th anniversary of the Berkshire Music Center.

Mrs. Koussevitzky heads the committee for the occasion. Many members of her committee have been devoted patrons of the Center since its first year, among them Mrs. Louis Speyer, Mrs. Roger Voisin, Mrs. Bruce Crane, Mme. Anna de Leuchtenberg and Mrs. Joseph Silverstein.

Conductors for the 8 o'clock Music Shed performance, which will follow a 4 o'clock Music Center program, will be Eleazar De Carvalho, Leonard Bernstein and Erich Leinsdorf.

The Outdoor Overture of composer Aaron Copland, chairman of the faculty, and founding member of the Center, will open the program.

Mr. Bernstein, a 1940 alumnus of the Music Center and present director of the New York Philharmonic, will have among the soloists for the "Carmen" Act IV he will conduct, singers Rosalind Elias and George Shirley, both former students at the Center.

Mr. Leinsdorf will conclude the Gala with a performance of Dvorak's Symphony No. 9 ("From the New World"), presented by the combined Boston Symphony and Berkshire Music Center Orchestras.

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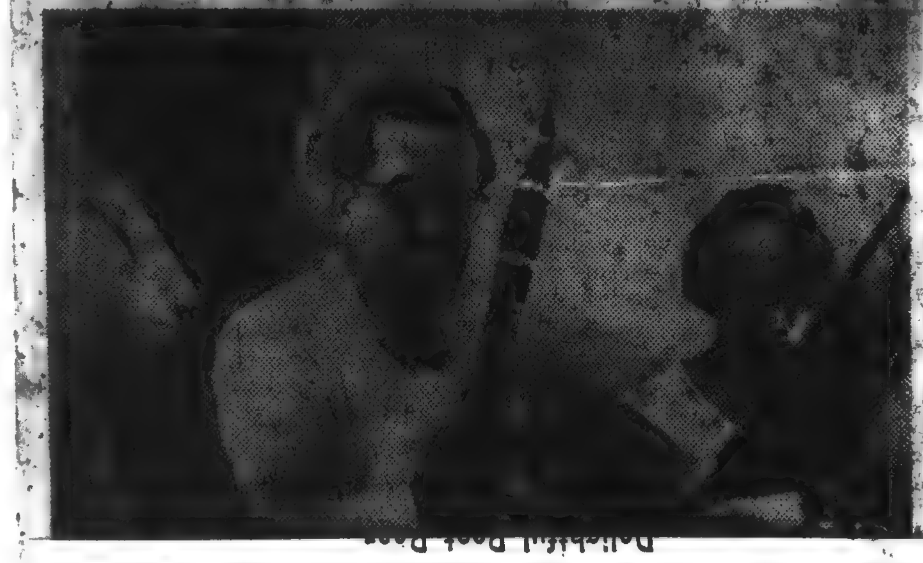
Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 5 1965



The Herald's Mus
Salute to Tanglew

By SIDNEY EDELBERG

047

We covered Tanglewood with camera.

It was a typical Sunday afternoon's concert. The faces were those of music-lovers from all over the world, young and old, at ease with the world and each other . . . a common dedication to this the best possible of worlds where beautiful sounds bind people together with their own harmonies and those of nature.

The Berkshire Music Center established 25 years ago at Tanglewood, is the nearest approach to the fabled Shangri-la to be found anywhere in our troubled world.

Though not strictly of our own Pioneer Valley, it lies only a crescendo's echo away from the Housatonic, off the Massachusetts Turnpike at Lenox, less than an hour away.

There on a green table-top of ineffable beauty framed by trees and overlooking a lake it stands as the complete fulfillment of the ambition of the great Serge Koussevitzky to provide a center where young musicians could continue their professional training and add to their artistic experience under the g
cians and teachers.

It was directed by Dr. Kous
and now by Erich Leinsdorf.

The Berkshire Music Center c
come from all quarters of the w
musical experience, stimulating

Center provides a meeting ground for young musicians and men of great experience in the fields of ensemble performance, conducting, and composition. Guided by a staff of leading musicians including more than twenty principals and solo players of the Boston Symphony Orchestra, young artists learn there to practice their profession under professional conditions, and learn to perform through performance.

In the Tanglewood Study Group the curriculum also provides an opportunity for the teacher, the less advanced student, the amateur, or the simple music lover to participate in making music.

Continued on Page 20

. . . TO TANGLEWOOD

Continued from Page 1

All the resources of the Boston Symphony Orchestra at Tanglewood are at the service of the Berkshire Music Center. In the Main House are the administrative offices, fifteen studios for practice and chamber music, and the extensive libraries. The Berkshire Music Center Orchestra, like the Boston Symphony Orchestra, holds most of its rehearsals and presents its concerts in the 6000-seat Music Shed. The 1200-seat Theatre-Concert Hall houses the Tanglewood Choir and the Opera Department. Lectures, seminars, conducting classes, chorus rehearsals, composers' forums, and chamber music concerts take place in the 500-seat Chamber Music Hall.

For other large groups of performers, there are the Barns and the Rehearsal Stage; for smaller meetings, ten small studio buildings. Of special interest is the Hawthorne Cottage, a replica of the house in which Nathaniel Hawthorne lived, constructed on the original foundation in 1948 through the interest of the National Federation of Music Clubs and Mrs. Guy Patterson Gannett.

Seventy pianos and two electronic organs for the use of the Berkshire Music Center are generously provided each summer by the Baldwin Piano Company. They are available for individual practice without charge and may be reserved by participants. The Aeolian-Skinner organ in the Shed was a gift of the Carnegie Foundation in 1940.

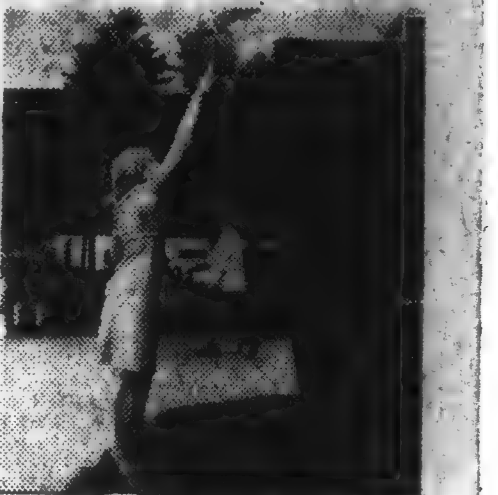
Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, is Director of the Berkshire Music Center and Aaron Copland is Chairman of the Faculty. The administrative staff of the Boston Symphony Orchestra is responsible for the operation of the Berkshire Music Center.

The average Music Center enrollment is approximately 350.

The Center has the following divisions: Orchestra, Chamber Music, Conducting, Choral Singing, Composition, and the Tanglewood Study Group.

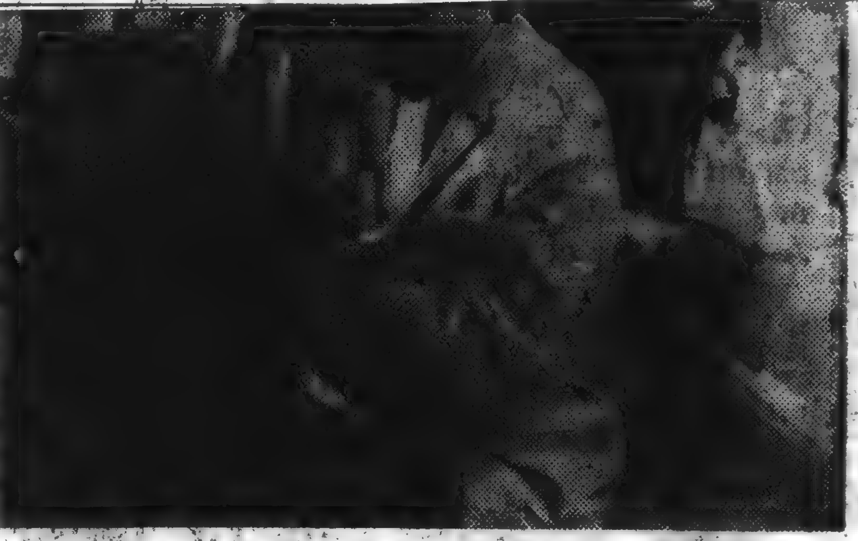
Longhairs!

Refugee from Rock 'n' Roll



High trash can

All the way from Utah!



Impromptu solo at Field House

Sherman Wall, king of the (first) bassoon.

See
Phyllis
Spoeck's
Review On
Page 20

William Kroll, head of Kroll Quartet.

© McDONALD'S CORPORATION, 1964
McDonald's Amazing Menu
Filet O' Fish Sandwich 24c
100% Pure Beef Hamburgers
Tempting Cheeseburgers
Old-Fashioned Shakes
Crisp Golden French Fries
Thirst-Quenching Coke

Tanglewood, parkers, top, admire the view that entranced Nathaniel Hawthorne when he wrote "Tanglewood Tales."

Center presented to the Boston Symphony by the National Federation of Music Clubs.

Sherman Continued on page A-38

Munch, Bernstein and many more—brilliant music students are taught the vital fine points that distinguish the amateur from the professional musician.

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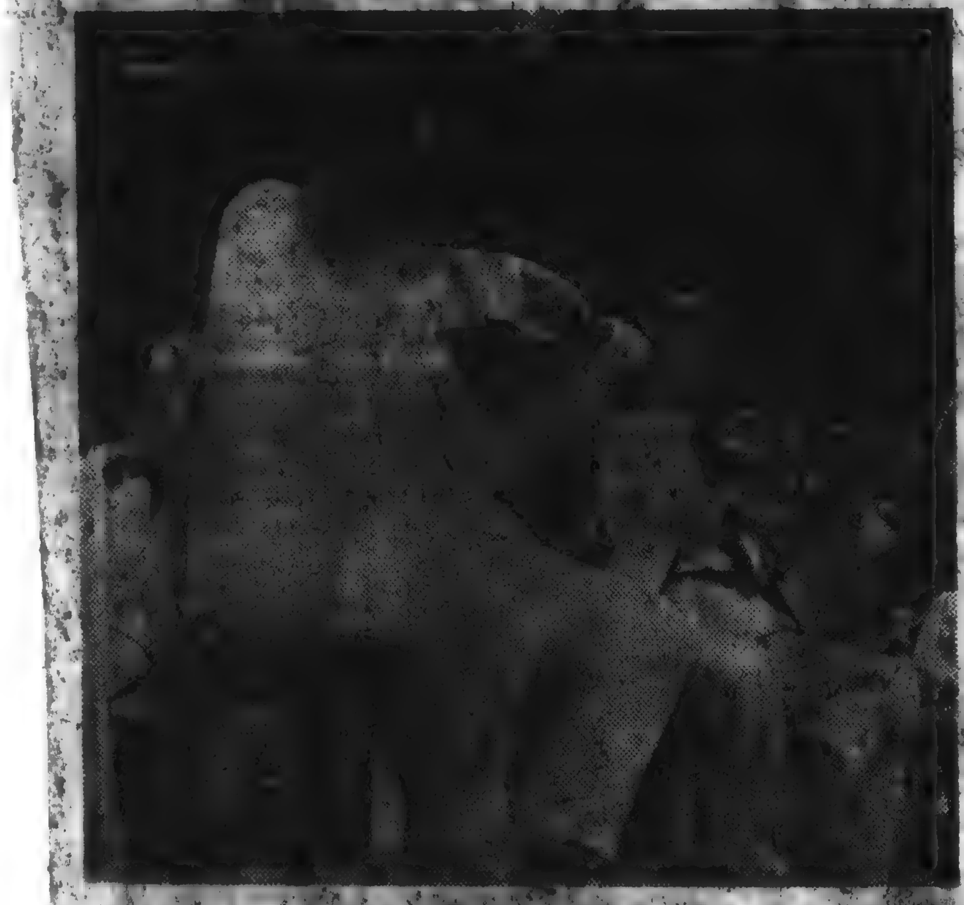

Gino Cioffi gives licorice-stick lesson.

Charles Munch conducts for soloist niece, Nicole Henriot-Schweitzer who is also niece of Dr. Albert Schweitzer.

The Herald's Musical Salute to Tanglewood

By SIDNEY EDELBERG

047

We covered Tanglewood with camera.

It was a typical Sunday afternoon's concert. The faces were those of music-lovers from all over the world, young and old, at ease with the world and each other . . . a common dedication to this the best possible of worlds where beautiful sounds bind people together with their own harmonies and those of nature.

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It was directed by Dr. Koussevitzky, Charles Munch and now by Erich Leinsdorf.

The Berkshire Music Center offers to participants who come from all quarters of the world a summer of unique musical experience, stimulating and practical. The Music Center provides a meeting ground for young musicians and men of great experience in the fields of ensemble performance, conducting, and composition. Guided by a staff of leading musicians including more than twenty principals and solo players of the Boston Symphony Orchestra, young artists learn there to practice their profession under professional conditions, and learn to perform through performance.

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Continued on Page 20

Sherman Wall, king of the (first) bassoon.

See
Phyllis
Spoeck's
Review On
Page 20

Impromptu solo at Field House.

William Kroll, head of Kroll Quartet.

Refugee from Rock 'n' Roll

High trash can

All the way from Utah!

120

ME

. Springfield

ranch, near school, extra lot, 2 fireplaces, 2 baths, playroom, 2 car garage & extras. Small down payment. 506.

SALE: Leaving city. Beautiful family house 5-5-3. Oil heat, storm drs., garage—$10,500. room cottage — oil heat — driveway — $3,500. Selling places together. RE 9-6837.

BEST BUY of the WEEK

5½ room Ranch with full ent. built-ins. $400 down r month covers all. MES T. SHEEHAN CO. rty Management Brokers terans Administration. RE 4-8209.

DPW Aids Homeless

Nobody knows better than the Department of Public Works the heartaches that sometimes follow the taking of homes for highway purposes. It is the inevitable consequence of the exercise of the right of eminent domain. And it happens every time.

Not too many years ago, the creation of the Quabbin Reservoir in Central Massachusetts wiped four entire townships from the face of the Commonwealth — Enfield, Dana, Greenwich, and Prescott. Yet, in the light of today's critical drought and the grave water shortage, who now is willing to say that to disrupt the few for the greater good of all was not in the public interest?

Still, the heartaches are real and the DPW's way to

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THE KNICKERBOCKER

Weekend

ALBANY, N. Y., SATURDAY, AUGUST 7, 1965

TWELVE PAGES

COMPLETE PULLOUT GUIDE TO TELEVISION WEEK AND WEEKEND

'...world like a trout pond...'

PAGE 2

Peter O'Toole in 'Lord Jim'
PAGE 9

'...mad at the sales tax...'

PAGE 12

THE COVER:
Tanglewood Finale
PAGE 3

Uprooting a TV Landmark ... PAGE

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The Knickerbocker News
ALBANY, N. Y.
D. 55,163

7 1965

The Aisle Seat

Full 'Lohengrin' at Tanglewood

By R. E. KRIEGER

Krieger

The concert season at Tanglewood, is heading into its final two weeks with some rather extraordinary events scheduled.

Topping the list will be the complete concert version of Richard Wagner's "Lohengrin" to be performed on the closing weekend . . . Aug. 21, 22 and 23.

The performance will preserve the entire score and will restore a considerable cut in Lohengrin's so-called "narrative" in Act III which Wagner made for the early productions. The cut was restored at Bayreuth in 1936 and 1937, but has not been used in this country before.

This unusual Tanglewood performance under the direction of Erich Leinsdorf will mark the first time that the Berkshire Festival has devoted an entire weekend of concerts to a single work.

Soloists with Leinsdorf and the Boston Symphony Orchestra will be Sandor Konya as Lohengrin, Lucine Amara as Elsa von Brabant; William Dooley, Freidrich von Telramund; Rita Gorr, Ostrud; Jerome Hines, King Henry, and Calvin Marsh as the King's herald.

All are members of the Metropolitan Opera Company.

★ ★ ★

ON WEDNESDAY Tanglewod will be holding a gala celebrating the 25th anniversary of the Berkshire Music Center starting at 8 p.m. with a concert conducted by Leonard Bernstein Erich Leinsdorf and Eleazar De Carvalho, music director of the St. Louis Symphony and a longterm member of the Berkshire Music Center faculty.

Mr. Carvalho will open the evening program in the Shed with Aaron Coplan's "Outdoor Overture."

Act IV from Bizet's "Carmen" will be the center performance of the concert and will include the Orchestra, the Tanglewood Chorus and soloists under the direction of Mr. Bernstein.

Mr. Leinsdorf will close the gala series of concerts by conducting the combined Boston Symphony and Berkshire Music Center orchestras in a performance of Dvorak's Symphony "From the New World."

★ ★ ★

NEXT WEEKEND Van Cliburn will appear as piano soloist on Saturday evening in Bethoven's Piano Concerto No. 5 in E Flat.

The performance under the direction of M. Leinsdorf will complete the series of Beethoven concerts.

The orchestra will also perfrom Strauss' "Don Juan" and Copland's "Music for a Great City."

The latter will be heard for the first time at the fetival and it will be conducted by the composer.

A titan moves into Tanglewood on Sunday, Aug. 15 at 2:30 when Leopold Stokowski will conduct Schubert's Symphony No. 8 in B Minor ("Unfinished"), Shostakovitch's Symphony No. 5 and Bach's Passacaglia and Fugue in C Minor.

The Bach performance will be Mr. Stokowski's own transcription.

That is also the evening the second Festival of Contemporary American Music opens and it will run through the 19th.

Works to be played are by five composers who were awarded commissions by the Berkshire Center, the Fromm Music Foundation and the Samuel Wechsler Commission.

★ ★ ★

TOMORROW afternoon Rudolf Serkin will perform Beethoven's Piano Concerto No. 4 ink G and Beethoven's Choral Fantasia for piano and chorus. The concert under the direction of Mr. Leinsdorf will also include Bartok's Concerto for Orchestra.

Of more than passing note is the second concert by the Boston Symphony Chamber Players Tuesday at 8.

Claude Frank, who opened the Tanglewood season with an extraordinary performance of Beethoven's First, will appear as pianist with the chamber group, composed of first players of the Boston Symphony Orchestra.

The program will consist of Beethoven's Serenade in D, Mozart's Wind Quintet for Piano and Winds, Carter's Woodwind Quintet and Brahms' Piano Quartet in C Minor.

A bit of incidental information: **Immediately upon the closing concert of "Lohengrin Act III" on Aug. 22 the Boston Symphony Orchestra, soloists and chorus will return to Boston's Symphony Hall to begin the recording of "Lohengrin"** pages of script but Robbins **for RCA Victor.**

★ ★ ★

WE KEEP thinking of Arthur Miller's "After the Fall," the extraordinary production by the Williamstown Players which ends tonight, unfortunately.

And primarily we think of Rex Robbins who plays the part of Quentin, the devil-beset hero.

The principal grueling fact is that Robbins never leaves the stage (except for intermision) for a solid three and one-half hours.

The average play runs 50-60 pages of script but Robbins part was triple that for the production.

When "After the Fall" closes tonight, Robbins is off for New York to begin rehearsals on the new Julius Monk show at the Plaza. He has been in two earlier ones.

And Robbins loves TV commercials.

"They keep us alive. We do commercials for money so we can afford to do what we want to do in theater."

Robbins is one of the Smith Brothers of cough drop fame and also is the father in a currently running Tootsie Roll commercial.

And he also is the newspaper reporter on "The Secret Storm," one of the more prominent of the soap operas currently running on TV.

Critic's Choice

A digest of what appears to be the best events of the week:

The Robert Joffrey Ballet Company at Jacob's Pillow, Tuesday through Saturday.

"Oh Dad, Poor Dad . . . etc. etc." at the Williamstown (Mass.) Summer Theater, Tuesday through Saturday.

Gala evening at Tanglewood, Lenox, Mass., with Leonard Bernstein, Eleazar Carvalho and Erich Leinsdorf conducting, at 8 p.m. Wednesday.

The Roy Burns Jazz Quintet at the Southern Vermont Art Center, Manchester, Vt., at 8:30 p.m. Saturday, Aug. 14.

Pete Seeger at the Music Barn in Lenox, Mass., at 3:30 p.m. Saturday.

"La Boheme" at the Lake George Opera Festival in Glens Falls, Monday and Friday.

And "DuBarry Was a Lady" at the Colonie Tent in Latham with Dorothy Lamour Tuesday through Sunday.

ON THE COVER

Tanglewood's dominant figures in the coming days will include Erich Leinsdorf in his stance as conductor of the Boston Symphony Orchestra, Rudolf Serkin (upper left) as piano soloist tomorrow ,and Claude Frank (at the piano) as pianist with the Boston Symphony Chamber Players in their concert Tuesday.

Leopold Stokowski, above, will be guest conductor next Sunday.

Van Cliburn playing Beethoven's Fifth, Aaron Copland conducting his own "Music for a Great City," Leonard Bernstein conducting Act IV of Bizet's "Carmen," and a complete performance of Wagner's "Lohengrin" also are scheduled during the festival's last two weeks.

MUSIC BARN concerts coming up are Dave Brubeck, above, at 8:30 p.m. tomorrow, and Pete Seeger, right, at 3:30 p.m. next Saturday. The season's last two concerts at the Lenox, Mass., site will be Stan Getz next Sunday night, and Theodore Bikel on the afternoon of Saturday, Aug. 21.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Telegram (m)
WORCESTER, Mass.
Circ. 60,044

AUG 9 1965

Worcester Daily Telegram Mon., Aug. 9, 1965

Music: Leinsdorf Returns To Tanglewood Dais

By RAYMOND MORIN
Telegram Music Critic

After more than a week's absence, it was good to have Erich Leinsdorf back on the platform yesterday afternoon, conducting the Boston Symphony in the final concert of the Berkshire Music Festival's sixth week, at Tanglewood.

Taking all tastes into account, it was a "gilt-edged" program. It continued the series that will present all of Beethoven's works for solo instruments with orchestra, during the festival.

The high point was Beethoven's Piano Concerto No. 4 in G major, Opus 58, with Rudolf Serkin as soloist. Serkin was pianist also for Beethoven's Fantasy in C minor, for Piano, Chorus, and Orchestra, Opus 80. Participants were Tanglewood Institute Chorus of 80 mixed voices. Solo voices were Barbara Smith-Conrad and Helene Farris, sopranos; Batyah Godfrey, alto; William du Pree and John Glenn Paton, tenors, and William Ledbetter, baritone.

Bartok Perfromed

Balancing this classic fare was Bartok's Concerto for Orchestra.

Serkin received a tremendous reception from an audience of 10,640. Incidentally, this made a weekend total attendance of 27,999. Serkin hasn't the technique of a Horowitz, poetry of a Rubinstein, or insight of a Gieseking. Furthermore, he has mannerisms that are more than slightly disconcerting to some. In fact, yesterday he outdid himself. When the chorus came to the heroic passages in the Beethoven Fantasy, he couldn't resist singing along with them, seemingly at the top of his lungs.

His keyboard mannerisms range from the comic to the grotesque.

When Serkin plays, none of this seems to matter, much. Yesterday's performance of the Beethoven Fourth was a memorable demonstration of craft and musicianship. The first eight solo measures foretold great things to come.

Leinsdorf and the orchestra followed with a long interlude of full symphonic intensity. Yet, when the piano part resumed, it was as contributing spokesman, with the orchestra sharing the stage.

The Serkin technique is not a machine of robot infallibility. In he played quite a few "clinkers" in octave passages of the Fantasy. But the man is certainly a master of dynamics, performing with clarity, and perfectly proportioned phrasing.

In the Concerto's slow movement, the real story was told. It was a little delayed because a pair of planes chose that precise moment to fly overhead; also an unhappy child added an obbligato that didn't help any.

Nevertheless, it was philosophical dialogue of the purest sort—tender, yet argumentative between protesting strings and soothing keyboard.

Dramatic Gestures

Serkin had less to do of importance in the Beethoven Fantasy. One would not have thought so at the start which he played with dramatic gestures and full sonorities.

Although written two years after the Concerto, the Fantasy falls far short of the Concerto's greatness.

It's a kind of "dessert" piece in which technique takes precedence over inspiration.

Yesterday the Fantasy was heard at its best, and the lion's share of credit goes to the chorus, which sang with zeal. Tone was opulent, phrasing as sharp as steel, and German pronunciation impeccable. It was as if the chorus was determined to lift the audience out of its seats.

Leinsdorf kept all these factors in check, along with every facet that contributed to the work's best interest.

Superb Tones

Beautifully constructed as Bartok's Concerto for Orchestra may be, we have always found it a work to be admired and then dismissed until duty required another listening.

None of which alters in the least the superb tonal performance it was given yesterday. Every section of the orchestra was in its element - instrumental duets, chorale for brasses, and brilliant ensemble effort in the finale.

Wednesday is "Gala" night for the Berkshire Music Center. The combined Boston Symphony and Berkshire Center Orchestra, along with the Tanglewood Chorus will be conducted by Leinsdorf, Leonard Bernstein, and Eleazar de Carvalho.

The Berkshire Festival resumes on Friday. Carvalho will conduct the Boston Symphony in Hayden's Symphony No. 99 in E flat; "Venetian Games" by Lutoslawski, and Stravinsky's "The Rite of Spring."

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

AUG 16 1965

Maestros Share Podium

Four Titans at Tanglewood

By EDGAR S. VANOLINDA

Four titans of the baton, world-famous maestros, Messrs. Eleanor de Carvalho, Leonard Bernstein, Leopold Stokowski and Erich Leinsdorf, occupied the pedium of the music shed at Tanglewood during the penultimate triad of the eight-weeks series of concerts by the Boston Symphony Orchestra. Each lent particular artistic emphasis to his specialized interpretative and administrative gifts. In line with Mr. Leinsdorf's promise to thoroughly "explore" the works of famous composers, never before presented during the Berkshire Festival, the series of weekend concerts was a pot pourri of symphonic fare to appeal to almost every musical taste.

Van Cliburn Superb

For the proper Bostonians there was Haydn Beethoven (with a superb rendition of the Concerto, No. 5 by Van Cliburn, with every seat in the shed sold out two weeks in advance); Bach and Schubert. For the avant-garde set, there was Aaron Copland Richard Strauss, Shostakovitch, Stravinsky and Witold Lutoslawski, the latter a former member of the teaching staff of the Berkshire Music Center.

In my humble opinion, the Boston Symphony Orchestra can do no wrong under its permanent director, or competent guest conductors. But it was the consensus of three veteran music critics, comparing notes after the conclusion of Mr. Lutoslawski's musical wierdo that if each never heard it again, it would be too soon. According to Mr. Burke's erudite annotational notes in the program, the series of four musical panels are played simultaneously. Since there are no bar lines and no rythm signatures, the musical melee begins with the conductor's down beat, and from then on, it's every man and his instrument going his own separate way, regardless of what i transpiring in the other sections of the orchestra.

Maybe For Sanity, But . . .

In the world of jazz, it might get by as a jam session. The quite enthusiastic reception given to the work which Mr. de Carvalho conducted was more a tribute to the conductor's ability to bring a semblance of sanity to the music and the orchestra's genious in negotiating the far out structure of the work . . . Bearing the inoccuous title: "Venitian Games," it succeeded in making Stravinski's "Rite of Spring" which followed, sound "old hat."

However, when the patriarch of symphonic music, Leopold Stokowski, took over the Sunday afternoon concert, with an assist by Bach, Schubert and even Shostakovitch (Symphony, No. 5) the tried and true harmonic scale was restored to its rightful place as a very efficient musical tranquilizer.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 7 1965

Music: Tanglewood Program Varied

Jean Martinon Makes First Appearance

French and German Works Presented

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 6—Jean Martinon, conductor of the Chicago Symphony, who may not have an orchestra at home next season as a result of stalled labor negotiations, borrowed someone else's last night at Tanglewood.

It was Mr. Martinon's first appearance here and the first of two successive nights he will be guest conductor of Boston Symphony. Mr. Martinon made his American debut in Boston with the same orchestra in 1957.

Sunday Erich Leinsdorf, Boston's regular music director, comes back to the podium for the third and final concert of the Berkshire Festival's sixth week.

Mr. Martinon chose a program half French and half German. In the German works, Weber's "Der Freischlitz" overture and Schumann's First Symphony, Mr. Martinon's tempos were deliberate and his accents strong. The result was boldness and breadth, but with some heaviness, too.

Jean Martinon

In the first movement of the Schubert, Mr. Martinon sacrificed warmer and more yielding moods in order to achieve towering orchestral structures. This movement was splendid and dispassionate, but never dry.

In the second movement he molded phrases with special care. Occasionally the balances were off here as well as in the final movement where the brasses were particularly overweight.

This can perhaps be attributed to the conductor's lack of familiarity with the Music Shed at Tanglewood. By the time, he reached his French music—Ravel's "Le Tombeau de Couperin" and Debussy's "La Mer," Mr. Martinon had everything tucked into place.

The Debussy in particular was a triumph of organized sound, a beautiful construction. The orchestra seethed, whispered, rang out with great might, but each sound was spread in front of one with complete clarity. The special magic of this particular work was always present. He completely deserted the dispassion he showed with the Schubert. "La Mer" was a fully involved performance and the orchestra reacted with all its virtuosity.

"Le Tombeau de Couperin" was taken rather briskly, and at times all there was to admire was that same Boston virtuosity. Some of the inner delicacies were lost, but the outer sheen was there to be admired.

It will be especially interesting to hear what Mr. Martinon does tomorrow night, after he has a full concert in the Shed behind him. He will offer works by Stravinsky, Berlioz and himself.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Circ. 2,787
AUG 12 1965

AN AFTERNOON WITH SERKIN

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The Boston Symphony Orchestra under the direction of Erich Leinsdorf, opened the afternoon's concert with Beethoven's Fantasy in C minor for Piano, Chorus and Orchestra. The "Fantasia" has passages that great resemble Beethoven's Ninth and was an obvious development toward that great work. Serkin, who at times gave the impression that he was unaware that Leinsdorf was on the podium, spurred the chorus on to an exciting, almost theatrical peak of vocal virtuosity that brought the audience to its feet.

Before the intermission, Leinsdorf and the orchestra gave a gay and quite interesting rendition of Bela Bartok's Concerto for Orchestra. Although this is not Bartok's best concerto, it is fascinating. The complex and diverse marshaling of the brass and wind instruments with the treatment of single instruments or instrument groups in a soloistic manner held one's interest until the very end.

The highlight of the afternoon's concert, however, was the final offering, Beethoven's Piano Concerto No. 4 in G major. Serkin was obviously refreshed from his sojourn with Pablo Casals in the woods of Vermont, where he participates every year in the Marlboro Festival. He was more relaxed than usual. There were moments of great tenderness and a wonderfully clear illumination of all the poetry and majesty that was Beethoven's. The audience was loathe to see Serkin leave when he had finished and he was brought back again and again to a standing ovation.

Reluctantly, the crowd left. A half hour later as the automobiles struggled futilely to get out of the parking lot, the thunder and lightning that accompanied the deluge that followed seemed merely a dramatic climax to a memorable afternoon.

—E. C.

Tanglewood—A Weekend at Berkshire Festival

On Saturday evening, Aug. 7, **Jean Martinon** was guest conductor of the **Boston Symphony Orchestra** at Tanglewood. The program started with Martinon's own Prelude and Toccata, Opus 50, a brilliantly orchestrated work in the French tradition. The other work before intermission, Stravinsky's "Jeu de Cartes," received a beautiful performance which brought out the work's melodic charm as well as its harmonic ingenuity and striking orchestration. After intermission, conductor and orchestra fused in a performance of Berlioz' Symphonie Fantastique which left the audience in a frenzy. Every detail was given loving attention while the whole built toward the overwhelming climax at the end. It was a memorable evening! The next afternoon, **Erich Leinsdorf**, the orchestra's permanent conductor, was on the podium and pianist **Rudolf Serkin** the soloist in an interesting program of works by Beethoven and Bartok. Beethoven's rarely performed Choral Fantasy, a particular favorite of Mr. Serkin's, was the opening work and was given a rousing performance by pianist, orchestra and the **Tanglewood Institute Chorus.** In Bartok's Concerto for Orchestra, Mr. Leinsdorf's interpretation emphasized tonal coloring rather than rhythmic subtlety; but because of the great resources of the Boston Symphony Orchestra, the results were stunni[illegible] Serkin's performance of the G Major Beethoven Concer[illegible] perhaps meant as a contrast to the dashing bravura p[illegible] he had done earlier in the program in the Choral Fanta[illegible] all his emphasis was on the lyrical and delicate spec[illegible] work. Thus, while he played with consistently [illegible] sure technic, the rendition lacked some of the [illegible] ndeur inherent in the work. One wonders if [illegible] order of the two works might not have been [illegible] ul.—D.G.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

AUG 10 1965

Sharps and Flats

A Matter of Musical Suspense

By LISA TATE

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There is a suspense to every concert, but especially to a concert that includes symphonic masterpieces played by a full orchestra. This special suspense must account for the huge audience that materializes at Tanglewood — there were more than 10,000 in attendance at Sunday afternoon's concert — but there must be other reasons too, such as curiosity about the conductor (or devotion to him), eagerness to hear a certain soloist (or to hear him again), enthusiasm on the part of city folk for mixing music into a summer weekend in the "country" (pretty civilized country down Lenoxway).

Depending on the conductor, the orchestra, and the soloist, if there is one, one's sense of suspense either sags, is sated, or — best of all — is maintained throughout the performance, so that one comes away exhilarated, still caught in the suspense of the music.

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HAPPILY, that happened on Sunday, thanks to Rudolf Serkin's playing of Beethovan's Piano Concerto No. 4 in G Major, with Erich Leinsdorf subtly conducting the orchestral forces ranged around him.

Serkin played with a sureness of feeling that transcended his technical agility on the keyboard, at moments forceful and energetic, at others serene and unhurried but beautifully sustained, and at all times thoroughly immersed in the momentum and shape of the music, even in those passages where he had nothing to play. The melodic line emerged clearly, through a maze of chords, trills, arpeggios, runs, and the rhythmic tensions of the music were evoked not only by his fingers but by his whole being.

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There was less suspense in the performance of Bartok's Concerto for Orchestra, which cleverly exposes each section of the orchestra but need not do so with the obviousness of Sunday's performance. The brass section seemed especially blatant, the winds more sensitive to the demands of the music. But Leinsdorf went through the gyrations of keeping the essential rhythmic tensions going, in conflict and out. (Some have remarked that he must do a pretty good Twist!)

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Morning Globe
BOSTON, Mass.
Circ. 221,211

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Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Circ. 3,787
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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

SEPT 1965

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Box 2078, Boston 02106 • 742-4200

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

AUG 10 1965

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Morning Globe
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M.M.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
AUG 9 1965

At Tanglewood

Boston Symphony Plays Under Baton of Martinon

By FRANK N. PATTERSON

In weather too hot for most persons to contemplate anything more musical than the tinkle of ice in a glass, the lean and rugged Boston Symphony performed programs this weekend that could have dissolved a marine. To make matters even a bit more sticky, two of these trying programs were under the baton of a relative stranger to the orchestra, Jean Martinon.

New Experience

Though Mr. Martinon's U.S. debut was made with the Boston Orchestra in 1957, to Tanglewood audiences he was a brand new experience and to the Symphony still somewhat of a phenomenon. Composers by nature seem not to make outstanding conductors. Perhaps their habit to feel or experience music rather than direct its prescribed course is the crux of the matter. Or perhaps with their imaginations already drunk on the richness of the sound at hand, they are at a loss to note such things as balance difficiencies, orchestral insecurity, unreasonable tempi, unvarying dynamics, etc. Whatever the cause, any orchestra is hard put under such circumstances to produce a memorable performance.

This is not to say that the overall result was the worse for the presence of Mr. Martinon. But rather, that much of the music would perhaps have sounded more of an entity than of parts with a more disciplined approach. The tendency to conduct the shapes of music alone creates more a series of loosely connected events than eventful music. For such reasons one would probably have far better appreciated Martinon's Prelude and Toccata in the hands of a disinterested professional.

Thus did Berlioz's Fantastic Symphony appear a little strained and awkward, and Stravinsky's "Card Game" Ballet in Three Deals a game for fairly low stakes. However, in all fairness Debussy's "La Mer" on Friday produced commendable results as did Weber's Overture to "Der Freischutz." But it was Sunday's concert that stole most attention if not praise.

The Tanglewood Institute Chorus (this year a true product of the Festival), six solo voices, Rudolf Serkin and the Orchestra, conducted by Leinsdorf performed Beethoven's Fantasy in C minor, for Piano, Chorus and Orchestra. The results of this ambitious piece are more noted for attention than praise, but the remaining works of the program, Beethoven's Piano Concerto No. 4 with Rudolf Serkin soloist and Bartok's Concerto for Orchestra earned enough praise for the weekend. The Bartok under Mr. Leinsodrf's close handling appeared to blossom as it had never blossomed before. Mr. Serkin may stamp, hum out of tune and hit scores of wrong notes for the rest of his life without ever injuring his enviable position as a musician's ideal musician.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
AUG 9 1965

Martinon as Composer And BSO Conductor

By GEORGE GELLES

LENOX — The second of Jean Martinon's Tanglewood concerts with the Boston Symphony was heard Saturday night. Martinon's program was all-French, and offered the conductor in his lesser-known role of composer.

Prelude and Toccata, Martinon's Opus 50 opened the program. The dedication of the work to "Charles Munch, mon ami et mon maitre," might have applied to the entire program, for it contained two works long associated with Munch, the Symphonie Fantastique" by Berlioz and Stravinsky's "Jeu de Cartes."

The Stravinsky work received the weakest reading. From a technical point of view, everything was more or less allright, but there were important details that were missed altogether.

The rest just before the final appearance of the opening theme was stretched so that the recapitulation had no rhythmic relation to the previously heard offbeats. At the start of the Valse in the third movement the accented cross rhythms in the brass were completely ignored.

But the most serious offense was a cut of about 60 measures in the First movement. The time saved amounted to maybe two minutes, but the harm done by misshaping the piece and thus misrepresenting it is impossible to figure. The value of the cut is nil and the decision to make it is indicative only of irresponsible conducting.

If Martinon wanted to save time, he should have turned to his own piece, for the work would have benefited greatly by ending at the first of the two tutti cadences before the coda.

In the work, written in 1959, the composer shows a penchant for low sonorities, both at the start and in the prominent bass clarinet and English horn solos. There is also much rapid bass and cello writing that went by largely unheard in what seemed to be an othet-wise competent performance.

The Symyhonie Fantastique went somewhat better. Though there was no accelerando near the beginning of the first movement but rather the juxtaposition of two tempi, and there were no accents two movements later at the start of the oboe-English horn dialogue, making the meter imperceivable, by the time the "Ronde du Sabbat" was reached things were going very well. The final fugue, and especially the interplay between the first and second violins, offered the best playing and conducting of the evening.

On Sunday Erich Leinsdorf conducted in Bartok's "Concerto for Orchestra," Bethoven's Piano Concerto No. 4, and Beethoven's "Choral Fantasy," Opus 80.

Though the orchestra seemed to play with a less brilliant sound for Leinsdorf than it did for Martinon, Leinsdorf's performances were all good solid, if sometimes dull, readings.

The performance of the Choral Fantasy was certainly the best of any of the performances heard this week-end. Rudolf Serkin was the pianist and did admirably, especially in the accompaniment sections where the solo fulte and then the oboes play the melody. The string quartet in their variation was also very fine. The Tanglewood Institute Chorus and soloists from the Berkshire Music Center sang the vocal parts.

With more familiar repertory, things went less well. The Bartok Concerto, though well played, was dull. The strings played both the first and more lyric second theme of the opening movement alike, getting rid of jagged edges and much of the needed profile of the opening theme.

Again, the strings were sloppy in the last movement, playing the sixteenth notes with too little precision, another fault that a serious working rehearsal might have obviated.

The main fault with Serkin's performance of the Beethoven concerto is that he seemed not only to make the loud parts really loud and have them contrast with other sections, but he lacked a varied attack.

When his arpeggiations weren't buried under orchestral writing one heard a sameness about all the playing. In the first movement solo passage following the reappearance of the piano's original rhythm, there was an attempt at making the dotted eighth notes short enough so the newly attacked note was clearly heard, but this was not realized.

Serkin might as well not have made the syncopation when he began the last movement, for the lower strings more or less ignored the same syncopation when they got to them, in spite of Beethoven's dynamic markings and in spite of the orchestra playing the piece with a fairly certain regularity. Or maybe that is the trouble.

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Sunday Telegr
WORCESTER, M
Circ. 104,17
AUG 8 1965

Music:

By RAYMOND MO
Telegram Music C

LENOX — The clear
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Martinon also appe
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Sunday Times
NEW YORK, N. Y.
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Music: Tanglewood Program Varied

Jean Martinon Makes First Appearance

French and German Works Presented

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 6 — Jean Martinon, conductor of the Chicago Symphony, who may not have an orchestra at home next season as a result of stalled labor negotiations, borrowed someone else's Friday night at Tanglewood.

~~It was~~ Mr. Martinon's first appearance here and the first of two successive nights he will be guest conductor of Boston Symphony. Mr. Martinon made his American debut in Boston with the same orchestra in 1957.

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Sunday Erich Leinsdorf, Boston's regular music director, comes back to the podium for the third and final concert of the Berkshire Festival's sixth week.

Mr. Martinon chose a program half French and half German. In the German works, Weber's "Der Freischütz" overture and Schumann's First Symphony, Mr. Martinon's tempos were deliberate and his accents strong. The result was boldness and breadth, but with some heaviness, too.

Jean Martinon

In the first movement of the Schubert, Mr. Martinon sacrificed warmer and more yielding moods in order to achieve towering orchestral structures. This movement was splendid and dispassionate, but never dry.

In the second movement he molded phrases with special care. Occasionally the balances were off here as well as in the final movement where the brasses were particularly overweight.

This can perhaps be attributed to the conductor's lack of familiarity with the Music Shed at Tanglewood. By the time he reached his French music—Ravel's "Le Tombeau de Couperin" and Debussy's "La Mer," Mr. Martinon had everything tucked into place.

•

The Debussy in particular was a triumph of organized sound, a beautiful construction. The orchestra seethed, whispered, rang out with great might, but each sound was spread in front of one with complete clarity. The special magic of this particular work was always present. He completely deserted the dispassion he showed with the Schubert. "La Mer" was a fully involved performance and the orchestra reacted with all its virtuosity.

"Le Tombeau de Couperin" was taken rather briskly, and at times all there was to admire was that same [illegible] virtuosity. Some of the inner delicacies were lost, but the outer sheen was there to be admired.

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Evening Globe
BOSTON, Mass.
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Jean Martinon Conducts Symphony at Tanglewood

LENOX — The Chicago Orchestra's music director, Jean Martinon, was guest conductor of the Boston Symphony at two concerts this week-end at Tanglewood. Bostonians will remember his U.S. debut in March 1957 and will become acquainted again with him this coming season in Symphony Hall.

At Friday evening's Berkshire Festival concert Martinon divided his program between German and French music: Weber's Overture to "Der Freischutz," the First or "Spring" Symphony of Schumann, the Ravel Suite "Le Tombeau de Couperin" and Debussy's "La Mer."

Martinon is a slender, intense-looking man. Like Charles Munch, one of his teachers, he does not conduct all the time, preferring occassionally to let his stick rest, while shaping with his left hand and, sometimes, with body english.

The orchestra got along with him very well. The sound was good, even for a muggy evening, detailed asked for produced with dispatch, and all went right long—except the music.

The problem seems to be with Martinon in knowing what to stress and what not to.

If everything is prominent the music is at a standstill. In the Schumann, for example, he very often burdened the thrust of the melody (the second movement horn tune) with a too-heavy accompaniment (the string figure running beneath). The concluding allegro was jerky in motion rather than true to its overall marking, "graciously."

The Ravel souvenir of the 18th Century composer went well, on the whole. Martinon reduced the cello and bass sections to lighten the texture but then wasn't quite insistant enough in getting across the metrical character of the prelude and three old dances.

In general this was a weedy "la Mer" for the same reasons as in the Schumann, details buffetting one another, until the listener was buried in the vertical organization of the music and seeking a way forward.

M.M.

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Sunday Telegram
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Music: Martinon Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The cleare Jean Martinon's podiu tal- ts was given last night when he conducted the Boston Symphony Orchestra in Berlioz' "Fantastic Symphony," Opus 14A.

This was the second and last appearance of the Chicago Symphony conductor at Tanglewood this summer, in the sixth week of the Berkshire Music Festival.

Martinon also appeared as nductor of his own work — Prelude and Toccata," opus The program was rounded with Stravinsky's "Jeu de artes" ("Card Game," Ballet n Three Deals).

An audience of 6,963 atnded last night's concert. Yesterday morning's open rehear- l audience of 4,043 was just as sponsive. It was the rehearsal erformance that revealed most out Martinon and the "Fanastic."

At Rehearsal

The many stops during rehearsal indicated that the conductor's search was for depth of impression, balances, and polshed phrasing. Most troublesome were quiet, intricate passages that actually sound easiest.

The last two movements, "March to the Gallows" and "Dream of a Witches Sabbath" were almost non - stop. These are the symphony's most impressive paces.

One couldn't have asked for a better podium lucidity — for better or worse. In the first movement, "Reveries, Passions," was pure, syncronized string sound. Martinon was much more demonstrative at rehearsal than i concert performance, even assuming a low, crouching position to get the quiet tone he wanted.

The waltz movement was additionally sparkling with beautilly- played harp sequences Bernard Zighera and Ollivia uetcke. Martinon conducted as a formal waltz, making no atmpt to covert it into a Strausian affair, as frequently happens. Three soloists were invaluable to the third movement, "Scene in the Meadows" — Laurence Thorstenberg, English horn; Hugh Marthemy, oboe; Everett Firth, timpani.

Incidentally, the oboist played from backstage, a fairly rare procedure.

Gallows March

Martinon turned the Gallows March into a bravura rather than a sinister matter. And in the "Witches' Sabbath" he uncovered all manner of lugubrious incidents — cackling voices, grotesque "Day of Judgment" theme in deep brases, tolling bells (slightly off pitch, intentionally), and wild passages payed on strings with the wooden side of bows.

Martinon has a mind of his own in choice of speed, even to a point of drawdling.

Martinon, the composer, commands respect.

His "Prelude and Toccata" is a stunning piece, if meandering. Its contemporary idiom in the most felicitious sense. Its austere start in heavy, grating chords is compelling. Deep - set, ominous melodies lead to bucolic moods. Rhythms are highly active.

The Toccata portion goes like the wind, filled with notes and counter melodies. There are brief interludes of light matter, but the overall impression is great momentum and living drama, unfoledd in an original and exciting orchestral language.

Eric Leinsdorf

Stravinsky's "Card Game" is fly - weight music. It loses much without the visual asociation of ballet. For the most part it is a bore, although individual episodes have brief appeal.

One has to imagine comic association with what would be happening in the dance production. The characters in the ballet are the cards in a game of poker. High point, of the "game" is a combat between spades and hearts, in which the latter win the jackpot, Suffice to say that the orchestra did all it could with what it had. Maartinon managed to extract interims of clam, particularly in "Little Waltz." But the work itself is hardly a "royal flush."

This atternoon, Erich Leinsdorf conducts the Boston Symphony, Tanglewood Chorus and soloists in Bethoven's Fantasy in C minor.

Rudolf Serkin is soloist in Beethoven's Fourth Piano Comcerto. The program is completed with Bartok's Concerto for Orchestra.

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WORCESTER, Mass.
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AUG 7 1965

22 Worcester Daily Telegram Sat., Aug. 7, 1965

Music: Chicago Conductor At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Jean Martinon, conductor of the Chicago Symphony, made his Tanglewood debut last night conducting the Boston Symphony in the opening concert of Berkshire Music Festival's sixth weekend.

He received a cordial reception and response from an audience of 5,328.

Last night and tonight's program, selected and directed by Martinon, suggests an affinity for music of 19th and 20th century French composers. But his treatment last night of Weber's "Der Freischutz" Overture, and Schumann's Symphony No. 1 in B flat major, Opus 38 (Spring) unfolded thinking and taste of broad scope.

Balance of Program

Balance of the program was Ravel's orchestral suite, "Le To beau de Couperin" or "The Grave of Couperin, "and Debussy's La Mer" onThe Sea."

Martinon made his American debut in 1957 conducting the Boston Symphony, in Boston.

He is a distinguished-looking, white-haired gentleman, extremely detailed in his instructions. He enforces his directives with some posing, little extraneous motion, and occasional inconsistency. Illustrative of the last were the specific instructions concerning dynamics that were immediately contradicted with demands for the opposite. These were not score markings, but seemingly capricious changes of mind.

While the Schumann Symphony was far from Teutonic in character, it still gave a resume of Martinon's handling of this crisp and yielding music.

It almost goes without saying that the orchestra gave a technically and tonally fine performance. This even extended to some of the naive, bird-like scoring in the last movement which flutist Doriot Anthony Dwyer played with admirable zeal.

Heroic Ending

Over and above, was the influence exerted by Martinon which was clearly dedicated to revealing the symphony's sunny nature. This was evident from the slow opening calls in brass to the heroic ending.

Weber's (Freischutz) Overture was as potent in message. The opening sequence was unusually slow and the conductor facially reflected an ardent sentiment that just is not there.

Nevertheless, the impression was that of a miniature symphonic poem, with good versus evil as the generating force. The serene start, clashed between elements and triumphs of virtue — these were projected like living drama.

Ravel's memorial wreath to the 18th century French composer, Francois Couperin, was completely different in musical language.

Fragile Sound

Here was fragile sound, subtlety of nuance, and pastel shades Martinon made sharp distinctions between the four movement, a rigadoon, was graceful prelude to stateliness and tuneful formality. The final movement, a rigadon, was reminiscent of the same composer's "Mother Goose" Suite.

Tonight, Martinon conducts the Boston Symphony in his own Prelude and Toccata, Opus 50. The scheduled work, Martinon's "Overture for a Greek Tragedy," cannot be played because of a delay in the arrival of parts.

Rest of the program is Stravinsky's "Card Game," "Ballet in Three Deals," and Berlioz' "Fantastic Symphony."

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SPRINGFIELD, Mass.
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Jean Martinon Guest Conductor At Tanglewood

By R. C. HAMMERICH

LENOX — It may be that Jean Martinon was making a special effort at Tanglewood Friday night to avoid the possibility that he might be accused of conducting everything as if he were a Frenchman.

Decidedly German

He is conductor of the Chicago Symphony Orchestra and was leading the Boston Symphony Orchestra for 5328 listeners as guest.

It's true that he is French, but the performances of Schumann's Symphony No. 1, Op. 38, and the overture to Weber's opera, "Der Freischutz" (1821), were decidedly Germanic.

Ravel's suite, "Le Tombeau de Couperin," and Debussy's "La Mer," which followed intermission, were, on the other hand, delightfully French, as they should be.

Gallic Grace

There were phrases here and there in the Weber and Schumann works that might have been described as filled with Gallic grace, but that appeared to be the intention of Weber and Schumann, not Martinon.

The strong emphasis on solid, almost palpable blocks of sound and on the sharp definition of phrases exaggerated the Germanic qualities of the music — as if Martinon wished to make sure that no one missed the point.

But some of the point of the music was lost anyway because the emphatic phrasing drew attention from the structure and gave the music (the Schumann, especially) an episodic quality that damaged the continuity.

French Music Follows

There was no doubt about the solidity of the orchestra's unity and tonal strength, however.

The French music which followed intermission was an entirely different matter. The whole atmosphere changed.

The chords suddenly became aerated, the tempo quickened, the melodies light-footed and the rhythms frolicking.

Thrusting Chord

Ravel's "Le Tombeau De Couperin" is a four-movement suite of gaiety that was played in wide contrast to the deliberate substance of the preceding Schumann.

The emphasis was all treble — high violins and solo woodwinds; the Weber and Schumann were mostly thrusting chords of full sonority and fanfaring brass.

A string of adjectives may provide a notion of how the Ravel suite sounded: first movement, airy and wispy; second, frothy and fluffy; third, pliant and willowy; fourth, salty and perky.

Vast, Undulating

The Ravel was followed by Debussy's "La Mer," a giant, impressionistic, atmospheric abstraction seemingly as vast and undulating as the source of its sound and title — "The Sea."

Martinon conducted it with the deliberation he gave the German music at the beginning of the program and with the grace and elegance of his French heritage.

He was, all things considered, more convincing with the second, French, half of the program. But we may be grateful that he did not ask the German music to sound French.

Social note: Zoltan Kodaly, Hungary's most famous living composer, heard the concert with his wife as a guest of Mrs. Serge Koussevitzky.

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Sunday Republican
SPRINGFIELD, Mass.
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AUG 8 1965

Conducts Own Work

Jean Martinon, who made his American debut with the Boston Symphony Orchestra in 1957, rehearses the orchestra for the Berkshire Festival concerts at Tanglewood Friday and Saturday, which he conducted. On Saturday evening one of Martinon's own compositions was included in the program. These concerts were his debut at Tanglewood.

Jean Martinon Conducts Symphony at Tanglewood

By R. C. HAMMERICH

LENOX — Jean Martinon, guest conductor, had the brass department working overtime Saturday night in the back rows of the Boston Symphony Orchestra at Tanglewood.

Bone-Shaking

The big cymbals and Boston's specially designed gigantic bass drum also were heard from with bone-shaking frequency.

On the program were pieces by Martinon, the conductor, Stravinsky and Berlioz. . . all pieces that seriously test an orchestra's capacity for glittering brilliance.

Martinon, regular conductor of the Chicago Symphony Orchestra, studied composition with Roussel and conducting with Charles Munch at the Paris Conservatory.

Dedicated to Munch

His piece played Saturday, "Prelude and Toccata," Op. 50, was dedicated to Munch and first performed by Munch in Boston in 1960.

It was a highly chromatic, thick stew full of dissonant woodwind squiggles and raucous brass lumps Saturday night. It used all of the brightest of the orchestra's instruments, sometimes at full volume. Speaking impolitely, it was noisy, politely, it was colorful.

Colorful

The Stravinsky "Jeu de Cartes" also was colorful but it was composed with a light hand, has many fragrant and buoyant breezes running through it and is rife with quirky, spicy accents.

Speaking concisely, it was pleasantly amusing.

The great crowd-pleaser, of course, was Berlioz's great, romantic "Symphonie Fantastique," which gave to the second half of the program one of the most beautiful melodies in the symphonic literature and ended the program with a fine, back-thumping finish.

Inventive

Berlioz was one of music's most inventive orchestrators. It may be said fairly safely that the full-size modern symphony orchestra had to be organized (invented) in order to play the scores Berlioz contrived and that the Martinon and Stravinsky pieces on the program probably wouldn't have been written if Berlioz hadn't forced the creation of the kind of orchestra that could play them.

Martinon conducted Berlioz's popular symphony noticeably more slowly than his teacher, Munch, usually does, but with much the same tendency to give its already bright colors a little more of the shine that comes from impulse and strategic exaggeration.

The performance was deliberate, emphatic and dramatic and the 6963 listeners loved it.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 7 1965

Music Review

Martinon at Tanglewood

By JAY C. ROSENFELD

THE SIXTH Berkshire Festival weekend started last night with the musical director of the Chicago Symphony as guest conductor. Jean Martinon's program was divided between early 20th century music of France, in whose capital he studied and conducted, and early 19th century music of Germany.

He made a more favorable impression at every step after getting off to a strange start. He took the introduction to the overture of Weber's "Der Freischutz" extremely slowly and then, when the Boston Symphony violins were playing a long line on the tip of their bows, preparing for the solos by the two horns, he shushed the strings, a slightly redundant gesture and one not found necessary in similar situations by preceding occupants of the Tanglewood podium.

Jean Martinon

* * *

HIS SCHUMANN first symphony, in B flat major, was static. The larghetto again was very slow and did not move forward. The orchestra had time and took pains to make their sonority notably deep but Martinon's colors were without nuance. He labored over what might have flowed.

There was vitality in his Ravel suite, "Le Tombeau de Couperin." The title derives from the name he gave a suite of pieces originally for piano but of which he orchestrated four. Martinon used reduced string sections and developed color and character in the attractive dances. He singled out oboist Ralph Gomberg to stand for his gracefully sinuous solos, but the whole orchestra deserved a hand for the piquancy of their Forlane, the courtliness of the Menuet, and the vigor of their Rigaudon.

* * *

WHEN RAVEL was invalided out of the army in 1916, he wrote the six pieces in memory of his colleagues who had been killed and, in that sense, it becomes a personal tribute like Elgar's "Enigma Variations" or a sequence of gestures like Moussorgsky's "Pictures."

The summit of enthusiasm of the audience of 5,328 was reached in "La Mer."

Debussy had a special fondness for the sea and averred that people should not be allowed in it; it should be reserved for sirens. That is the spirit with which he wrote his piece and also the one in which Martinon conducted it. There was subtle effervescense in his contained moments and vertiginous sweep to the more extravagant waves of sound. There is little melody in the three movements but there are harmonic flames which flicker and burst into almost uncontrollable momentum. Here Martinon drew forth the full capacities of the Boston orchestra for a glorious finale of the evening.

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NEW YORK, N. Y.
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AUG 9 1965

SERKIN IS HEARD AT TANGLEWOOD

Pianist Performs Works by Beethoven and Bartok

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 8 — About 10,000 concertgoers came to Tanglewood this afternoon to hear Erich Leinsdorf conduct, and Rudolf Serkin play Beethoven and Bartok. It was the final concert of the sixth week of the Berkshire Music Festival, and the best-attended Sunday event this season.

Mr. Leinsdorf, Mr. Serkin and the orchestra were joined by the Tanglewood Institute Chorus, and institute soloists, in Beethoven's Fantasie in C Minor for Piano, Chorus and Orchestra (Opus 80).

The Choral Fantasie is the fascinating predecessor to the huge final movement of Beethoven's Ninth Symphony. It combines brilliant solo piano episodes, concerto-like phrases and chamber sounds, as well as smart passages for orchestra.

Mr. Serkin took the lead. The degree of his involvement was easy to see from the way he roundly sang along with the chorus, his head tossing energetically.

The pianist was also heard as soloist in a gentle and compassionate reading of Beethoven's Fourth Concerto. Both he and Mr. Leinsdorf have projected this work more introspectively in the past, but today they chose to emphasize its humane and gentle moods until well along in the third movement when they made a mad, bright dash to the ending.

Effect Is Romantic

Mr. Serkin played the solo part of the thoughtful second movement as something soft and distant that gradually floated nearer as the orchestra receded. The effect was romantic, and the whole concerto drew heavy applause.

Bartók's Concerto for Orchestra also earned bravos. Mr. Leinsdorf turned it out very neatly indeed. He chose to civilize it, keeping to a minimum Bartók's hints of Hungarian bravura. Although beautiful in detail, it did not have the surging atmosphere of reality.

Mr. Leinsdorf dashed through the final Presto at a rate that submerged its highlights. For its sheer speed, though, it was dazzling.

In last night's concert at the Shed, Jean Martinon, who conducted, also played to the crowd. He made a grandstand act of the final movement of Berlioz's "Fantastic" Symphony.

Elsewhere the "Fantastic" Symphony was lovely, and that is perhaps why the final movement came as a surprise. Every sound was nicely graded and phrased, and paced so as to bring out a touching warm quality.

Mr. Martinon also offered his own Prelude and Toccata (Opus 50) and Stravinsky's ballet music, "Jeu de Cartes."

As a composer, he has a flair for big orchestral sound. But his Prelude and Toccata is a series of turbulent surface effects, lacking in substance and form.

"Jeu de Cartes" was bright and clean and done with bite at times. But at other times it was not pinpointed enough in accent or timbre.

It brought up the classic question, just how much can a guest conductor accomplish in the few rehearsals allotted to him. Mr. Martinon had four rehearsals for the two concerts he led at Tanglewood this weekend.

Under Mr. Matinon on Friday and Saturday the Boston sounded less jelled than Mr. Martinon's own Chicago Symphony when it plays in New York.

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AUG 10 1965

Serkin Plays Before 10,000 At Tanglewood

There were two stars at Tanglewood for the sixth weekend of the Berkshire Music Festival. Friday and Saturday nights, Jean Martinon, conductor of the Chicago Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra in the great music shed and on Sunday afternoon, Rudolf Serkin helped draw an audience of more than 10,000 to appear with the orchestra, led by Erich Leinsdorf, in Beethoven's Piano Concerto No. 4.

It was all romance on Friday night, when Martinon conducted a program consisting of Weber's overture to "Der Freischutz," Schumann's Symphony No. 1, "Tombeau de Couperin" by Ravel and that old Tanglewood habitue, Debussy's "La Mer."

On Saturday night, the conductor led the orchestra in one of his own compositions, a very modern-sounding "Prelude and Toccata," followed by Stravinsky's colorful "Jeu de Cartes," and the opulent "Symphonie Fantastique" of Berlioz. There were around 7000 at this concert — a moderate audience for a Saturday night.

The throng came on Sunday, heard the Serkin performance of the piano concerto and also heard him with the Berkshire Festival chorus and the orchestra in Beethoven's Choral Fantasia for Piano, Chorus and Orchestra. Bartok's elaborate Concerto for Orchestra completed the program.

This will be a specially busy week at Tanglewood with the added feature of the annual Tanglewood Gala, for the benefit of the Music Center. This will be held on Wednesday night, celebrating the 25th anniversary of the center and it is expected to draw many celebrities to the Tanglewood scene. Erich Leinsdorf will be joined by two guest conductors who are alumni of the Music Center: Leonard Bernstein and Eleazar de Carvalho.

Next weekend de Carvalho will be guest conductor on Friday night. On Saturday night Van Cliburn will be guest soloist with Leinsdorf conducting and Aaron Copland will conduct his own "Music For a Great City." On Sunday afternoon Leopold Stokowski will be guest conductor. In all probability, if the weather cooperates attendance records will be broken. The following weekend the last of the festival, "Lohengrin," by Wagner, will be presented on the three successive programs.

By Anabel Murphy.

TIGHT BINDING

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Beethoven's Choral Fan-
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afternoon Leopold Sto-
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presented on the three
ve programs.

By Anabel Murphy.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 171,361

AUG 9 1965

TANGLEWOOD

Serkin Gives Masterful Display Of the Two Sides of Beethoven

LENOX—In his own inimitable, spontaneous way, Rudolf Serkin gave a masterly display of two sides of Beethoven Sunday at Tanglewood.

He played The Choral Fantasy with delight and vigor. The Tanglewood chorus, prepared by Lorna Cooke deVaron, and the orchestra were infected by Serkin's spontaneity and aded to the exhuberance of the performance.

WITH GUSTO

Mr. Serkin sang along with the chorus with gusto. Though Choral Fantasy is not the greatest of Beethoven's pieces, the audience received it in the spirit in which it was performed and enjoyed it thoroughly.

After the Choral Fantasy, Erich Leinsdorf delivered his by-now familiar reading of the Bartok Concertò for Orchestra, a virtuoso piece given an exciting performance by the Boston players. Rhthymical precision and vigorous playing were the order of the day.

Leinsdorf accentuated well the concerto aspects of the score. The orchestra is treated in sections and the BSO's section played superbly. The brass deserves special mention for its handling of the fugato section of the first movement. In short, Mr. Leinsdorf used his resources well to produce a thrilling performance.

GREAT REVERENCE

The Beethoven G Major Piano Concerto was the featured work of the program and it was as profound as the Choral Fantasy was delightful. Mr. Serkin treated it with great reverence and subtlety. He sang again, but this time with his piano.

The predominant aspect of the performance were lyricism and drama. Mr. Serkin played with a beautiful, clear tone and his controlled use of dynamics was very dramatic. The unique aspect of his performance was the flexibility of phrasing.

He molded what is often just a succession of notes into meaningful sentences; by emphasizing a key note, he bent and extended the phrase without interrupting the melodic line.

This resulted in a remarkably fluid reading. Within this context of phrasing, Mr. Serkin used a wide range of dynamics. He built crescendos with studied purpose and great tension.

The andante was treated in recitatory manner. Frenquently played as a short bridge to the rondo, Mr. Serkin brought great emotion and drama to it through his delicate phrasing and dynamic contrast.

The crescendo he built in the andante and the subsequent descending scale in the left hand was a model of the dramatic, dynamic contrast of Beethoven.

Flexibility of phrasing can produce problems in accompaniement, but none were evident in the performance. Mr. Leinsdorw was fully aware of Mr. Serkin's intentions and provided a unifying, if not brilliant, accompaniment.

The performance was, in short, a demonstration of the creative genius of Rudolf Serkin and why he is considered one of the great pianists of our time.

THE PROGRAM

The Boston Symphony Orchestra, Erich Leinsdorf, conductor, gave a concert at Tanglewood Sunday with soloists Rudolf Serkin, pianist; Barbara Smith-Conrad, Helene Farris, sopranos; Batayh Godfrey, alto; William DuPree, John Glenn Paton, tenors; William Ledbetter, baritone, and the Tanglewood Institute Chorus, prepared by Lorna Cooke DeVaron.

Fantasy in C Minor for Piano, Chorus and Orchestra, Opus 80	Beethoven
Concerto for Orchestra	Bartok
Piano Concerto No. Four in G Major, Opus 58	Beethoven

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AUG 9 1965

10,640 Throng At Tanglewood Defies Weather

Serkin in Sparkling Performance of Beethoven Concerto

By R. C. HAMMERICH

LENOX—The 10,640 listeners who defied threatening skies and trekked to Tanglewood Sunday afternoon were given a lot for their money in the nick of time. A half hour after the concert ended, a cloudburst descended upon cars still leaving the parking lots.

There was a scintillating performance by Rudolf Serkin of Beethoven's most charming Piano Concerto, No. 4, a virtuoso display of conducting by Erich Leinsdorf with Bartok's "Concerto for Orchestra" and a performance of Beethoven's "Fantasy for Piano, Chorus and Orchestra" that made that variable work seem greater than it is.

Aside from Serkin's superlative performance (as usual), presentation of the No. 4 Beethoven Concerto offered an interesting observation on changing musical styles.

When he played it for a radio broadcast with Toscanini in 1944, a recording was made that was released recently, so an informal comparison might be made. The performance with Toscanini 21 years ago had several fingering errors but was infused from start to finish with an electric intensity that probably is unmatched in any other recording of this concerto.

Sunday afternoon, under Leinsdorf's direction, the concerto was gentler, more gracious. The emphasis — even though Serkin seemed occasionally to be pushing the orchestra to greater speed—was on flowing melodic beauty rather than rousing excitement.

With the recording fresh in our ears, we found Sunday's version equally satisfying for different reasons: a demonstration of the gradual escape American music is making from the pervading influence of Toscanini.

Serkin played with a deep emotional involvement. His sensitivity was infectious, his music seemingly inevitable. His heart was on his sleeve.

Before intermission, Leinsdorf conducted a performance of Bartok's "Concerto for Orchestra" without score once again. He has done it several times since he prepared it for the first recording he made with the Boston Orchestra as permanent director in 1962, and at Tanglewood two years ago.

To conduct the 36-minute piece from memory is a virtuosic display. It is a work of deep complexity and diversity, truly a virtuoso piece for orchestra also.

There are moments of high intensity and calm tranquility. The piece is continually fascinating, a panorama of shifting, irridescent moods, and it was performed once again with impact.

The opening work on the program presented the Tanglewood Institute Chorus (nearly 100 voices), six solo vocalists in residence as members of the Berkshire Music Center, Serkin at the solo piano and the full orchestra. It was Beethoven's choral fantasy, Op. 80, written in 1808, presumably as an exercise in anticipation of the choral-orchestra problems involved in the Ninth Symphony.

The fantasy is a set of variations of simple tunes presented in pretentious settings. The forces at work sometimes overwhelm the little tunes and the effect is odd.

The forces at Tanglewood went at it in full seriousness, however, and there were passages all through it that came out with pleasant charm. The finale, which puts the voices to work, was done with a strength and precision and professional incisiveness that drew shouts of approval from the audience.

The afternoon's program ran nearly 20 minutes past the usual length, and every one of them was a pleasure.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 9 1965

SERKIN IS HEARD AT TANGLEWOOD

10,000 on Hand as He Plays Beethoven and Bartok

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., Aug. 8 — About 10,000 concertgoers came to Tanglewood this afternoon to hear Erich Leinsdorf conduct, and Rudolf Serkin play Beethoven and Bartok. It was the final concert of the sixth week of the Berkshire Music Festival, and the best-attended Sunday event this season.

Mr. Leinsdorf, Mr. Serkin and the orchestra were joined by the Tanglewood Institute Chorus, and institute soloists, in Beethoven's Fantasie in C Minor for Piano, Chorus and Orchestra (Opus 80).

The Choral Fantasie is the fascinating predecessor to the huge final movement of Beethoven's Ninth Symphony. It combines brilliant solo piano episodes, concerto-like phrases and chamber sounds, as well as smart passages for orchestra.

Mr. Serkin took the lead. The degree of his involvement was easy to see from the way he roundly sang along with the chorus, his head tossing energetically.

The pianist was also heard as soloist in a gentle and compassionate reading of Beethoven's Fourth Concerto. Both he and Mr. Leinsdorf have projected this work more introspectively in the past, but today they chose to emphasize its humane and gentle moods until well along in the third movement when they made a mad, bright dash to the ending.

Effect is Romantic

Mr. Serkin played the solo part of the thoughtful second movement as something soft and distant that gradually floated nearer as the orchestra receded. The effect was romantic, and the whole concerto drew heavy applause.

Bartók's Concerto for Orchestra also earned bravos. Mr. Leinsdorf turned it out very neatly indeed. He chose to civilize it, keeping to a minimum Bartók's hints of Hungarian bravura. Although beautiful in detail, it did not have the surging atmosphere of reality.

Mr. Leinsdorf dashed through the final Presto at a rate that submerged its highlights. For its sheer speed, though, it was dazzling.

In last night's concert at the Shed, Jean Martinon, who conducted, also played to the crowd. He made a grandstand act of the final movement of Berlioz's "Fantastic" Symphony. Elsewhere the "Fantastic" Symphony was lovely, and that is perhaps why the final movement came as a surprise. Every sound was nicely graded and phrased, and paced so as to bring out a touching warm quality.

Mr. Martinon also offered his own Prelude and Toccata (Opus 50) and Stravinsky's ballet music, "Jeu de Cartes."

As a composer, he has a flair for big orchestral sound. But his Prelude and Toccata is a series of turbulent surface effects, lacking in substance and form.

"Jeu de Cartes" was bright and clean and done with bite at times. But at other times it was not pinpointed enough in accent or timbre.

It brought up the classic question, just how much can a guest conductor accomplish in the few rehearsals allotted to him? Mr. Martinon had four rehearsals for the two concerts he led at Tanglewood this weekend.

Under Mr. Martinon on Friday and Saturday the Boston sounded less jelled than Mr. Martinon's own Chicago Symphony when it plays in New York.

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Gazette (e)
WORCESTER, Mass.
Circ. 93,709

AUG 9 1965

At Tanglewood

10,640 Throng Berkshire Festival

By JOHN F. KYES
Gazette Music Critic

LENOX The sixth weekend of the Berkshire Festival at Tanglewood saw comparatively small audiences for concerts without soloists, but yesterday the throng in the shed and on the lawsn rose to 10,640. The attractions were many: Rudolf Serkin in the Beethoven Piano Concerto No. 4 in G major and in the Beethoven Fantasy in C minor, the latter shared by the Tanglewood Institute Chorus prepared by Lorna Cooke deVaron, with solo voices from the Music Center's ranks. These works and the Bartok Concerto for Orchestra were played by the Boston Symphony Orchestra, conducted by Erich Leinsdorf.

Gazette Review

Martinon Conducts

I attended the Saturday night concert to see Jean Martinon, conductor since 1963 of the Chicago Symphony, make his bow in Massachusetts. European-born and trained, he emphasized French music in his Friday and Saturday programs. The Saturday concert was attended by 6,963.

The white-haired, modest appearing man of 55, can become a human dynamo in moments of stress. His affections are deeply rooted in the music, and at times his explicit but comprehensive gestures seem to be giving everything for the creation of a desired effect.

The audience went wild at the conclusion of the Berlioz "Fantastic Symphony." There had been all sorts of music, from whispers to shouts, from grotesque spells to loveliest country scenes. Each movement of the five was treated as if it existed for the first time, and every possible drop of emotion and descriptive power was drained from it.

"Reveries an Passions" (developed very slowly) found the French flair for love-music at a zenith. "A Ball" featured melting waltzes. "Scene in the Meadows" was a parallel to some of the pastoral movements in other symphonies. "March to the Scaffold" was immense, exciting rather than horrible. "Dream of the Witches' Sabbath' found the orchestra in constantly shifting roles. Odd chimes marked the key points of the movement. Color and fire mounted to stunning heights.

Own Composition

Martinon's own "Prelude and Toccata" opened the concert, with strong use of modern thunder and edgy chords, but throughout there was a sense of relationship and adjustmet. The conductor used a score for his own piece, though not for others!

Stravinsky's "Card Game" music (ballet in three deals) was tinkling and fluffy, crying out to be the partner of visual effects. It had piquant French flavor, in spite of the Ruusian origin of its composer.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 9 1965

Music Review

Weekend at Tanglewood

By JAY C. ROSENFELD

AN AUDIENCE of 10,640 at Tanglewood yesterday afternoon found it difficult to express their exhilaration with the concert in which Rudolph Serkin was soloist in two of the three works on the program.

In the first, the Beethoven Fantasy in C Minor, Opus 80, for Piano Chorus and Orchestra, Serkin labored valiantly to ignite the meager substance to which the composer had added embellishments of many sorts. He attempted to give dimension to what really is but a flimsy structure, and, in that sense, he succeeded remarkably well. But it was the decoration and the frosting that pleased the huge audience. There is little cake in the Fantasy, yet Beethoven utilized a chorus, that of the Tanglewood Institute in this instance, which is given one opportunity which is a remarkable foretaste of the final chorus of the Ninth Symphony, which was to follow more than a decade later.

* * *

THE CHORUS had been trained by Lorna Cooke de Varon. The vocal soloists were Barbara Smith-Conrad and Helene Farris, sopranos; Batyah Godfrey, alto; William du Pree and John Glenn Paton, tenors, and William Ledbetter, baritone.

* * *

SERKIN'S SECOND appearance of the afternoon was in the Beethoven Piano Concerto No. 4, G Major, Opus 58, a vehicle of a stature commensurate and adequate for his mastery. Serkin has played at Tanglewood many times, yet never has he illuminated his performance with more maturity of comprehension, the bigness of simplicity and of overwhelming poetry. There were years of experience behind every note, immense judgment and taste behind every inflection, power in the vigorous episodes and gentleness in the proper areas. He has the incalculable gift to be simple. The orchestral accompaniment by Erich Leinsdorf with the Boston Symphony was on the same high and inspired plane. It was a memorable performance.

* * *

LEINSDORF was in his element, too, in the Bartok Concerto for Orchestra, written for the Koussevitzky Music Foundation and given its initial performance by the BSO in the composer's last year. The symphony has five movements in a wealth of moods, mainly, though, of gaiety. Only the first has a degree of severity; the others, except for the third, an elegy which the Bostonians played with marked eloquence, have playful motifs. The finale is a gypsy style perpetual motion in which the violins, divided into four parts, run happy and uninhibited riot in a fugal development. Each movement is indelibly in the individual Bartok manner and is extremely personal. This is one of his lightest efforts — remarkable, when one considers the condition of his health and outlook at that unhappy time of his life.

Whitestone

Conductor Erich Leinsdorf and soloist Rudolf Serkin embrace backstage after Tanglewood concert Sunday.

* * *

SATURDAY NIGHT Jean Martinon made the second of his two consecutive appearances as guest conductor. He began his program with his own Prelude and Toccata, Opus 50, a short orchestral study dedicated to his friend and teacher, Charles Munch.

The Prelude starts with ponderous pomp and insistent dissonance in the lower registers of the orchestral instruments. It proceeds shortly into a current toccata which has a midsection whose intertwined and tangled lines made it seem murky. The return to the first theme restores its fluent transparence.

* * *

THE STRAVINSKY "Card Game" was originally written as a ballet. It is a witty spoof in which the composer invariably is winking or has his tongue in cheek. He divides it into "three deals" in which, at the start of each movement, the four suits are dealt in a short matter-of-fact statement, each time fanning out into a light dramatic fantasy. The performance was tight and fast-moving, although Martinon seemed to have his eyes too close to the score he didn't use. He seemed to be more concerned with the detailed instrumental entrances than with the music as a pantomime.

Stravinsky wrote this with a pit orchestra in mind and not with forces such as the Boston Symphony provides. He planned to require only 12 first violins, 10 seconds, 8 violas and 6 cellos. Saturday, Martinon employed forces 50 per cent greater. The virtuosity of the Bostonians permits many things, but it is a moot point whether the volatile nature of the ballet is served as well in this instance by 11 cellos and 9 contrabasses as by the 6 and 6 the composer envisioned.

* * *

MOST MUSIC histories place Beethoven and Berlioz, properly in different generations. Common acceptance, however, is likely to place them in different centuries, yet there is less than a decade between the Ninth Symphony and the "Fantastique." It is a Gargantuan leap from the search for universal sublimity that Beethoven voiced in 1823 to the narcissistic romantic narrative that Berlioz penned in 1830.

The innovations, both in direction and in implementation between the two symphonies, now seem incredible. It was Berlioz himself who was fantastic. There are uncountable examples of novelty in the five "episodes in the life of an artist," but, for me, two rhythmic idioms are unforgettably impressive. One is the "March to the Gallows" and the other the "Witches Dance." Never has rhythm alone been made more expressive.

* * *

BERLIOZ was hopelessly in love, when he was 26, with an Irish actress, the reluctant Harriet Smithson. He feared she might not be present at the first performance to hear his pitiful plight and dramatic plea. He felt it necessary to distribute in advance to the audience a plan of the instrumental drama which is "deprived of the help of words."

The orchestra played magnificently for Martinon. His teacher, Munch, played the "Fantastique" five times during his Tanglewood tenure. The slow sections, so far as I can recall, were not quite so slow as in Martinon's reading, which was more analytical than I would think necessary, and I cannot recall the percussion being beaten so mercilessly in the last 40 bars of the "Witches Sabbath." The conductor singled out the English horn player, Laurence Thorstenberg, formerly of Martinon's orchestra in Chicago, for his performance in the "Scene in the Meadows." An audience of 6,963 gave Martinon unending recalls.

7th WEEK AUGUST 9th – 15th 130

BUREAU
N.Y.

JOURNAL
8 1965

Herald American

1965 Burrelle's

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
SUN. 35,527

Burrelle's

1 0 1965 Burrelle's

Schenectady Gazette
SCHENECTADY, N. Y.

1 0 1965 Burrelle's

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 1 2 1965

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Sunday Herald
BOSTON, Mass.
Circ. 286,021

AUG 8 1965

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787

AUG 1 2 1965

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

AUG 7 1965

NewEnglandNewsclipAgency,Inc.
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Times
NEW MILFORD, Conn.
Weekly Circ. 4,190

AUG 5 1965

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Transcript-Telegram (e)
HOLYOKE, Mass.
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AUG 7 1965

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Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200

AUG 5 1965

NewEnglandNewsclipAgency,Inc.
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Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

AUG 1 3 1965

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

AUG 8 1965

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Post
WALLINGFORD, Conn.
Weekly Circ. 6,840

AUG 1 2 1965

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Sunday Courant
HARTFORD, Conn.
Circ. 175,923

AUG 8 1965

NewEnglandNewsclipAgency,Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 5 1965

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 7 1965

Van Cliburn Will Perform With BSO at Tanglewood

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will share the concerts at Tanglewood with Eleazar de Carvalho and Leopold Stokowski during the seventh week of the Berkshire Festival. De Carvalho, music director of the St. Louis Symphony, will conduct on Friday evening, Aug. 13. Saturday, Aug. 14, Mr. Leinsdorf will have Van Cliburn as his piano soloist. The Sunday afternoon concert will be conducted by Leopold Stokowski, founder and music director of the American Symphony Orchestra.

De Carvalho's program for Friday's Festival concert will include Haydn's Symphony No. 99 in E Flat, Stravinsky's "Le Sacre du Printemps" and Lutoslawski's "Jeux Venitiens."

Saturday morning the regular open rehearsal of the Boston Symphony Orchestra will be given in the Music Shed. That evening Cliburn will play Beethoven's Piano Concerto No. 5 in E Flat. The orchestra will also perform Strauss' "Don Juan" and Copland's "Music for a Great City." This is the first time that the "Music for a Great City" will be performed at the Berkshire Festival; it will be conducted by the composer.

On Sunday afternoon, Leopold Stokowski will conduct Schubert's Symphony No. 8 in B Minor "Unfinished," Shostakovitch's Symphony No. 5 and Bach's "Passacaglia" and Fugue in C Minor. The orchestra will perform Stokowski's own transcription of the Bach.

The Boston Symphony Chamber Players, composed of the first players of the Boston Symphony Orchestra, will give their second concert at Tanglewood on Tuesday evening, Aug. 10. The program will include Beethoven's Serenade in D, Mozart's Wind Quintet for Piano and Winds, Carter's Woodwind Quintet and Brahm's Piano Quartet in C Minor. Claude Frank will appear as pianist with the chamber players. Frank has appeared with the chamber players during their winter season and appeared twice at the Berkshire Festival this summer.

Leonard Bernstein, De Carvalho, and Leinsdorf will conduct the Boston Symphony Orchestra in a gala concert at Tanglewood on Wednesday, Aug. 1.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,335

AUG 6 1965

PERFORMS AUG. 14 — Van Cliburn, pianist, will perform Beethoven's Piano Concerto No. 5 with the Boston Symphony Orchestra Saturday evening Aug. 14. In background is Erich Leinsdorf, music director, who will conduct

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Shreveport Journal
SHREVEPORT, LA.
D. 44,141

JUL 29 1965

Van Cliburn To Be Guest On Series

Shreveport's Van Cliburn will be guest artist on the Beethoven Series at the annual Berkshire Festival in Tanglewood, Mass., on Aug. 14, and a number of musicians who have appeared in Shreveport in recent years also are performing at the festival this season.

Young Cliburn, the son of Mr. and Mrs. H. L. Cliburn of 455 Wilder Pla., will play Beethoven's Piano Concerto No. 5 with Erich Leinsdorf conducting the Boston Symphony Orchestra.

Cliburn is due to open the Shreveport Symphony season here with performances on Oct. 1 and 2 in the Civic Theater.

The 1965 Tanglewood season opened on June 27 when soprano Phyllis Curtin, who has appeared on the Centenary College Lyceum series and the Community Concert series in Shreveport, was a member of a distinguished panel discussing "Aid to the Arts in America."

Pianist Rudolf Serkin, who also has appeared here on the Community Concert series, will be guest soloist on Aug. 8 for a performance of Beethoven's Piano Concerto No. 4. Isaac Stern, violinist and also a previous performer on the Community Concerts, will play Beethoven's Violin Concerto on the Saturday night concert program.

Nicole Henriot-Schweitzer, who pleased local concertgoers several seasons ago when she appeared with the Shreveport Symphony Orchestra at Byrd High School, will play the Franck Variations for Piano and Orchestra and the Ravel Piano Concerto in G on the Sunday night program.

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

AUG 8 1965

Programs at Tanglewood

Three conductors and a composer will lead the Boston Symphony in concerts this week-end at Tanglewood. The Berkshire Festival concerts are at 8 p.m. Friday and Saturday and at 2:30 Sunday afternoon.

Eleazor de Caryalho, music director of the St. Louis Symphony and alumnus and faculty member of the Berkshire Music Center, will conduct Friday evening, and Leopold Stokowski, founder and conductor of the American Symphony Orchestra, will lead the Boston Symphony next Sunday afternoon. Erich Leinsdorf will share Saturday's program with Aaron Copeland.

Leinsdorf will also conduct this afternoon's program, made up of two works by Beethoven for piano and orchestra. Rudolf Serkin will certo No. 4 and in the Choral cert No. 4 and in the Choral Fantasia with the Festival Chorus. Bartok's Concerto for Orchestra is also on the program.

Carvalho's program Friday will begin with the Haydn Symphony No. 99 and continue with "Jeux Venitiens" by the contemporary Polish composer, Witold Lutoslawski. Stravinsky's "Le Sacre du Printemps" will conclude the concert.

The usual open rehearsal Saturday morning at 10 will include music for the Saturday and Sunday programs.

Leinsdorf's program Saturday evening lists the Strauss tone poem, "Don Juan," and Beethoven's Piano Concerto No. 5, "Emperor," with Van Cliburn as soloist. Before the concerto, Copland will conduct his "Music for a Great City."

Stokowski's program Sunday will be made up of the Schubert "Unfinished" Symphony, Shostokovitch's Symphony No. 5, and the Bach Passacaglia and Fugue in C minor in the Stokowski transcription.

Gala Concert

In addition to the Berkshire Festival concerts there will be three other events at Tanglewood.

The Boston Symphony Chamber Players, composed of the first players of the Boston Symphony Orchestra, will give their second concert at Tanglewood on Tuesday evening. The program will be made up of Beethoven's Serenade in D, Mozart's Wind Quintet for Piano and Winds, Carter's Woodwind Quintet, and Brahm's Piano Quartet in C minor. Claude Frank will appear as pianist with the Chamber Players.

Leonard Bernstein, Carvalho and Leinsdorf will conduct the Boston Symphony Orchestra in a gala concert at Tanglewood on Wednesday. The evening concert, to bc held in the Music Shed at 8 p.m., will be the climax of a concert day which will begin at 4 p.m. in celebration of the 25th anniversary of the Berkshire Music Center.

Carvalho will begin the Boston Symphony Orchestra concert in the Music Shed with Aaron Copland's Outdoor Overture. The middle portion will consist of Act 4 of Bizet's opera "Carmen," with Leonard Bernstein conducting. The principal singers are two former students at the music center who are members of the Metropolitan Opera company. Rosalind Elias will sing the role of Carmen and George Shirley will be Don Jose. Leinsdorf will then conduct the combined Boston Symphony and Berkshire Music Center Orchestras in a performance of Dvorak's Symphony No. 9, "From the New World."

Next Sunday evening the second Festival of Contemporary American Music will open under the sponsorship of the Berkshire Music Center and the Fromm Music Foundation.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 15 1965

This Week At Tanglewood

Today's (Sunday, August 15) Berkshire Festival concert will be under the direction of Leopold Stokowski. His program includes Bach's Passacaglia and Fugue in C minor, the Symphony No. 8, "Unfinished" by Schubert, and Shostakovitch's Symphony No. 5. Mr. Stokowski is the last of five guest conductors who have conducted concerts by the Boston Symphony Orchestra this summer. The Orchestra's Music Director Erich Leinsdorf, will return to the podium next weekend for

The Festival of Contemporary American Music which begins today (Sunday August 15) will continue through Thursday of the closing week of this summer's Berkshire Festival. Performances, open to the Friends of the Berkshire Music Center, will be held each evening with the final concert of the "festival within a festival" being given on August 19. The regular Berkshire Festival Chamber Music Concert on Tuesday (August 17) will also be a portion of the contemporary music festival. Tuesday's program will be devoted to the music of Aaron Copland, who has been a member of the Berkshire Music Center faculty since its inception in 1940.

The final Open Rehearsal of the summer at Tanglewood will take place on Thursday (August 19) afternoon at 4:00. This rehearsal has been changed from the usual Saturday hour due to the performance of "Lohengrin".

At 10:30 on Saturday morning (August 21) and at the same hour on Sunday (August 22) the Berkshire Music Center will give the closing concerts of its 25th Anniversary session. Saturday's program will consist of music from the Barogue and on Sunday there will be a concert of chamber music.

Immediately following Tanglewood's closing concert on Sunday, the Boston Symphony Orchestra, soloists, and chorus will return to Symphony Hall, Boston for the recording by RCA Victor of "Lohengrin".

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Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 18 1965

Tanglewood Program

To the Editor of THE EAGLE:—

Last Saturday's concert at Tanglewood should go down in the annals of musical memories. Erich Leinsdorf, conducting the Boston Symphony Orchestra, proved once more his mastery with a baton.

After the last strains of Richard Strauss' "Don Juan" and the resounding applause had drifted away, a hum of excitement spread throughout the Shed. Strauss and Leinsdorf had reached another audience. But I believe that that audience was not prepared for Copland's "Music for a Great City." Even the quietness and comparative smoothness of the second movement could not dispel the monstrous symphonic discords prevalent throughout.

But a thrilling climax and finale to the evening's performance was given by Van Cliburn, for the heart and soul of Ludwig van Beethoven were in his fingers. Beethoven was capable of isolating himself in his art. So, too, did Van Cliburn absorb himself in the interpretation of Concerto No. 5.

However, the vast difference in the music played during the evening seemed unfair to Copland. The contrast was so great that there was nothing to bridge the chasm between Copland and Beethoven; between Copland and Leinsdorf. The BSO conductor in his endeavor to diversify in the interest of listener appeal did not do a modern composer any good by putting his work on the same program with music's immortal Beethoven.

HAROLD I. MUNSON.
70 Pleasant St.,
Dalton.

CAPITAL CITY NEWS BUREAU
ALBANY. N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

CAIRO HERALD
Thursday, August 12, 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,051

AUG 5 1965

VAN CLIBURN, will perform Beethoven's Piano Concerto No. 5 with the Boston Symphony Orchestra, Erich Leinsdorf, music director, conducting at Tanglewood on Saturday evening Aug. 14. Also on the program will be Strauss' Don Juan and Copland's Music for a Great City which will be conducted by the composer.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

LIFE
14, 1965

W. 15,200

4 1965

VAN CLIBURN, one of the most acclaimed pianists of modern times, will perform Beethoven's Piano Concerto No 5 with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting, tonight, Saturday, August 14th, in the Music Shed, Tanglewood, Lenox, Massachusetts. Also on the program will be Strauss' Don Juan, and Copland's "Music for a Great City" which will be conducted by the composer.

Schenectady Union-Star
N. Y.

DeCarvalho To Conduct at Tanglewood

Eleazar DeCarvalho will conduct the Boston Symphony Orchestra in its concert at Tanglewood, Lenox, Mass., Friday at 8 p.m. Erich Leinsdorf will conduct Saturday at 8 p.m. and Leopold Stokowski will be the conductor Sunday at 2:30 p.m.

The Friday program will include Haynd's "Symphony No. 99 in E Flat," Stravinsky's "Le Sacre du Printemps" and Lutoslawski's "Jeux Venitiens."

Van Cliburn will be soloist Saturday night in Beethoven's "Piano Concerto No. 5" The program will include Strauss' "Don Juan" and Copland's "Music for a Great City."

Schubert's "Symphony No. 8 (Unfinished)," Shostakovitch's "Symphony No. 5" and Bach's "Passacaglia and Fugue in C Minor" will be played Sunday afternoon.

The Boston Symphony Chamber Players will give their second Tanglewood concert tomorrow at 8 p.m. with the program including Beethoven's "Serenade in D," Mozart's "Wind Quintet for Piano and Music," Carter's "Woodwind Quintet" and Brahms' "Piano Quartet in C Minor" with Claude Frank as guest.

Leonard Bernstein, de Carvalho and Leinsdorf will conduct the Boston Symphony in a gala concert Wednesday at 8 as the climax of a concert day beginning at 4 p.m. in celebration of the 25th anniversary of the Berkshire Music Center. This program will include Copland's "Outdoor Overture," the fourth act of "Carmen" by Bizet and Dvorak's "New World" symphony.

Open Rehearsal

There will be an open rehearsal of the Boston Symphony Saturday at 10 a.m.

At 8 p.m. Sunday the second festival of contemporary American music will open under the sponsorship of the Berkshire Music Center and the Fromm Music Foundation. The festival will continue through Aug. 19, consisting of four concerts at which eight works will be given their premieres.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

Albany Knickerbocker News
Saturday, August 7, 1965

The Aisle Seat

Full 'Lohengrin' at Tanglewood

By R. E. KRIEGER

Krieger

The concert season at Tanglewod is heading into its final two weeks with some rather extraordinary events scheduled.

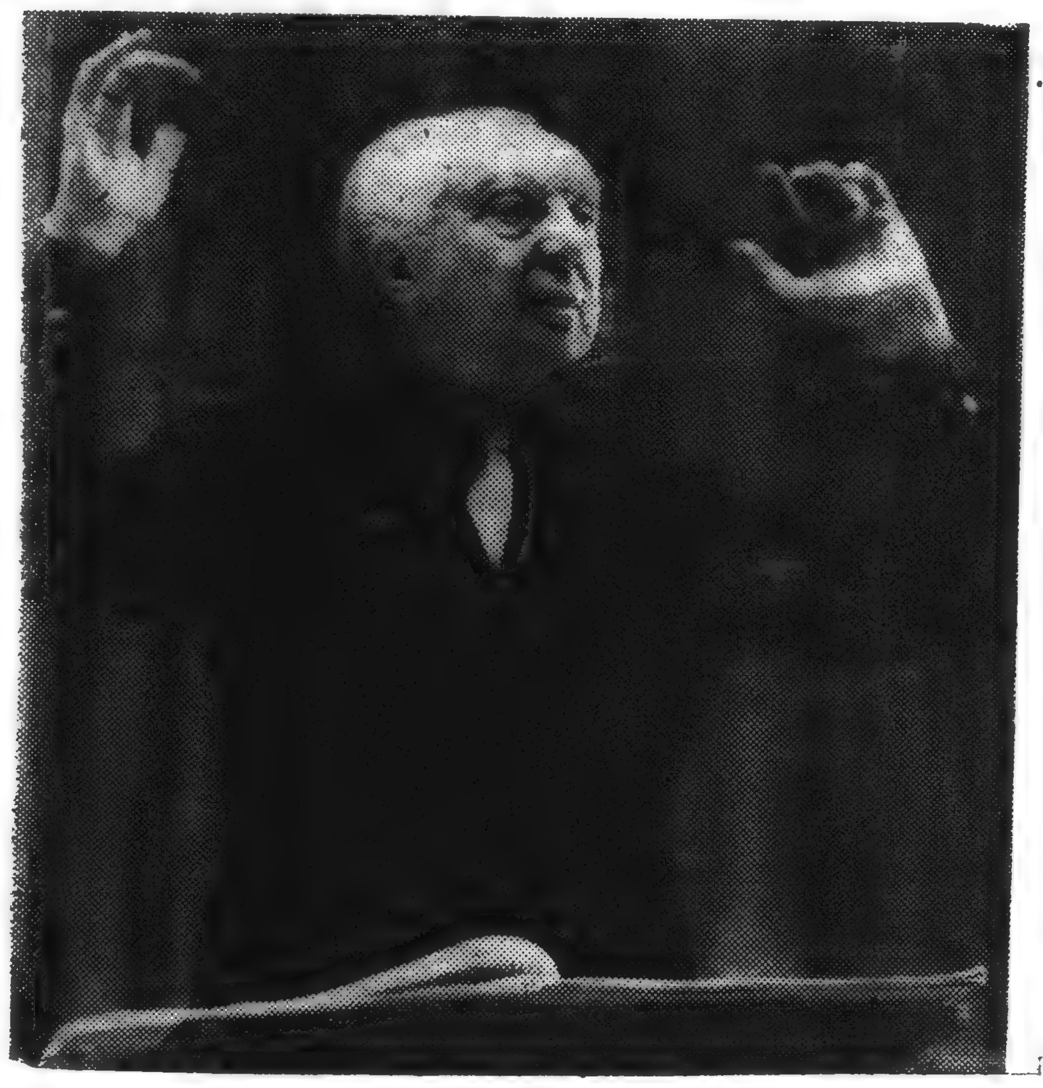
Topping the list will be the complete concert version of Richard Wagner's "Lohengrin" to be performed on the closing weekend . . . Aug. 21, 22 and 23.

The performance will preserve the entire score and will restore a considerable cut in Lohengrin's socalled "narrative" in Act III which Wagner made for the early productions. The cut was restored at Bayreuth in 1936 and 1937, but has not been used in this country before.

This unusual Tanglewood performance under the direction of Eich Leinsdorf will mark thhe first time that the Berkshire Festival has devoted an entire weekend of concerts to a single work.

Soloists with Linsdorf and the Boston Symphony Orchestra NE will be Sandor Konya as Lohengrin, Lucine Amara as Elsa von Babant; William Dooley, Feidrich von Telramund; Rita Gorr, Ostrud; Jerome Hines, King Henry, and Calvin Marsh as the King's herald.

All are members of the Metropolitan Opera Company.



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ON WEDNESDAY Tanglewod will be holding a gala celebrating the 25th anniversary of the Berkshire Music Center starting at 8 p.m. with a concert conducted by Leonard Bernstein Erich Leinsdorf and Eleazar De Carvalho, music director of the St. Louis Symphony and a long-term member of the Berkshire Music Center faculty.

Mr. Carvalhe will open the evening program in the Shed with Aaron Coplan's "Outdoor Overture."

Act IV from Bizet's "Carmen" will be the center performance of the concert and will include the Orchestra, the Tanglewood Chorus and soloists under the direction of Mr. Bernstein.

Mr. Leinsdorf will close the gala series of concerts by conducting the combined Boston Symphony and Berkshire Music Center orchestras in a performance of Dvorak's Symphony "From the New World."

* * *

NEXT WEEKEND Van Cliburn will appear as piano soloist on Saturday evening in Bethoven's Piano Concerto No. 5 in E Flat.

The performance under the direction of M. Leinsdorf will complete the series of Beethoven concerts.

The orchestra will also perfrom Strauss' "Don Juan" and Copland's "Music for a Great City."

The later will be heard for the first time at the fetival and it will be conducted by the composer.

A titan moves into Tanglewood on Sunday, Aug. 15 at 2:30 when Lopold Sokowski wil conduct Schubert's Symphony No. 8 in B Minor ("Unfinished"), Shestakovitch's Symphony No. 5 and Bach's Passacaglia and Fugue in C Minor.

The Bch performance will be Mr. Stokowski's own transcription.

That is also the evening the second Festival of Contemporary American Music opens and it will run through the 19th.

Works to be played are by five composers who were awarded commissions by the Berkshire Center, the Fromm Music Foundation and the Samuel Wechsler Commission.

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REVIEWS

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 16 1965

Brazilian Conductor Guest at Tanglewood

By D. E. RITZ

Eleazar de Carvalho, Brazilian-born music director of the St. Louis Symphony Orchestra, made his only appearance this season as guest conductor of the Boston Symphony Orchestra at Tanglewood on Friday night in a program featuring the avant-garde "Jeux Venitiens" by Lutoslawski.

Written in 1960-61, the work had its premiere at the Warsaw Festival of 1961 and was introduced to America by the St. Louis Symphony Orchestra under de Carvalho on Feb. 19 of this past season.

The Friday evening program opened with the "Symphony in E-flat, number 99" of Haydn, composed in Vienna in 1793; and ended with Stravinsky's "Le Sacre du Printemps" ("The Rite of Spring") or "Pictures of Pagan Russia," first presented in concert form at the Casino de Paris in 1914 under the direction of the late Pierre Monteux.

In spite of the Friday evening weather, which had dumped torrential amounts of rain in the area and surrounding country, there was an attendance of 4,553. There were puddles, goodsied ones too, on the roads at Tanglewood and even in the hollows of the lovely lawn. But a few hardy souls braved listening from the lawn anyway.

* * *

We certainly do not consider ourselves as avant-garde, nor do we belong to the Beethoven-Tchaikowsky public. We probably find our niche somewhere in-between.

Yet we found the Lutoslawski work completely fascinating from the listening standpoint. De Carvalho used a pickup group from the Bostoh Symphony for the performance including two double-basses, three cellos and three violas and three each in the first and second violin sections. These were grouped at the left of the conductor. On the right were the first chair men in woodwind and brass. Timpani, percussion and two pianos were at the rear.

The Lutoslawski score uses no bar lines and no rhythmic signature and each of the various playing groups keeps its own note values according to a tempo conditioned by an overall number of seconds. Groups included are woodwinds, brass, timpani, percussion and piano with the two pianists using cardboard cylinders, one for white keys and one for black keys, to play note clusters.

* * *

Lutoslawski has said that his new style "makes considerable use of the techniques of chance, or aleatoric music." One might expect that the "chance" of such a work including charm would be very unlikely, yet we found the first three movements most listenable and only the fourth on the cacaphonic side. There were times when we imagined that we heard bird voices from the jungle, weird but lovely.

The Haydn symphony was played with the precise phrasing, the grace and melodic clarity which the music demands. But we felt that de Carvalho is too much of the present day and age, and maybe we are too, to fully appreciate music that was written 172 years ago.

Stravinsky's "Le Sacre du Printemps" with its over-powering sense of the primitive causes no scandals today as it did when presented as a ballet by the Ballet Russe under Diaghileff in 1913 with Monteux conducting the orchestra. Now accepted as part of the standard repertoire of all major orchestras, it still fascinates with its insistent rhythms, brilliant orchestral color and unusual tonal combinations. Under de Carvalho's baton the work achieved an overwhelming volume of tone and wildness.

The Saturday night program at Tanglewood was conducted by Erich Leinsdorf and featured a first performance at Tanglewood of Aaron Copland's "Music for a Great City" with the composer conducting. Leopold Stokowski conducted the Sunday afternoon program which featured the conductor's "Symphonic Transcription" of the John Sebastian Bach' "Passacaglia and Fugue in C minor."

* * *

Next weekend, the final week of the season, Erich Leinsdorf will present Wagner's "Lohengria" in an uncut version with the three acts presented in the Friday and Saturday night and Sunday afternoon performaces.

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News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200

AUG 12 1965

Down County Weekend Events

Tanglewood

LENOX: Friday, Boston Symphony Orchestra conducted by de Carvalho in Haydn's Symphony No. 99 in E Flat; Lutoslawski's "Jeux Venitiens"; and Stravinsky's "Le Sacre du Printemps"; 8 p.m. Shed . . . Saturday, BSO conducted by Leinsdorf in Strauss' Don Juan; Copeland's Music for a Great City (conducted by the composer); and Beethoven's Piano Concerto No. 5 in E Flat, Op. 73 (Van Cliburn); 8 p.m. Shed. . . Open rehearsal 10 a.m. Shed. . . Sunday BSO conducted by Leopold Stokowski in Bach's Passacaglia and Fugue in C Minor; Schubert's Symphony No. 8 in B Minor (Unfinished); Shostakovitch's Symphony No. 5, Op. 47; 2:30 p.m. Shed.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 14 1965

Music Review

De Carvalho Conducts

By JAY C. ROSENFELD

THE SEVENTH and last weekend but one at Tanglewood started last night with the conductor's baton in the hands of a former student of the Berkshire Music Center of the class of 1946. Eleazar de Carvalho was making his single guest appearance of the season with the Boston Symphony Orchestra in as stimulating a program as has been offered all season.

After a short essay in the 18th century, Haydn's Symphony No. 99, in E flat, he gave a Tanglewood first of "Jeux Venitiens" by Poland's leading contemporary composer, Witold Lutolawski, a first of its type on a major Tanglewood program. There have been examples and exhibits of aleatory music in chamber music concerts but, not before, for orchestra — although this was for a small ensemble, only 12 strings and approximately an equal number of reeds, two horns, piano, harp, and four percussionists.

* * *

DE CARVALHO held the gambler's music, the music of chance, together with a sure hand. A decisive beat gives a free and serendipitous rein to the ensemble which runs more or less as it pleases until another beat halts or indicates a detour. One might here enter an involved discussion on the attributes of music or sound or noise. Lutolawski was on the Center composition faculty in 1962 and is a man who commands respect. Some might find the sounds produced by the orchestra ludicrous; others might discern tone colors. It would take someone keener than I to discern a pattern or direction, yet I would need little argument to be convinced there may be musical logic in its purpose.

The audience of 4,553, in any case, was happy to have its musical acquaintance enlarged and gave De Carvalho a generous hand. He was gracious in asking James Pappoutsakis to stand to share the applause for his part in the flute solo of the third movement.

* * *

THE HAYDN had been maturely shaped and the tonal balance excellently maintained. In Stravinsky's "Rite of Spring" he led with thorough security and an intense penetration of the barbaric quality of the balletic connotations of the story. De Carvalho evinced a complete affinity with the spirit of the pagan rites, and, indeed, in the "Harbingers of Spring" fairly raised goosepimples on our normal equanimity.

Eleazar de Carvalho

The Boston orchestra has played "Le Sacre" many times, several under the baton of the man who conducted its initial reading, Pierre Monteux, and once, at least, again in Paris in 1952, with the composer in the audience. Its first playing was as accompaniment to the dance and an awareness of the fact that the stage is occupied during all the playing with a full complement of performers until the final exhausting dance of "The Chosen One" which the maiden dances solo.

The performance was a triumph for De Carvalho and the orchestra was as eager to show its appreciation as was the audience its enthusiasm. His native gifts now are controlled and disciplined without losing a spark of their original impassioned ardor. He deserves a medal with two stars; one for the program and another for his conducting.

At Tanglewood Globe 8/16/65

Carvalho, Cliburn And 'Chance' Music

By MARGO MILLER

LENOX—The Boston Symphony had its first brush with chance, or aleatoric, music Friday evening at the Berkshire Festival.

The piece was "Jeux Venitiens" by the Polish composer Witold Lutoslawski. Traditionalists might term it anti-music but the result of playing it was anything but anti musician.

The audience of about 4500 persons gave the orchestra the kind of affectionate hand which is usually reserved for an outfielder who can't quite get his glove on a well-hit ball.

By contrast, the applause for Stravinsky's "Rite of Spring," which followed the Lutoslawski, was dutiful.

Eleazar de Carvalho conducted. As music director of the St. Louis Symphony, he had given "Jeux Venitiens" its U.S. premiere. Putting it with the Stravinsky was a witty idea: Lutoslawski was four months old when "Rite of Spring" caused the great commotion in Paris in 1913.

Stravinsky's scenes of pagan Russian, for all the occasional instrumental squalls, had in 1913 and have today a recognizable musical language. Because chance music treats each moment as unique, not likely to recur, it sounds particularly rootless.

Lutoslawski means the word "Jeux," or "game," in the sense of interplay. He uses such standard methods of composition as antiphonics, question and answer sections, solo and accompaniment.

Chance comes into play especially in harmonic organization.

While one group of instruments is, for example, playing a long section of music, a second group, having finished its shorter section is asked to double back and begin again.

The conjunctions, if one were to stop the music and ask each man to hold his note, would furnish a whole new piece at that particular spot.

Stopping the music for an autopsy doesn't happen of course, nor should it, memory, or a chance to memorize, being not the point. Even a solo, as in the flute solo of the second movement, is a collection of four or five notes (famous tunes have been made of less) which are written to be played as perfect strangers to each other.

How Carvalho conducted or the Boston Symphony, reduced to 24 players, performed can't be answered here.

In the granddaddy music Carvalho was most satisfactory in making persuasive the frenzies of the Stravinsky, least satisfactory in encouraging the melodies of the Haydn Symphony No. 99, which he let go slack and totally without humor in the cadential flourishes.

The orchestra sounded under-rehearsed.

Saturday evening, 15,242 persons came to see Van Cliburn play the "Emperor" Piano Concerto by Beethoven.

As this number was only 600 shy of a Tanglewood record, something had to mark the event. So despite, the fact that there is no pause between the last two movements, Cliburn sat down again at the piano and did the rondo over. He did it better than the first time round. Otherwise, his performance, under Erich Leinsdorf, was dismal.

For people whose one concert a year may be an excursion to Tanglewood and whose one memory of the Fifth Concerto may be Cliburn's version, it does seem unfair and even dangerous not to spend the proper time working it up and then playing it convincingly. This "Emperor" straggled.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

AUG 14 1965

Music Fashions Contrasted At Tanglewood

LENOX — The most interesting aspect of the musical program at Tanglewood Friday night was the radical contrast of orchestral color as of 1793, 1913 and 1962.

Eleazar de Cavalho, conductor of the St. Louis Symphony Orchestra, was guest conductor of the Boston Symphony Orchestra, and he presented three works of extremely differing character — Haydn's Symphony No. 99 and Lutoslawski's "Jeux Venitiens" before intermission, followed by Stravinsky's "Rite of Spring."

Of incidental interest, but symptomatic of the contrast, was the sudden awareness that "The Rite of Spring" is old fashioned.

There are many listeners, with the raw paganism, thrusting surges of power and flashes of lightning of Stravinsky's "Rite" in their ears, who might disagree with the notion that it is old fashioned.

But it was composed in 1913. It is fundamentally neo-classic and neo-baroque. It is music of great power, and just because it is old fashioned does not mean it is less valuable.

Haydn is old fashioned and beautiful. Friday night Stravinsky's "Rite" sounded almost sedate after listening to the avant garde composition by Lutoslawski. It is old fashioned and powerful.

That was the fascinating aspect of the program . . . inescapable comparison of the kind of musical organization that was fashionable three years ago, 52 years ago and 172 years ago . . . and the illustration that Stravinsky's virile "Rite" is a lot older than some listeners who think it is a radical piece.

Lutoslawski's work was in four sections and made extensive use of elements of chance —especially in the first and fourth movements.

There were many moments of similarity to the music being produced by the post-Webern serialists — light, wispy, broken melodies, tone clusters, the gamut of dissonance and discord, long tones of beauty, crashes of noise, drum thumps to separate contrasting passages.

The chance aspects were organized in blocks of time during which groups of players were not restricted to precise rhythms and time sequence. That was when the music sounded most cluttered.

But, as is true of almost all of the seemingly chaotic avant garde music, its lack of melody, harmony and rhythm made it appear disorganized.

However, strict organization is the musical avant garde's strongest ingredient—but the organization often is so obscure only the composer with the chart in his hand can identify the plan.

Such is the way the Lutoslawski piece sounded Friday and that is why the Stravinsky sounded old-fashioned. Wild as it was, the avant garde music was heard politely and applauded, while not with enthusiasm, at least with more than token politeness.

There were a couple of other points of interest Friday — the weather and the conductor.

A thunderstorm broke loose about 5.30, indundated the Berkshires and reduced the lawn audience to about a dozen. The rain had dropped to a drizzle when the audience was arriving and was mostly mist when the down beat was given.

The gate count was only 4553, but the humidity was high enough to put the musicians to another test of skill. Strings and wind instruments go out of tune in opposite directions as they absorb moisture in excessive amounts.

The conductor is 50, solidly built, was born in Brazil, is a double bass player, was conductor of the Orquestra Sinfonica Brasileira in 1941, studied at Tanglewood with Koussevitzky in 1946, has guest-conducted many orchestras, is music director of the St. Louis Symphony.

He conducted the Haydn with understatement. The tempos, dynamics and accents were moderate. It was a conservative statement of conservative music—all the more expressive of contrast with the rest of the program.

The Stravinsky received a strong, orthodox presentation. A plain statement of the score automatically results in dramatic music, and that is what it was.

The Lutoslawski, also, appeared to receive an undemonstrative presentation because de Calvalho's manner was nonflamboyant throughout the program. His motion was always easy and graceful and without a wasted move. It was economical, quiet.

He didn't need to be theatrical. The action in the program was enough.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 14 1965

At Berkshire Festiva:

Strange And Exciting Program Opens 7th Week

Heavy rain in the early evening reduced attendance at the opening concert of the seventh weekend of the Berkshire Festival at Tanglewood, Lenox, on Friday night. There were still lawn listeners, however and there was enthusiasm for the unusual concert presented by the Boston Symphony Orchestra, with Eleazar de Carvalho as guest conductor. There were 4553 in attendance.

The program jumped from the classic balance of Haydn to extreme dissonance in Lutoslawski and the crashing tonalities of Stravinsky, but never required the presence of the full orchestra. It was a strange program, not entirely satisfying and yet exciting.

The first work was Haydn's Symphony in E-flat, a very bright and ingratiating composition that stretches past its time and perhaps in the vivacity of its high notes justifies its place in this program. For the mood of the evening was light and dry and yet romantic.

Lutoslawski's "Jeux Venitiens," a modern composition in a vocabulary incomprehensible to most listeners, is Oriental in effect although labeled aleotoric, using the techniques of chance — the various sections of the orchestra performing independently of one another and following a separate time schedule. It is not quite as chaotic as one might expect; there is an undulation of tonal cascades that appeals directly to the senses, and the last movement throbs with rhythm. To most of us it is nevertheless the kind of music you could stop listening to at any moment and not wait for the other shoe to drop.

Following this avant-garde music was Stravinsky's "Le Sacre du Printemps," a shocking piece in its own time and still surprisingly close to modern music for a score written more than 50 years ago. The limited orchestra responded with [illegible] to de Varvalho's direction in this ballet pieces with its crashing timpani. It was very well received—after the Lutoslawski, it was downright comfortable, which its composer surely never meant it to be.

Strange as the program was, it was welcome as part of Erich Leinsdorf's policy of breaking up the old patterns of Tanglewood programs, which had entirely too much brown varnish. The great favorites sound marvelous when the Boston Symphony plays them in full voice at Tanglewood, but modern audiences should apply their judgment to an occasional composition that asks for it, rather than resting on the approval of listeners long dead.

ANABEL MURPHY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

American (e)
WATERBURY, Conn.
Circ. 41,392

AUG 18 1965

Van Cliburn, Stokowski Acclaimed

Perfect weather and this year's record attendance marked the next-to-last weekend of the 28th season of Tanglewood concerts.

The highlight of the weekend was the performance of Beethoven's Fifth Piano Concerto by Van Cliburn with Eric Leinsdorf conducting the Boston Symphony Orchestra.

Messrs. Cliburn and Leinsdorf displayed a rapport between soloist and conductor that made the concerto flow with an ease that more than compensated for Mr. Cliburn's occasional errors in execution during the first movement.

Familiar Numbers

The weekend was filled with pieces familiar to most of the listeners. On Friday evening, Eleazar de Carvalho, music director of the St. Louis Symphony Orchestra, conducted Haydn's Symphony No. 99, Stravinsky's "Le Sacre du Printemps" and the avant-garde "Jesus Venitiens" by Lutoslavski.

Saturday evening saw Mr. Leinsdorf conducting Strauss' "Don Juan" and Beethoven's Fifth Piano Concerto, "Emperor," with Mr. Cliburn as soloist.

Aaron Copland appeared as guest conductor for the first performance at the Berkshire Festival of his "Music for a Great City." This work is divided into four sections entitled "Skyline," "Night Thoughts," "Subway Jam" and "Toward the Bridge." Both Copland and the music were well received by the audience at Tanglewood although the music appeared to this writer to be lacking in melodic content.

Incidentally, the Saturday evening audience was treated to one of the few encores played by the Boston Symphony Orchestra. After the ovation given Cliburn and Leinsdorf they performed a portion of the third movement for the enthusiastic audience.

Sunday witnessed a well-balanced program conducted by Leopold Stokowski, music director of the American Symphony Orchestra. Mr. Stokowski, at 83 years of age, retained full control of the orchestra. He conducted his symphonic transcription of Bach's familiar "Passacaglia and Fugue in C minor" for its first presentation at Tanglewood.

Since its publication in 1951, this transcription has become as popular as the original organ work from which it was adapted.

The program was rounded out by Schubert's Symphony in B minor "Unfinished," and the sometimes bombastic, sometimes plaintive Shostakovitch Symphony No. 5. This latter work is both melodic and dramatic; with its blend of modern Russian mood and traditional themes it provided a fine balance with the baroque and romantic pieces which preceded it.

The attendance for the week was 46,422; 4,553 on Friday evening, 15,242 on Saturday evening, (a record for this season) and 9,613 on Sunday afternoon. The Tuesday performance, the Saturday open rehearsal and the Wednesday gala accounted for a total of 17,014 attendance.

W.A.D.

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Republican (m)
WATERBURY, Conn.
Circ. 24,521

AUG 18

Tanglewood Draws Large Attendance

Perfect weather and this year's record attendance marked the next-to-last weekend of the 28th season of Tanglewood concerts.

The highlight of the weekend was the performance of Beethoven's Fifth Piano Concerto by Van Cliburn with Eric Leinsdorf conducting the Boston Symphony Orchestra.

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The weekend was filled with pieces familiar to most of the listeners. On Friday evening, Eleazar de Carvalho, music director of the St. Louis Symphony Orchestra, conducted Haydn's Symphony No. 99, Stravinsky's "Le Sacre du Printemps" and the avant-garde "Jesus Venitiens" by Lutoslavski.

Saturday evening saw Mr. Leinsdorf conducting Strauss' "Don Juan" and Beethoven's Fifth Piano Concerto, "Emperor," with Mr. Cliburn as soloist.

Aaron Copland appeared as guest conductor for the first performance at the Berkshire Festival of his "Music for a Great City." This work is divided into four sections entitled "Skyline," "Night Thoughts," "Subway Jam" and "Toward the Bridge." Both Copland and the music were well received by the audience at Tanglewood although the music appeared to this writer to be lacking in melodic content.

Incidentally, the Saturday evening audience was treated to one of the few encores played by the Boston Symphony Orchestra. After the ovation given Cliburn and Leinsdorf they performed a portion of the third movement for the enthusiastic audience.

Sunday witnessed a well-balanced program conducted by Leopold Stokowski, music director of the American Symphony Orchestra. Mr. Stokowski, at 83 years of age, retained full control of the orchestra. He conducted his symphonic transcription of Bach's familiar "Passacaglia and Fugue in C minor" for its first presentation at Tanglewood.

Since its publication in 1951, this transcription has become as popular as the original organ work from which it was adapted.

The program was rounded out by Schubert's Symphony in B minor "Unfinished," and the sometimes bombastic, sometimes plaintive Shostakovitch Symphony No. 5. This latter work is both melodic and dramatic; with its blend of modern Russian mood and traditional themes it provided a fine balance with the baroque and romantic pieces which preceded it.

The attendance for the week was 46,422; 4,553 on Friday evening, 15,242 on Saturday evening, (a record for this season) and 9,613 on Sunday afternoon. The Tuesday performance, the Saturday open rehearsal and the Wednesday gala accounted for a total of 17,014 attendance.

W.A.D.

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Telegram (m)
WORCESTER, Mass.
Circ. 60,044

AUG 14 1965

16 Worcester Daily Telegram Sat., Aug. 14, 1965

Music: Carvalho Conducts At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It was a visual and musical pleasure to see Eleazar deCarvalho conduct the Boston Symphony Orchestra last night at Tanglewood. This was the start of the Berkshire Musical Festival's seventh weekend, attended by 4,553.

To some, the larger part of the program was a shocker. It started off harmlessly enough with Haydn's Symphony in E flat, No. 99. Then came a Jekyll and Hyde change with "Venetian Games" by the contemporary Polish composer, Witold Lutoslawski. Concluding work was Stravinsky's "The Rite of String."

Brazilian

The Brazilian Carvalho has been the conductor of the St. Louis Symphony Orchestra since last autumn. We first observed his work at Tanglewood in the late 1940s. In 1946, he came here to study conducting with the late Serge Koussevitzky.

Like some other Koussevitzky disciples, he then conducted with flamboyance, and much musical insight.

Carvalho's treatment of the Haydn last night was all the evidence needed that he had developed into a sound interpreter who is more concerned with his scores than personal sensationalism.

The orchestra followed Carvalho's lead in the Haydn not only in cues but in the premise that this was to be a musical performance rather than an excuse for podium circus antics. Incidentally, a smaller orchestra (about 60 players) was used in keeping with the composer's intent.

If anything, Carvalho was conservative in speed. The slow introduction to the opening movement and the minuet bordered on the suggish — especially the trio portion of the minuet which was even more curtailed.

But articulation and richness of sound helped establish mommentum and continuity. The swift movemets had sparkle and "joie de vivre."

Lutoslawski's "Venetian Games," was written three years ago, shortly before the composer came to Tanglewood to teach at the Berkshire Music Center. He said at the time that with this work he had made "a new beginning as a composer. more more

Applauded

Although the works (or maybe it was the performance) was warmly applauded, it is a reasonable assumption that some persons in last night's audience felt that it was "the begining of the end."

Each score opened into a double page on which were five panels of notes for various groups of instruments. There were no bar lines or given rhythms. The conductor gave the downbeat, then indicated when each group was to begin.

Carvalho did this very well.

Whatever groups finished first were to repeat their part until the "slow-pokes" reached the finish line. The results sounded like some kind of indefinable mixture produced by a Balinese Gamelon orchestra.

What jolly fun it was!

By comparison with the Lutoslawski mess, Stravinsky's still-revolutionary "Rite" seemed heartening and plausible. Perhaps this will happen to Lutoslawski "Games" in another 50 years.

"Old hat" as the Stravinsky may seem to the seasoned concert-goer, there is still cause to admire the conductor who does it without score. Carvalho conducted it from memory, as he had the Haydn. He needed the score of "Venetian Games" just to keep score.

It was a sensational performance of the Stravinsky. The orchestra was informed by the conductor down to the minutest detail. The playing was virtuosic and the sound brilliant.

Van Cliburn is soloist tonight in Beethoven's Fifth Piano Concerto. Aaron Copland will conduct the Boston Symphony in his "Music for a Great City." Erich Leinsdorf will conduct Richard Strauss' symphonic poem, "Don Juan."

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Gazette (e)
WORCESTER, Mass.
Circ. 93,709

AUG 16 1965

TANGLEWOOD

Stokowski Given Ovation At Festival

By JOHN F. KYES
Gazette Music Critic

LENOX — The seventh weekend of the Berkshire Festival at Tanglewood brought four conductors and a world-famous soloist. Attendance varied from 4,553 on Friday, when Eleazar de Carvalho conducted the Boston Symphony in an alll-orchestral program ranging from Haydn to Stravinsky's "The Rite of Spring" and still more far out modern puzzles, to a resounding 15,242 on Saturday, when Van Cliburn played the Beethoven "Emperor" piano concerto. Erich Leinsdorf also conducted Richard Strauss' "Don Juan". Aaron Copland led his own "Music for a Great City."

Gazette Review

I was one of 9,613 who chose to honor a great veteran of music yesterday. Leopold Stokowski, 83 years old and walking carefully with no unnecessary steps, was given a standing ovation by the orchestra and capacity audience in the shed at the beginning of the concert. Thousands more overflowed onto the lawns.

Stokowski looked for all the world like a musician of the Old World, with his mane of white hair and erect, spare figure clad in a black suit with long tails.

He brought to the program the patience of age, lavishing complete attention on details when the music was calm and thoughtful, and drawing from the orchestra all the fire of youth in excited and lusty moments. He used scores throughout the concert. Cues were adequate and pointed rather than lavish; his restrained but explicit gestures seemed to tell the orchestra exactly what he wanted.

It was an afternoon devoted to exhibiting how pure and rich every section of the Boston ensemble could sound.

His own transcription of Bach's Passacaglia and Fugue in C minor reminded us that he is famous for this sort of thing, having transcribed several dozen Bach works for orchestra from varied original media. The Passacaglia was a glorious gradual swelling of orchestral warmth. The quality of string tone was marvelous. The Fugue brought sometimes a more ordinary feeling of the isolation of various kinds of instruments.

Schubert's "Unfinished" Symphony in B minor was never lovelier. Its "Allegro moderato," very moderately paced, was followed by the tribute of absolute silence. The "Andante con moto" offered truly lustrous sustaining of tones by individuals and choirs.

The Shostakovitch Symphony No. 5 had everything the Schubert offered, and much more of a range of effects. From placid beauties to roaring Russian marches, Stokowski played on the orchestra as if on a vast instrument. Here and there unique piano passages emerged, and once a sharp-toned xylophone or marimba sounded as if amplified. The audience loved every bit of it. Stokowski shared all of his many recalls with the orchestra, emphasizing his high esteem for it.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,335

AUG 16 1965

At Tanglewood

2 Major Surprises Heard; Van Cliburn Draws 15,242

697

FRANK N. PATTERSON

It took about 10 years for Eleazar de Carvalho to reach a measure of public prominence. To those fortunate enough to pass judgment on de Carvalho's skill, 10 short years likely seemed a decade. Happily Mr. deCarvalho last fall became director of the St. Louis Symphony. At Tanglewood last Friday one found his modest but thoroughly adequate conducting produced as neat a knitting of composition and performance as is found in invisible mending. Thus Haydn's 99th and Stravinsky's "The Rite of Spring" were totally musical successes. Though appearing square and confident both pieces were enough relaxed to produce many subtle and noteworthy effects. Haydn's 99th softened to a gently rocking minuetto and Stravinsky's "Rite" emerged more forcefully than painfully impressive. If Mr. deCarvalho is not a conductor's conductor, he is in all respects a conductor who knows his business far better than most.

Written in 1961

Lutoslawski's Jeux Venitiens written in 1961 was premiered in this country last year by Mr. deCarvalho and the St. Louis Symphony. It is largely aleatoric in that its performance depends on chance. Thus groups playing somewhat disrelated music are started by the conductor. After being left to fend for themselves for a brief period, the conductor interrupts progress with another down beat and the musicians start off anew with different music. If aleatoric music may be expected to produce aleatoric emotions, some measure of success might be noted in this performance. A few titters, moans and evidences of disbelief were more than unbalanced, however, by strong waves of loud and long applause.

The remainder of the weekend brought two major surprises and two minor disappointments. Aaron Copland's "Music for a Great City" gleaned in part from music written for the film "Something Wild" seemed a bit overstuffed with cliches.

Van Cliburn's performance proved that Beethoven's Concerto No. 5 is a very large concerto. It brooks neither rhythmic whimsy nor experimental rubato, but demands instead a most powerful master to grapple with it.

Among the surprises was Leopold Stokowski's performance of Shostakovitch's 5th Symphony. The entire audience rose at the final chord with a rousing ovation.

Brightest Point

But by far the brightest point of the entire weekend was Mr. Leinsdorf's ripping projection of Strauss' "Don Juan". Whether this was the result of Leinsdorf's willingness to allow some orchestral error or confidence that his splendid orchestra could err very little anyway is perhaps only an acedemic point. At any rate, there was far less interest shown in orchestral technique and far more attention to musical intent. Indeed this seemed a completely different Leinsdorf. He lavished attention to the lush themes, padded tensions, spurred the flow of ideas and prodded the orchestra into a total display of its phenomenal ability to produce music in its fairest light. It's unlikely Don Juan himself ever had it so good.

Van Cliburn brought the largest audience of the season to Tanglewood Saturday night — 15,242.

DeCarvalho, Stokowski On Tanglewood Podium

Eleazar de Carvalho and Leopold Stokowski will share podium honors at Tanglewood this weekend with Erich Leinsdorf, music director of the Boston Symphony Orchestra, at the summer home of the symphony near Lenox, Mass.

* * *

De Carvalho, who is music director of the St. Louis Symphony, will conduct the 8 p.m. concert on Friday; Leinsdorf will have Van Cliburn as his piano soloist on Saturday evening and Stokowski, founder and music director of the American Symphony Orchestra, will conduct the 2:30 p.m. concert on Sunday.

In addition Leonard Bernstein, de Carvalho and Leinsdorf will conduct the Boston Symphony in a gala concert at 8 p.m. Wednesday, climaxing a concert day opening at 4 p.m. and celebrating the 25th anniversary of the Berkshire Music Center.

De Carvalho's program for Friday night will include the Haydn "Symphony number 99 in E flat," Stravinsky's "Le Sacre du Printemps" and Lutoslawski's "Jeux Venitiens."

* * *

The open rehearsal of the Boston Symphony will be given in the Music Shed at 10 a.m. Saturday.

Cliburn will play the Beethoven "Piano Concerto number 5 in E flat" at the Saturday evening concert. The orchestra also will perform Strauss' "Don Juan" and Copland's "Music for a Great City." Saturday night will mark the first performance of the "Great City" music at the Berkshire Festival and it will be conducted by the composer.

Stokowski's program Sunday afternoon will include the Schubert "'Unfinished' Symphony 8 in B minor," the "Symphony number 5," Shostakovitch, and the Bach "Passagcaglia and Fugue in C minor." The orchestra will perform Stokowski's own transcription of the Bach.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 10 1965

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Circ. 60,0

AUG 16 1

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By RAYMOND M
Telegram Music

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Telegram (m)
WORCESTER, Mass.
Circ. 60,044

AUG 16 1965

Music: Leopold Stokowski At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The grand old man of the podium, Leopold Stokowski, received a heart-warming reception yesterday afternoon at Tanglewood from an audience of 9,613. This brought the week's attendance to 46,422.

After the sensation made here Saturday night by pianist Van Cliburn, few personalities would have been something more than an anticlimax.

Stokowski is 83 years old. His step is cautious. He mounts the podium slowly, unaided. His gestures are economical. He turns slowly to bow.

Now Fading Image

Physically, there is now a fading image of the regal, handsome figure with the long, tapering fingers and glamorous hair.

The aged Stokowski took upon himself a program that would have engaged the most energetic young conductor in exhaustive effort. This was particularly ture of yesterday's hot, sticky weather. Stokowski wore cutaway with striped trousers, while the men in the orchestra played in shirtsleeves.

Opening was Stokowsi's own transcription of Bach's Passacaglia and Fugue in C minor — then Schubert's Symphony in B minor, "Unfinished," and Symphony No. 5, Opus 47 by the contemporary Russian composer, Dimitri Shostakovich.

Master Lesson

Make no mistake about it. Stokowski not only kept command of the orchestra and music, but gave a mastr lesson in the art of conducting.

Actually, he performed a real service. At the festival and allied concerts this summer, Tanglewood audiences have been exposed to all manner of podium - and - baton gymnastics.

The delusion still exists that the Boston Symphony sounds better and responds best to picturesque exhortation, complete with impassioned facial expressions and bodily movement that resembles palsy.

From the moment the orchestra rose to greet Stokowski, it was his faithful and obedient servant. The merest motion of fingers or arms told the men what was wanted, and they responded with everything they had.

The Stokowski mind, synchronized with economical action, was enough. The variations of the Bach Passacaglia were woven into a rich fabric, despite the unusually slow tempo. The highly - involved Fugue (played at a slightly accelerated speed) had clear paths of melody, unencumbered by anything that asn't basic Bachian fact.

In the Shubert "Unfinished" melody soared to the rafters. The work's combination of sorrow, romance, and some despair was the principle issue. But in the beautiful second theme in cellos (richly echoed in violins), other moments of radiance and rapture were possessed and distilled by the conductor.

She Shostakovich Fifth was a wholly new craft — not only in idiom and language, but in Stokowski style, treatment, and thought. Some of the most stentorean climaxes were activated from the podium seemingly with almost imperceptible finger action. This, above all else, placed the audience in the presence of greatness.

Some will take issue with the curtailed drama in the first movement, plus mishaps in brass — maybe they felt a degree of woodenness in the scherzo - waltz — or the slow movement may have dragged and become a trifle tiresome. And the concluding march may not have spent all its vigor.

Salute to Greatness

But these things are relative. Exaggeration increases melodrama, and can even achieve pyrotechnics.

Stokowski's interpretations yesterday were the essence of truth. And truth in music is heard, not seen.

We salute this great man who has reached the twilight of his life and remains a beacon of truth when he faces an orchestra.

Next Friday night begins the final weekend of the festival. The three concerts (also Saturday evening and Sunday afternoon) will consist of Beethoven's three "Leonora" Overtures, and the three acts of Wagner's "Lohengrin" in the first complete Western Hemisphere performance, in concert form.

Leinsdorf will conduct the Boston Symphony, Chorus Pro Musica of Boston, and soloists.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 16 1965

Music Review

Guest Weekend at Tanglewood

By JAY C. ROSENFELD

Whitestone

Leopold Stokowski

ERICH LEINSDORF, the musical director of the Boston Symphony Orchestra, deputized to three guests most of the weekend's three programs. Friday he had invited Eleazar de Carvalho to conduct; yesterday afternoon it was Leopold Stokowski, and Saturday night he gave way to Aaron Copland to allow him to conduct the central work on the program, Copland's own "Music for a Great City."

* * *

STOKOWSKI chose a crowd-pleasing program: His own arrangement of the Bach C Minor Passacaglia and Fugue, a monumental study in which the glorious tone of the Boston orchestra was shown to its best advantage, the Schubert "Unfinished" symphony and the Shostakovitch 5th.

The Schubert was given an unhurried reading which stressed its serenity and made its unfailing beauty deeply impressive. The octogenarian Stokowski wore a long- tailed frock coat, gray vest and stock, a costume of an earlier generation, and his music, happily, reverted to the golden period of his era. He was as economical in his gestures as he was in the short few steps he traversed when he was recalled so many times. He stepped out from the wings and bowed from the side instead of returning to the center of the stage in the immense great Shed.

* * *

HE GAVE the Schubert symphony wonderfully compensating weights and balances. Each phrase had contour yet was but a part of the larger focus with which Stokowski envisaged each of the two movements.

It was a coincidence that each of the three works on his program began with a cello section solo. The Shostakovitch alternates its leaping entrance with the violins in the first movement, and even has a similar importance in the second, the allegretto. The coda of the last movement is relentlessly cumulative excitment. By the time the tympani had pounded the last few measures with exhausted grit, the audience of 9,613 had already intruded the ovation it could hold back no longer.

* * *

SATURDAY NIGHT Leinsdorf began his program with Strauss' "Don Juan." The Boston orchestra played most of the Strauss orchestral repertory last season for the composer's centennial, but the "Don" was delegated to a guest. Leinsdorf apparently wanted to play it himself for his Berkshire Festival friends, and the orchestra did it for him with brilliant virtuosity.

Copland's "Music for a Great City" was dedicated to the London Symphony Orchestra, which gave the work's first performance last year in that city, but it would seem that New York was the city Copland had in mind. The first movement has the legend "Skyline," a syncopated idiom which one could easily visualize as a jagged masonry horizon, written with the composer's identifiable wide harmonic intervals. The "Night Thoughts" is a naive reverie assigned first to the reeds and then to the strings.

The third movement, "Subway Jam," whether it was fortuitous or planned, sounded to us like a good Bronx cheer. The recurrent pattern of wheels rattling on the tracks underlies most of the short movement, which does not use strings at all. "Toward the Bridge" is the romantic movement, elemental to start but which grows agitated as it proceeds. Copland does his own music with contagious drive for the players and his audience, and he was given an extremely cordial appreciation.

* * *

LEINSDORF had scheduled all the Beethoven piano concertos for this season and the last, the 5th, in E flat Major, Opus 73, commonly called "The Emperor," was played by Van Cliburn Saturday night. He was undoubtedly the reason the gates checked in 15,242 people. Their ovation at the conclusion disconcerted the soloist slightly, and he had to be ushered off stage after each recall by Leinsdorf.

Cliburn is a good pianist. He played the opening cadenzas with conviction and in the passages where it was proper he made his piano "sing" with a good round tone. In many crucial spots he played with gratifying spaciousness, but in the moments where Beethoven builds up tension, Cliburn did not get aboard. He could have benefited enormously from observing what such a veteran as Stokowski did with the simplicity of his Bach and Schubert. There are many ways to achieve a *trompe-l'oreil*, to inject an urgency into a phrase such as occurs twice, for instance, with the wonderful ascending and descending scales in octaves, to inject a forward momentum, and to contrast it with an instant of repose. There were examples of plodding in the playing, which an artist of his facility and equipment can and should concentrate on.

Somewhere among the uncounted recalls, Leinsdorf persuaded Cliburn to repeat the last movement, a decision of doubtful profit.

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Sunday Telegram
WORCESTER, Mass.
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AUG 15 1965

Music: 4 Greats Attract Tanglewood Crowd

By RAYMOND MORIN
Telegram Music Critic

LENOX — Three world-famed personalities and a great orchestra attracted 15,242 persons to Tanglewood last night for the middle concert of the Berkshire Music Festival's seventh weekend.

Van Cliburn received an ecstatic ovation as he came on stage to perform Beethoven's Piano Concerto No. 5 in E flat major, "Emperor," with the Boston Symphony Orchestra conducted by Erich Leinsdorf.

American composer, Aaron Copland, conducted the orchestra in his "music for a Great City." Leinsdorf and the orchestra performed Richard Strauss' tone poem, "Don Juan," Opus 10.

Unassuming Performer

There is no more unassuming young pianist before the public today than Cliburn. Nor is there a more famous one. Cliburn is known to Worceester as a public personality. The Cliburn we write about is the one revealed at a private rehearsal here on Friday morning.

The 10 o'clock hour rehearsal arrived, and so did Leinsdorf. No Cliburn. Leinsdorf went to the paino and said to the orchestra:

"Meet the new pianist."

He sat down at the piano and started the solo of the concerto. It was an excellent performance. Cheers from the orchestra

Shortly after, Cliburn hurried on stage. Leinsdorf gave him a nice greeting while still conducting, and Cliburn picked up the solo at the firsst opportunity.

The rehearsal did not go well. Yet, there was that indefinable quality of truth and musicianship in Cliburn's playing.

Occasional Faults

Despite occasional blunders, the playing was agile, relaxed-sounding (if not in reality), and adroitly phrased. Leinsdorf gave every support in balance and adjustment to Cliburn's concept.

Naturally, the problems were fewer at last night's performance.

The first movement cadenza had a wide palette of nuances. The slow movement was a lyrically spun recital of expressive phrases. The finale, a rondo, had vitality without pushing speed or volume. Trills in both hands were exactly parallel, paving the way for a quiet respite and dash to the close.

We are often asked: "Does Cliburn play as well as reputed?"

In this Tanglewood appearance he has proved once again thathe has peers as a technician, but his musicianship is as solid as the Rock of Gibraltar.

The Great City of Copland's work is New York. The four sections are titled: "Skyline," "Night Thoughts," "Subway Jam," and "Towards the Birdge."

Brash Chords

Copland has written this pictorial score (1963-1964) with a sharp taste for its subject. He has again woven the familiar Copland magic with rhythm. The work has brash chords, prominent percussion, brasses that 'cut through jarring rhythms, jazzy matter, humor, and drive.

With the composer on podium, it was bright, exciting music.

Leinsdorf's version of "Don some what theatrical. We've never heard so many countermelodies brough out, with striking effect. It was a series of compact, allied incidents. Most commendable was the work in strings, Ralph Gomberg's beautiful oboe solo, trumpet phrases played by Roger Voisin, and brasses, in general, bringing special import to the title theme.

Leopold Stokowski conducts the Boston Symphony in this afternoon's concert. The program: Bach's Passacaglia and Fugue in C minor; Shubert's "Unfinished" Symphony, and Symphony No. 5, Opus 47 by Shostakovich.

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Journal American
D. 538,057 SUN. 800,306

AUG 16 1965

AT THE BERKSHIRE FESTIVAL

The Stokowski Mastery

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 16—What Leopold Stokowski does to an orchestra, to an audience and to music added up to a memorable experience in the music shed yesterday afternoon. This was his only appearance here this season. As the years advance, each one becomes the more treasurable.

He chose to play three masterpieces: Bach's Passcaglia and Fugue in C Minor, in his own transcription, of course; Schubert's Symphony in B Minor, unfortunately designated the "Unfinished;" and Shostakovich's Symphony No. 5, one of Stokowski's specialties.

It was a sure-fire program in every way—historically, stylistically and effectively.

How he draws out an orchestra still remains his secret, but the Boston Symphony reflected a lushness and a warmth peculiar to his presence on the podium. The reaction of the audience rose to ecstacy at the end of the concert, but it had shown its profound respect by a standing ovation even before the concert began.

What happened to the music was characteristic in that he exploited all its sensuous qualities, its potentialities for tone painting, and its innate intensity.

Probably more than any other quality, intensity remains the key to Stokowski's musical personality. It was intensity that roused both players and listeners as the music came alive.

★

STOKOWSKI'S LOVE FOR BACH has done far less harm to this mighty organ piece than others have. As the work unfolded through the various solo instruments, the skillfull Boston soloists created new respect for Stokowski's insight into its orchestral overtones. The piece is better Bach than some appreciate.

Within Stokowski's romantic impulse, the Schubert resolved simply into communing with beauty in sound—a special kind of beauty because of the intensity of Schubert's outpouring. This was the joy of melody that touches the soul.

The Shostakovich presented a distince contrast, but one linked to the great tradition through melody. The two themes of the first movement rank among the finest in contemporary music. And passages occur throughout the whole symphony that are among the most beautiful; such as, the return of the second theme and the ingenious ending of the first movement.

STOKOWSKI FEELS CLOSE to this music, for he achieves magical moments in a performance of it. The tapestry of sound may be part of Shostakovich's counterpoint, but it also reflects the uncanny skill of the conductor.

Instances might be cited in every movement, but creating the Russian atmosphere in the finale became a revealing moment in this performance. Some of the derogatory remarks made about its material disintegrated as Stokowski molded the music so knowingly.

A crowd of 9,613 cheered spontaneously at the end. They were stirred to applause at the close of the first movement, but broke forth and applauded feverishly at the end. The Bostonians had played it superbly. There is nothing quite like a Stokowski concert under circumstances like this.

For the record: When Van Cliburn played Beethoven's "Emperor" concerto at the Saturday night concert, some 15,242 people flocked to hear him. Aaron Copland also conducted his "Music for a Great City," in its local premiere. The crowd was predominantly young people, who undoubtedly find Cliburn a glamor figure in the "longhair" (?) music world.

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AUG 16 1965

Avant Garde, Traditional In Tanglewood Concerts

Stokowski Conducts Shostakovitch, Schubert Program

By RICHARD C. HAMMERICH

LENOX—Leopold Stokowski, 83, walked slowly to the podium at Tanglewood Sunday afternoon and bowed graciously to an audience of 9613 which stood in respect as it applauded his appearance.

Temperature High

The temperature was high and although, as guest conductor he allowed the members of the Boston Symphony Orchestra to play in shirtsleeves, he was resplendent in ascot, cutaway coat and striped trousers.

His dignity was supreme. It infused every measure of the music he presented — Bach's Passacaglia and Fugue in C minor, Schubert's "Unfinished" Symphony and Shostakovitch's Symphony No. 5, op. 47.

His manner was stately. He stood still and conveyed his wishes to the players with minimum motion, with facial expression, with active fingers and with his commanding presence.

Emphasis on Melody, Tone

The emphasis was on melody and beautiful tone Sunday afternoon, and Stokowski's unexplainable ability to draw that last bit of extra expression from the players under his direction was at work again.

All three of the works on the program have seemingly unending strings of magnificent melodies, end to end, and under the magic Stokowski persuasion the Boston players spun them out with indescribable beauty.

The pace was slow, leisurely throughout except during a half-dozen lively passages in the second and fourth movements of the Shostakovitch symphony.

Feeling of Contentment

But there was no sense of delay, no wish to urge the orchestra onward impatiently. On the contrary, the pervading feeling was one of benign and benevolent contentment.

Even during the Bach Passacaglia, a piece adapted by Stokowski for orchestra from a score for pipe organ, there was no disappointment in tonal character, no feeling that he should have let the piece remain undisturbed with its already exalted stature in the organ loft.

The Passacaglia is a superior work, as are the Schubert and Shostakovitch symphonies, and as such its abstract musical values have been easily strong enough to survive translation from organ to orchestra in spite of the pedantic purists.

Overcomes Disfavor

The Shostakovitch symphony is the work the composer produced to help overcome the disfavor he had incurred among Russian officialdom for earlier work. Because of that it was criticized when it was new in 1937, but much of the condemnation on those grounds was misplaced.

Its conservatism, even if intended only to please the officials, resulted in a melodic beauty of high level, an organizational structure of security and completeness.

Consequently, repeated rehearings of the symphony have not resulted in boredom, but have demonstrated a breadth and depth of material that continually presents new facets to discover.

This quality in Schubert's two-movement symphony was discovered long ago, and most of Bach's music was interpreted by the old master Stokowski Sunday with Boston's sonic splendor. The result was one of the season's most quietly satisfying concerts.

Second Five-Day Contemporary Music Event Draws 800

LENOX—The Berkshire Music Center at Tanglewood began its second five-day festival of contemporary American music Sunday night with a program of five widely varying works for an audience of about 800 in the theater-concert hall.

Most Recent Works

"This festival," in words taken from the concert's program, "is intended to represent not contemporary American music as a whole but mainly that of the most recent generation of composers."

For that purpose, commissions were given to four young composers by the Fromm Music Foundation and one by Samuel Wechsler of New York, N. Y., for new music to be performed during the festival.

None of the newly commissioned pieces were played Sunday, however, but other new music by two of the chosen composers was on the program. Sunday's schedule of composers, in order of "appearance," was David Reck, George Crumb, Julian Orbon, Donald Harris and Elliott Carter. Only Carter is widely known.

Five Composers

The five composers who have written music for the festival are Charles Dodge of Ames, Ia., Fredric Myrow of Los Angeles, James Randall of Cleveland, David Reck of McAllen, Tex., and Donald Harris of St. Paul.

The music Sunday ranged from the dense chromaticism of post romanticism, through suggestions of neo-classicism to post-Webernism and the third stream.

The opening work was a five-section piece called "A Study in Proportions or How to Stop Worrying and Love the Row." (The word (row) undoubtedly refers to a row of the notes of the chromatic scale arranged according to Schonberg's 12-tone method of atonal composition.)

Third Stream

It made use of a saxophone, trumpet, trombone, vibraphone and two doublebasses and sounded, especially during the first and fifth section, much like "new thing" jazz and the combination of new jazz and avant garde serious techniques known as the third stream.

Crumb's piece, "Night Music I for Four Performers," is scored for two percussion players, pianist and mezzo-soprano. It presented the sounds familiar in the post-Webern school of composition—ticks, pops, pings bong, thumps and bumps, also overlapping notes as long as the breath will allow, swoops, moans and groans.

It was eerie.

Orbon's piece is titled "Hinnus ad Galli Cantum" and scored for soprano, two violins viola, cello, flute, oboe, clarinet and harp.

It appeared to consist most of a tightly chromatic instrumental foundation for a flowing slightly dissonant, salty series of melodic phrases sung by the soprano.

Smith Graduate

Harris contributed a solo piano work called "Piano Sonata" played by Joan Panetti, well known around Northampton, a 1964 graduate of the Smith College music department.

The sonata, in four sections was packed with looping, lumpy glittering, skittery passages reminiscent of the whimsical moods of Prokofieff. The piece was, for listeners not yet captured by the avant garde, probably the most entertaining on the program.

The final work was Elliott Carter's "Double Concerto," a highly complex work making use of two groups performing simultaneously. Each group was made up of two strings, two winds, two percussion players and two keyboard players one piano, one harpsichord.

They produced, for more than a half hour, a collection of sounds that probably was the most carefully planned crunching jumble heard at Tanglewood since the contemporary festival a year ago.

It apparently was organized with the most extreme care to sound as unorganized as possible.

Music Review
Gu
By JAY C. ROSENFE
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SATURDAY NIGHT

Berkshire Eagle Aug 15, 1965

Music Review

Guest Weekend at Tanglewood

By JAY C. ROSENFELD

Whitestone

Leopold Stokowski

ERICH LEINSDORF, the musical director of the Boston Symphony Orchestra, deputized to three guests most of the weekend's three programs. Friday he had invited Eleazar de Carvalho to conduct; yesterday afternoon it was Leopold Stokowski, and Saturday night he gave way to Aaron Copland to allow him to conduct the central work on the program, Copland's own "Music for a Great City."

* * *

STOKOWSKI chose a crowd-pleasing program: His own arrangement of the Bach C Minor Passacaglia and Fugue, a monumental study in which the glorious tone of the Boston orchestra was shown to its best advantage, the Schubert "Unfinished" symphony and the Shostakovitch 5th.

The Schubert was given an unhurried reading which stressed its serenity and made its unfailing beauty deeply impressive. The octogenarian Stokowski wore a long-tailed frock coat, gray vest and stock, a costume of an earlier generation, and his music, happily, reverted to the golden period of his era. He was as economical in his gestures as he was in the short few steps he traversed when he was recalled so many times. He stepped out from the wings and bowed from the side instead of returning to the center of the stage in the immense great Shed.

* * *

HE GAVE the Schubert symphony wonderfully compensating weights and balances. Each phrase had contour yet was but a part of the larger focus with which Stokowski envisaged each of the two movements.

It was a coincidence that each of the three works on his program began with a cello section solo. The Shostakovitch alternates its leaping entrance with the violins in the first movement, and even has a similar importance in the second, the allegretto. The coda of the last movement is relentlessly cumulative excitment. By the time the tympani had pounded the last few measures with exhausted grit, the audience of 9,613 had already intruded the ovation it could hold back no longer.

* * *

SATURDAY NIGHT Leinsdorf began his program with Strauss' "Don Juan." The Boston orchestra played most of the Strauss orchestral repertory last season for the composer's centennial, but the "Don" was delegated to a guest. Leinsdorf apparently wanted to play it himself for his Berkshire Festival friends, and the orchestra did it for him with brilliant virtuosity.

Copland's "Music for a Great City" was dedicated to the London Symphony Orchestra, which gave the work's first performance last year in that city, but it would seem that New York was the city Copland had in mind. The first movement has the legend "Skyline," a syncopated idiom which one could easily visualize as a jagged masonry horizon, written with the composer's identifiable wide harmonic intervals. The "Night Thoughts" is a naive reverie assigned first to the reeds and then to the strings.

The third movement, "Subway Jam," whether it was fortuitous or planned, sounded to us like a good Bronx cheer. The recurrent pattern of wheels rattling on the tracks underlies most of the short movement, which does not use strings at all. "Toward the Bridge" is the romantic movement, elemental to start but which grows agitated as it proceeds. Copland does his own music with contagious drive for the players and his audience, and he was given an extremely cordial appreciation.

* * *

LEINSDORF had scheduled all the Beethoven piano concertos for this season and the last, the 5th, in E flat Major, Opus 73, commonly called "The Emperor," was played by Van Cliburn Saturday night. He was undoubtedly the reason the gates checked in 15,242 people. Their ovation at the conclusion disconcerted the soloist slightly, and he had to be ushered off stage after each recall by Leinsdorf.

Cliburn is a good pianist. He played the opening cadenzas with conviction and in the passages where it was proper he made his piano "sing" with a good round tone. In many crucial spots he played with gratifying spaciousness, but in the moments where Beethoven builds up tension, Cliburn did not get aboard. He could have benefited enormously from observing what such a veteran as Stokowski did with the simplicity of his Bach and Schubert. There are many ways to achieve a *trompe-l'oreil,* to inject an urgency into a phrase such as occurs twice, for instance, with the wonderful ascending and descending scales in octaves, to inject a forward momentum, and to contrast it with an instant of repose. There were examples of plodding in the playing, which an artist of his facility and equipment can and should concentrate on.

Somewhere among the uncounted recalls, Leinsdorf persuaded Cliburn to repeat the last movement, a decision of doubtful profit.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733

AUG 19 1965

Tanglewood Guest Leaders

Two evenings of the seventh and next to last weekend of the Berkshire Festival at ~~Tangle~~wood were given over to guest ~~conductors~~, with Saturday evening featuring Aaron Copland directing his own composition "Music for a Great City," while Erich Leinsdorf took charge of the rest of the program.

A former student of the Berkshire Music Center, Eleazar deCarvalho, gave a vigorous and energizing program Friday evening beginning with Haydn's evocative Symphony in E-flat, No. 99, composed during his later years; a completely distinctive and first Tanglewood performance of Witold Lutoslawski's "aleatory" "Venetian Games" (in the sense of "Interplay"), for a small chamber group, two movements written without bar lines or rhythmic signature, in which deCarvalho's strongly defined the single downbeat necessary to start and thereafter to pull all the players to a stop or divert them to the next prolonged interplay.

Not only students, to quote Lutoslawski, "need a great deal more in the way of real avant-garde training" but so do audiences, although there was no lack of appreciation shown by the 4553 who attended. The closing "Rite of Spring" by Stravinsky was perhaps made more thrilling because of the preceding "speculative" music, although one doesn't mean to detract from deCarvalho's geometric (rectilinear) directing, which carves the shapes and sounds of each composer's music with a sentient intesity, awakening one to heretofore undiscovered delights.

Saturday's concert opened with a brilliantly colored reading by Leinsdorf and his orchestra of Strauss's tone poem "Don Juan." Then Aaron Copland appeared for his pleasantly outlined and projected "Music for a Great City," personal reflections and reactions separated into five scenes, derived partly from a film score.

Undoubtedly the main attraction of the evening, although Copland got his justly deserved ovation, and the reason for 15,242 souls to converge on Tanglewood, was the appearance of pianist Van Cliburn. He performed Beethoven's 5th Concerto, (the last of all that Liensdorf programmed this summer) popularly known as "The Emperor," with good insight, very well-equipped technique, tone that was questionable, either the piano's fauld or his or the weather's, but unexciting and ponderous; the third movement was the least coordinated, Cliburn setting a tempo which when taken by the orchestra, later was ignored by him. Applause was overwhelming, nonetheless, and we are told, this last movement was repeated for an encore. We wonder if it fared any better.

'Having "cut my teeth" on Stokowski and the Philadelphia Orchestra, it is always unbearably nostalgic to watch this great artist and conductor in his curtailed but none the less graphic movements, before another group of musicians. In frock coat, striped trousers and gray foulard, the venerable Stokowski led the marvelously responsive Boston Symphony in his arrangements of Bach's Passacaglia and Fugue in C minor, another Tanglewood first; from outside it sounded almost too formal and dignified, not as lush, (but perhaps this is right) as one remembers it a good while ago. Schubert's "unfinished" Symphony, was beautifully rounded, gentle, but the tempo of the second and last movement too measured, as though Stokowski intended to draw a real end to an unfinished work.

In all three program numbers, one finds the same intervals, and evocations of the Bach work, intentional probably on Stokowski's part, and most revealing for the listener's, particularly Shostakovitch 5th Symphony, which the orchestra made, and the audience seconded, a tribute to the conductor, breaking into resounding applause before the last measures were completed.—M.deB.B.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

AUG 15 1965

CLIBURN DRAWS RECORD CROWD TO TANGLEWOO

Audience Demands E core of Emperor Concerto's 3d Movement

LENOX—Van Cliburn brou the largest audience of the season to Tanglewood Saturday night—15,242.

Piano Concerto

With Erich Leinsdorf on the podium leading the Boston Symphony Orchestra in accompaniment, he played the solo part of Beethoven's piano concerto No. 5, Op. 73 ("Emperor").

It was an interesting performance, technically efficient and secure from the beginning, but esthetically fulfilling only gradually.

The first movement, which has a few passages of sublime beauty, somehow didn't leave the ground. All the notes were there, but they didn't sing.

Subtle Sensitivity

The second movement, however, a slow work of fluency, began to show evidence of subtle sensitivity, and there were moments of liquid, velvety beauty.

The third movement, the one that gives rise to the "Emperor" nickname, came on strong and bountiful. It was full, virile, imperious.

Cliburn really did sound like a giant killer finally, and the audience responded with such demanding insistence that, after five minutes of shouting applause, Leinsdorf and Cliburn silenced the tumult by beginning the third movement again.

Encores Very Rare

Such encores are very rare with the Boston Orchestra. One was played in San Francisco in 1963 and the third movement of a Mozart piano concerto was repeated at Tanglewood last year with Rudolf Serkin as soloist.

Whatever misgivings there may have been about the beginnings of Cliburn's performance, it apparently made no difference to the audience after it had heard the grandeur of the third movement.

The program opened with a piece which has been famous for its brilliant color since it was written — Richard Strauss' tone poem, "Don Juan."

Bright, Colorful

And indeed it was bright and colorful under Leinsdorf's spaciously long viewpoint. It was a fine reproduction of the vigorous rebellion displayed by the young Strauss (24) when he was stretching the orchestral capabilities of 1888.

But it was followed by Aaron Copland's new "Music for A Great City," composed from musical materials used in the background score for a movie about New York City and first performed 14 months ago.

Under the guest baton of the composer it made the preceding "Don Juan" sound like a bland stroll in the park.

None Avant Garde

The four movements provided 28 minutes of widely varying kinds of sound — none of it avant garde, all of it thoroughly new.

In the composer's words, his intentions were two-fold: "The four movements of the work alternate between evocations of big city life with its external stimuli, and the more personal reactions of any sensitive nature to the varied experiences associated with urban living."

Capsule descriptions might say the first movement ("Skyline") sounded brash. It was full of clashing, crashing claxon horns like Times Square and occasional jazz rhythms.

"Night Thoughts"

The second movement ("Night Thoughts") offered a wide, sweeping, slow, sleepy melody, and the third ("Subway Jam") was a short collection of relentless jungle drum thumps under raucous brassy phrases.

The fourth movement ("Toward the Bridge") was made up of music from the preceding three movements ending with a giant, grinding, bone-crushing chord that brought shouts of approval.

But the shouts were as nothing to those for Cliburn.

The Knickerbocker News
ALBANY, N. Y.
D. 55,163

AUG 1 6 1965

AUDIENCE MAGNET—Pianist Van Cliburn, whose presence very nearly set an attendance record Saturday when some 15,242 people filled the Shed and spilled out onto the lawns at Tanglewood to hear him play.

Van Cliburn Performs Heroically at Tanglewood

By R. E. KRIEGER

LEE, Mass.—A near-record audience of 15,242 people poured into Tanglewood Saturday night to see Van Cliburn, the pianist who has become a musical knight in shining armor.

They also caused a monumental traffic jam.

The palpitating audience not only shouted, waved and applauded with thunderclap fervor, but by their insistent tumult persuaded Van Cliburn to come back and repeat the final movement of the concerto he had just finished. . . Beethoven's Concerto No. 5 in E-flat Major.

★ ★ ★

COMING immediately after intermission, this, of course, is unprecedented, the performance was the one that was being anticipated by the throng, which paid little heed to the concert's opener, Strauss' "Don Juan," or even to Aaron Copland who was on hand to conduct his own work (and a fascinating one), "Music for a Great City."

No, it was Van Cliburn's evening, and as he moved from the right hand door to the Steinway piano midstage, the clapping broke out, increased and then became a roar.

In fact, after a lethargic first movement in the Beethoven concerto the audience held up things for a time while they clapped and shouted bravo after bravo.

★ ★ ★

THE BEST part of this work was the second movement when the piano comments reflectively (almost an improvisation). Van Cliburn was particularly brilliant in this section although the final movement became flashy and showed his technical mastery of the instrument.

The Boston Symphony Orchestra under Erich Leinsdorf was magnificent in the Beethoven piece and wonderful in the intricacies of Copland's work.

Incidentally, the Beethoven work bears the label of the "Emperor," a label placed on it by some enterprising publisher who knew the value of word coinage.

★ ★ ★

"**MUSIC FOR** a Great City," the second work of the evening, was commissioned by the London Symphony Orchestra and if it sounds familiar there's a reason.

The basic bones of the work were taken, in part, from some background music written by Copland and used in the film "Something Wild," starring Caroll Baker.

Copland conducts with wild slashings of his baton, not unlike Errol Flynn in his frenetic saber battles in pirate films, but he gets the last vestige of cooperation from the Boston Symphony which obviously appreciated the man for his composing talent.

THE work demands the utmost from the percussionists who have a field day, especially in the third movement, "Subway Jam," with the rumbling beat of the train wheels behind the orchestral sweep.

The "Great City?" New York, of course.

Yesterday, white - maned Leopold Stokowski was in to direct a fascinating program consisting of Bach's Passacaglia and Fugue in C Minor Schubert's "Unfinished Symphony and Shotakovitch's Symphony No. 5.

The Bach work was played for the first time at the festival concerts.

Next weekend will be the piece de resistance of the season, Wagner's "Lohengrin" with Act I, Friday; Act II, Saturday and Act III, Sunday.

The Festival of Contemporary Music is under way now at Tanglewood and will run through the 19th with tomorrow night's concert dedicated to the music of Mr. Copland

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 16 1965

roadblock manned by National Guardsmen in

At Tanglewood:

Van Cliburn Draws Record-Breaking Crowd

The anticipated record-breaking crowd appeared at Tanglewood on Saturday night for Van Cliburn's one-concert appearance with the Boston Symphony Orchestra at the Berkshire Festival. The celebrated young pianist played Beethoven's Piano Concerto No. 5 — the "Emperor" concerto and the ovation was such that the usual rules were broken and the third movement was repeated as an encore.

The crowd totaled 15,242 — this would mean nearly 10,000 people on the lawns and a Coney Island comparison for crowding would not be too far off.

Erich Leinsdorf conducted the Beethoven concerto and the program-opener, which was Strauss' glorious "Don Juan." Aaron Copland conducted the orchestra when it played his composition, "Music For a Great City."

On Sunday afternoon, 9600 people braved the heat to hear Leopold Stokowski, now 83, lead the orchestra in a particularly appealing program. The concert opened with Bach's "Passacaglia" and Fugue in C minor, and included Schubert's "Unfinished" Symphony and Symphony No. 5 by Shostakovitch.

This is the last week of the Berkshire Festival. On Tuesday evening there will be a concert of the music of Aaron Copland, followed by concerts Wednesday and Thursday nights in the Festival of Contemporary American Music, to be held in the theatre. The Friday, Saturday and Sunday concerts of the Boston Symphony Orchestra in the Music Shed will be devoted to Beethoven and Wagner, Leonore Overtures 1, 2 and 3 being presented in order to open the three concerts and the three acts of "Lohengrin" presented successively with vocal soloists joining the orchestra. Erich Leinsdorf will conduct these final concerts.

By ANABEL MURPHY

St. Louis
Globe-Democrat

THREE CONDUCTORS IN HARMONY WITH SUMMER: From left: Seiji Ozawa, director of Toronto Symphony; Eleazar de Carvalho, conductor of St. Louis Symphony and Charles Munch, retired music director of the Boston Symphony; all are guest conductors at Tanglewood.

DeCarvalho's Tanglewood Concerts

This summer, Eleazar de Carvalho, conductor and music director of the St. Louis Symphony, is in residence at Tanglewood (Lenox, Mass.) leading a varied musical life as director of an orchestra, guest conductor with another orchestra, and as a lecturer. Tanglewood is the summer home of the Boston Symphony Orchestra and the home of the Berkshire Music Center. De Carvalho is director of the Berkshire Music Center Orchestra, a lecturer in the Center's Conducting Seminar, and was guest conductor with the Boston Symphony Orchestra Wednesday (Aug. 11) and Friday, Aug. 13.

De Carvalho has had a long association with the Berkshire Music Center and the Boston Symphony Orchestra. It was in 1946 that he came to the United States and became a student of Serge Koussevitzky, then music director of the Boston Symphony, at the Berkshire Music Center. He has returned to the Center every summer (with the exception of three) since that time. In 1947 de Carvalho first appeared as guest conductor with the Boston Symphony Orchestra and he has appeared regularly since that time. De Carvalho speaks with a certain pride and affection of his 19 years of association with the orchestra and center.

The Berkshire Music Center Orchestra is made up of 70 musicians drawn from the performance department of the Berkshire Music Center. These musicians are students who are preparing for careers in music and are studying this summer under fellowship. Two members of the Center's Orchestra will join the St. Louis Symphony this fall.

The Conducting Seminar is a function of the Tanglewood Institute (a division of the Berkshire Music Center). De Carvalho is instructing 14 students in baton technique and score analysis. He has referred to the course as "a key for a door, which they must find" (when they return to their regular positions).

Wednesday, de Carvalho conducted the Boston Symphony during Tanglewood's Annual Gala Evening, sharing the podium with Leonard Bernstein and Erich Leinsdorf.

On Friday de Carvalho conducted the Boston Symphony Orchestra in a regular Berkshire Festival concert which included a performance of Lutoslawski's "Jenk Venitiens" which had its premiere in St. Louis.

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8th WEEK. AUGUST 16TH – 22ND

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Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

JAN 29 1965

Leontyne Price's Action Explained By Leinsdorf

Erich Leinsdorf, music director of the Boston Symphony Orchestra, said Wednesday that soprano Leontyne Price had bowed out of a Tanglewood performance and recording of "Lohengrin" with him this summer because illness had prevented her from learning the role of Elsa.

Mr. Leinsdorf denied that his decision to perform the Wagner opera at Tanglewood over a three-day period (Aug. 20-22), rather than on a single day, had anything to do with Miss Price's withdrawal. A spokesman for Miss Price said Tuesday that the change had created a conflict with her schedule. Miss Price has never sung Elsa in the opera house.

"The truth is that Miss Price was sick for two months during the fall," Mr. Leinsdorf said by phone from Boston. "She did not have time to prepare the role, and she told me so. It is as simple as that. This is nothing to be ashamed of, and is more complimentary to her than the explanation that was put out by her representative."

Miss Price caught a severe cold while in the Soviet Union with the La Scala Opera of Milan, and had to cancel some subsequent European appearances as a result.

New York Herald Tribune
D. 282,005 SUN. 363,384

JAN 27 1965

Leontyne Price Out Of Tanglewood Role

By William Bender

Soprano Leontyne Price has bowed out of the complete performance of Wagner's "Lohengrin" that will be done this summer at Tanglewood by Erich Leinsdorf and the Boston Symphony Orchestra. A schedule conflict was given as the reason.

Lucine Amara will take Miss Price's place in the role of Elsa, and Miss Amara will also fill the same assignent in the complete recording that will be made in Boston by RCA Victor several days later. Others in the cast include Rita Gorr, Sandor Konya and Jerome Hines.

Spokesman for Miss Price and RCA Victor said her withdrawal was prompted by the Boston Symphony's decision to perform the long Wagner opera over the three days of the Aug. 20-22 week end instead of in one day. Act I will be done Friday night, Act II Saturday night and Act III Sunday afternoon. The recording sessions are to be held the next week in Boston's Symphony Hall. Miss Price was said not to have that much time on her schedule to devote to the project. She has never sung the role in the opera house.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WESTPORT, Conn.
Bi-Weekly Circ. 5,912
MAY 29 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 128,545
MAY 21 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
MAY 25 1965

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
MAY 26 1965

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Union (m)
SPRINGFIELD, Mass.
Circ. 83,193
MAY 25 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,093
JUN 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 100,582
MAY 24 1965

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Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248
MAY 26 1965

NewEnglandNewsclipAgency,Inc.
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Hampshire Gazette (e)
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Circ. 13,499
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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
JUN 13 1965

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Box 2078, Boston 6 • RIchmond 2-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,506
JUN 11 1965

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
JUN 10 1965

NewYorkWorld-Telegram and The Sun
D. 403,348 SAT 166,071
JUN 12 1965

The Knickerbocker News
ALBANY, N. Y.
D. 55,163
JUN 5 1965

Boston Symphony Extends Wagner Series Ticket Sale

ne

The Boston Symphony Orchestra has extended its Series Ticket sale for the performances of Wagner's popular masterpiece "Lohengrin" to be given at Tanglewood (Lenox, Mass.) August 20, 21, 22. Series prices for the "Lohengrin" weekend only will remain in effect through July 1. This unusual departure from the policy of closing series sales on May 25 has been prompted by the heavy demands for tickets for the three days.

In making the announcement about the extension of the series prices for the August 20, 21, 22 weekend, Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, said: "Our ticket orders for 'Lohengrin' to date have indicated that the large majority of patrons planning to attend this first complete performance of 'Lohengrin' in the Western Hemisphere wish to hear the entire opera.

Act I is scheduled for Friday, August 20; Act II on August 21, and Act III on the closing Sunday of the Berkshire Festival, August 22.

Ticket demands have been increasingly heavy during the past few days, and we did not want to disappoint those who wish to purchase tickets at the series price. Therefore, for the "Lohengrin" concerts only we are extending the closing date for series tickets to July."

Ticket orders may be made to the Festival Ticket Office, Symphony Hall, Boston, Massachusetts 02115, until June 10. Thereafter orders should be sent to Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240. For the first seven weeks of the Tanglewood season tickets are now available at the single concert rates. A brochure containing complete programs and ticket information for the eight week Festival beginning July 2 is available from the Festival Ticket Office, Symphony Hall, Boston, Massachusetts 02115.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

AUG 22 1965

The Berkshire Music Festival ends today. Maestro Erich Leinsdorf will lead the Boston Symphony Orchestra and a group of opera singers through Act 3 of Wagner's "Lohengrin," at 2:30 p.m. at Tanglewood. The overture to Beethoven's "Leonore" also is scheduled.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 30 1965

Entire 'Lohengrin' Scheduled By Leinsdorf for Tanglewood

Special to The New York Times

BOSTON, Jan. 29—The presentation of a complete uncut concert version of Wagner's "Lohengrin" will be one of the major musical events of this summer's Berkshire Festival, Erich Leinsdorf, music director of the Boston Synphony Orchestra, has announced.

Mr. Leinsdorf said he believes it will be the first time the complete work has been performed in the Western Hemisphere.

The 1965 Berkshire Festival at Tanglewood, the summer home of the Boston Symphony at Lenox, Mass., will run for eight weeks, July 2 to Aug. 22. The Boston Symphony will give 24 concerts in the Music Shed on Friday and Saturday evenings at 8 and on Sunday afternoons at 2:30.

The orchestra's summer center for the advanced study of music will be operated concurrently with the festival, Thomas D. Perry Jr., manager of the orchestra, said.

Modern U.S. Music Last

The Festival of Contemporary American Music given by the Berkshire Music Center in cooperation with the Fromm Music Foundation is scheduled for the last week of the Tanglewood season, Aug. 15 to 19.

In outlining the major music events for the festival, Mr. Leinsdorf said he would follow the established plan of devoting the first two weeks at Tanglewood to chamber orchestra concerts with members of the Boston Symphony.

For the first time since he became music director of the orchestra, Mr. Leinsdorf will conduct Bach at Tanglewood. Last year, youths wearing sweatshirts bearing the phrase "Bring Back Bach" appeared at some of the Tanglewood concerts.

"I am pleased to 'bring back Bach' in the form of three cantatas and works for solo instruments and orchestra for these chamber orchestra concerts," Mr. Leinsdorf said.

One of the central themes will be the performances of all of Beethoven's concertos and the two Romances for Violin and Orchestra. The works will be spread over the entire season rather than being concentrated at one period, Mr. Leinsdorf said.

Anniversaries to Be Marked

In addition, musical observances of significant anniversaries of Berg, Hindemith, Ravel and Sibelius will take place.

Mr. Leinsdorf said he knows of no instance, outside of Bayreuth, when "Lohengrin" has been performed uncut.

"From an artistic point of view, I feel that the 'Lohengrin' weekend is a true festival idea," he said, "something which lends itself ideally to the relaxed and experimental atmosphere of a summer festival."

Since the shortest of "Lohengrin's" three acts is nearly as long as a full symphony program, Mr. Leinsdorf said, he has decided to put on each act separately.

Act I will be given Friday, Aug. 20, Act II Saturday, Aug. 21, and Act III Sunday, Aug. 22. Lucine Amara will sing Elsa.

This year's festival will be the 28th since the Boston Symphony first took part in the concerts in 1936.

NewEnglandNewsclipAgency
Box 2078, Boston 02106 • 742-4
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,627

AUG 13 1965

'Lohengrin' To Close Tanglewood For BSO

LENOX — Since its first performance at Weimar, Germany, Aug. 28, 1850, dozens and dozens of singers hav been heard in the princip roles of Richard Wagner "Lohengrin".

The Tanglewood performanc of the opera, to be given c August 20-22, almost exact 115 years since the Germa premiere, will bring togethe two singers, one making h e first appearance in "Lohe grin's, the other perhaps th current world's champion the title role.

Lucine Amara, to be hear as Elsa, and Sandor Kony who has been heard as Lohe grin more then 200 times, wi be among the six soloists fe tured in the complete conce version at Tanglewood. One a will be presented on each the final three days of the Bo ton Symphony Orchestra Berkshire Festival.

In a rehearsal for the many trumpets which will be used in "Lohengrin", Erich Leinsdorf, BSO music director, who will conduct the opera, has employed the use of modern electronic means to communicate with his far-flung musical forces. The trumpeters were spread across the green lawns of Tanglewood in the manner of an approaching procession. Small walkie-talkie radios were used to keep in touch with subconductors out of normal voice range.

In addition, closed circuit television will be used to provide visual contact between the various other off-stage musical forces which will take part in the history-making performance this month.

The Berkshire Festival is devoting its last three concerts of the 1965 season to the Wagner opera. This will be the first occasion in the 29 years since the Boston Symphony Orches

its first played in the Berk shires that the Festival h a given over its final week-end t the performance of one

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NEW YORK POST
Friday, August 20, 1965

Lohengrin Third Act Winds Up Berkshire Festival Sunday

The 1965 Barkshire Festival at Tanglewood (Lenox, Mass.) will close Sunday afternoon with a performance of Act III of Richard Wagner's "Lohengrin." Erich Leinsdorf, music director of the Boston Symphony Orchestra, conducts acts I and II tonight and tomorrow night. Sunday's program concludes the first complete concert version of the opera in the western hemisphere.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

Schenectady Gazette
SCHENECTADY, N. Y.

JUN 2 2 1965

TIMES UNION
ALBANY, N. Y.
SUN. 110,446

JUN 1 3 1965

Herald American

1 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
WESTERLY, R. I.
Circ. 9,270
AUG 1 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
6 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUN 12 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ALBANY TIMES UNION
Sunday, June 13, 1965

KINGSTON, N. Y.
FREEMAN
D. 17,200

JUN 7 1965

Atlanta Times
ATLANTA, GA.
D. 125,000 S. 140,000

JUN 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
JUL 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
WESTERLY, R. I.
Circ. 9,270
AUG 1 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 66,819
JUN 2 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUN 1 1 1965

BSO May Use Tire and Anvil In Tanglewood 'Lohengrin'

Nowhere in the instrumentation of the Boston Symphony Orchestra are there listed such items as a railroad tire, an anvil or a crowbar, but they may be this summer. Harold Thompson, one of the orchestra's percussionists who has gained a wide reputation for making musical sounds from hitherto unmusical material, is experimenting with these devices for the forthcoming Berkshire Festival performance of Wagner's "Lohengrin."

The opera will be given at Tanglewood in Lenox Aug. 20, 21 22 — one act on each of the three days. This will be the first time in the Western Hemisphere that an uncut concert version of Wagner's popular opera has been given. The particular point in the opera where Thompson is attempting to create his special sound is near the close of Act I prior to a duel between Lohengrin and Telramund. The sound must be that of a sword striking a shield — the signal for the duel to begin.

To Record Opera

With the railroad tire, the anvil and the crowbar Thompson is trying to produce just the right sound — sword striking shield. It may have to sound one way at Tanglewood and another in Symphony Hall, where the cast, orchestra, and chorus will return immediately following the Tanglewood concerts to record the complete opera for RCA Victor. Percussionist Thompson has had a small section cut from the railroad tire and with a variety of mallets he is endeavoring to produce the distinctive clank. He says, "We may find that one anvil striking another will do it, or the crowbar hitting the anvil, or one of the two striking the tire. In any event, we'll be prepared for whatever Mr. Leinsdorf feels is the proper sound."

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the Tanglewood performance of "Lohengrin" with a cast which includes Lucine Amara, Sandor Konya, Rita Gorr, Jerome Hines, William Dooley, Calvin Marsh, and the Chorus pro Musica of Boston.

A First

Never before in its 30 years in the Berkshires has the orchestra devoted its final weekend of the eight week Berkshire Festival to a single work. Because of heavy demands for tickets for the entire "Lohengrin" weekend, the orchestra extended the series sale for Aug. 20, 21, 22 only from May 25 to July 1. A brochure with complete programs and ticket information for the Berkshire Festival is available from Festival Ticket Office, Symphony Hall, Boston.

Herald American
SYRACUSE, N. Y.
SUN. 206,391

AUG 1 5 1965

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 1 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 104,758
AUG 1 5 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Courant (m)
HARTFORD, Conn.
Circ. 132,383
AUG 2 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,506
AUG 1 3 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
AUG 2 0 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Crier
WAYLAND, Mass.
Weekly Circ. 3,556
AUG 1 9 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
AUG 2 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Amherst Record
AMHERST, Mass.
Weekly Circ. 2,551
AUG 1 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
AUG 2 1 1965

Uncut "Lohengrin"

Sandor Konya will sing the part of Lohengrin.

Lucine Amara sings Elsa.

The final week of the Berkshire Festival will be devoted to a complete performance of Richard Wagners' "Lohengrin." Act I will be given on Friday, August 20; Act II, Saturday, August 21; and Act III at the concluding festival concert of Sunday, August 22.

Soloists for this unprecedented concert version include Lucine Amara, William Dooley, Rita Gorr, Jerome Hines, Sandor Konya, and Calvin Marsh.

Speaking of the "Lohengrin" week-end Mr Leinsdorf said: "For almost two years we of the Boston Symphony have been working toward the production of a complete concert performance of "Lohengrin." I believe that this will be the first time the complete work is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities.

"From an artistic point of view, I feel that the Lohengrin week-end is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

103

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Tri-town Transcript
& Penny Saver
TOPSFIELD, Mass.
Weekly Circ. 5,000

MAR 24 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dorchester Argus-Citizen
BOSTON, Mass.
Weekly Circ. 6,750

APR 2 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald
BELMONT, Mass.
Weekly Circ. 4,910

APR 1 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 176,483

MAR 7 1965

'Lohengrin' Auditions Tomorrow

Auditioning for choral parts in the Boston Symphony Orchestra Tanglewood performance of the complete Wagner opera, "Lohengrin," will start tomorrow evening, at 7:30 in Old South Church, Copley Square, it was announced by Alfred Nash Patterson, director of the Chorus pro Musica.

"While we are particularly interested in tenors, baritones and basses, we will audition all parts," said Mr. Patterson.

Choral singers will be expected to spend the week of Aug. 15 at Tanglewood, rehearsing and performing the complete opera, which will be sung as the finale program on Friday and Saturday nights, and Sunday afternoon, Aug. 20-27. RCA Victor recording sessions will take place in Boston during the evenings of the following week.

Choral voices may write or call the Chorus pro Musica, 645 Boylston Street, Boston, COpley 7-7442, or come Monday evenings, starting tomorrow to arrange for auditions.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 66,819

4 1965

Symphony to Give Uncut 'Lohengrin' at Tanglewood

Erich Leinsdorf and the Boston Symphony Orchestra will be making an interesting experiment at Tanglewood this Summer when they will present Wagner's opera, "Lohengrin," over a three-day period—Act One on Friday night, Aug. 20; Act Two on Saturday night, Aug. 21, and Act Three on Sunday afternoon, Aug. 22. Soloists will include Lucine Amara, Rita Gorr, Sandra Konya, Jerome Hines, and Calvin Marsh. The Chorus pro Musica of Boston, under the direction of Alfred Nash Patterson, also will join the orchestra and soloists.

Immediately after the Tanglewood performance, orchestra, soloists, and chorus will return to Symphony Hall, Boston, to record the entire opera for RCA-Victor.

Mr. Leinsdorf notes, "I believe that this will be the first time the complete 'Lohengrin' is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic viewpoint, I feel that the 'Lohengrin' weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a Winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a Summer festival."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAY 27 1965

BSO Staff Sees 'Lohengrin' Stage Setting 1st Time

Today at Tanglewood, Lenox, musical and construction people from the Boston Symphony Orchestra had their first look at the stage setting for the Aug. 20, 21, 22 performance of "Lohengrin" which will close the 1965 Berkshire Festival.

Working throughout the winter from photographs and models in Symphony Hall, the maintenance staff of the orchestra has been building the boxes and platforms necessary to accommodate the 300 musicians who will take part in the first complete concert version of "Lohengrin" to be given in the Western Hemisphere. The full complement of participants in the opera will require the entire music shed stage which measures 84 feet wide and 46 feet deep.

Several weeks ago Erich Leinsdorf, music director of the orchestra, who will conduct "Lohengrin" at Tanglewood said: "For nearly two years we of the Boston Symphony have been working toward the preparation of the performance of 'Lohengrin' at Tanglewood." Today's activities in the Tanglewood music shed were the first visible signs of this planning, although the musical preparation, and study of logistical problems have been under way for many months.

Since shortly after Christmas Edward Charron, superintendent of Symphony Hall, has supervised the intricate construction of the stage materials. Three trucks transported the completed portion of the orchestra and chorus risers from Boston to Tanglewood where they were fitted in the music shed stage today. Those witnessing the work today saw half of the stage as it is set for regular concerts by the Boston Symphony at Tanglewood with the other half as it will appear for the August performance of "Lohengrin."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

ATHENS HERALD
Thursday, August 19, 1965

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

CAIRO HERALD
Thursday, August 19, 1965

TIMES UNION
ALBANY, N. Y.
D. 63,614 SUN. 119,446

AUG 15 1965

OSWEGO, N. Y.
PALLADIUM-TIMES
D. 16,000

AUG 16 1965

KINGSTON, N. Y.
FREEMAN
[illegible]

AUG 16 1965

OSWEGO, N. Y.
PALLADIUM-TIMES
D. 16,000

AUG 16 1965

RAVENA, N.Y.
NEWS-HERALD
W. 1,800

AUG 20 1965

BRISTOL, CONN.
PRESS
D. 15,000

AUG 17 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

AUG 12 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times
NEW MILFORD, Conn.
Weekly Circ. 4,190

AUG 12 1965

Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
HAMDEN, Conn.
Weekly Circ. 5,164

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
AUG 14 1965

Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 16 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 76,612

15 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Press (e)
BRISTOL, Conn.
Circ. 15,129

AUG 17 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 14 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
SOUTHINGTON, Conn.
Weekly Circ. 5,465

AUG 12 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
WINSTED, Conn.
Circ. 3,756

AUG 12 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Circ. 6,840

AUG 19 1965

Final Tanglewood Concerts Historically Significant

The final weekend of the Berkshire Festival at Tanglewood will feature a history-making performance of Richard Wagner's "Lohengrin." The Boston Symphony Orchestra performance will be the first of a complete concert version of the opera to be heard in the Western hemisphere. The weekend will be the first in the history of the festival to be devoted entirely to a single work: One act will be performed at each of the three weekend concerts, beginning with Act I Friday evening, Aug. 20.

Two-year preparation

Various forces of the Boston Symphony Orchestra have been making preparations for the Tanglewood performance of "Lohengrin" for more than two years. Throughout the past winter the Symphony Hall (Boston) maintenance crew has been building the extra risers for the large chorus. These were set in place on the stage of the Music Shed at Tanglewood early this spring and the final adjustments were made just prior to the opening of this summer's festival. Choral auditions and certain musical preparations have been in progress since the original announcement of the project in the spring of 1964. During the summer radio and television technicians have been preparing closed-circuit television and radio hookups to enable the off-stage musicians to see and hear the on-stage orchestra and conductor. Erich Leinsdorf has already had several rehearsals with the soloists, and he is holding final rehearsals with all of the participants this week.

The cast for the complete concert version of "Lohengrin" includes Lucine Amara as Elsa; Sandor Konya as Lohengrin; Rita Gorr as Ortrud; Jerome Hines as King Henry; William Dooley as Telramund; and Calvin Marshas the Herald. The chorus will consist of the Chorus Pro Musico of Boston, Alfred Nash Patterson, director.

Festival Within a Festival

The Festival of Contemporary American Music, currently in progress, will continue through Thursday of the closing week of this summer's Berkshire Festival. Performances open to the Friends of the Berkshire Music Center, will be held each evening with the final concert of the "festival within a festival" being given on Aug. 19. The regular Berkshire Festival Chamber Music Concert on Tuesday will also be a portion of the contemporary music festival. Tuesday's program will be devoted to the music of Aaron Copland, who has been a member of the Berkshire Music Center faculty since its inception in 1940.

The final open rehearsal of the summer at Tanglewood will take place on Thursday afternoon at 4. This rehearsal has been changed from the usual Saturday hour because of the performance of "Lohengrin."

At 10:30 Saturday morning, Aug. 21, and at the same time the following Sunday, the Berkshire Music Center will give the closing concerts of its 25th anniversary session. Saturday's program will consist of music from the Baroque; Sunday there will be a concert of chamber music.

Immediately following Tanglewood's closing concert on Sunday, the Boston Symphony Orchestra, soloists and chorus will return to Symphony Hall, Boston, for the recording by RCA Victor of "Lohengrin."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,729

AUG 19 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

SEP 4 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
FRAMINGHAM, Mass.
Circ. 15,205

AUG 13 1965

The Herald Statesman
YONKERS, N. Y.
D. 46,565

AUG 18 1965

England Newsclip Agency, Inc.
078, Boston 6 • RIchmond 2-4200
Sunday Register
New Haven, Conn.
Circ. 109,204

Three Days C
Uncut Version

PANDOLFI

MISS S

By GORDON E. ARMSTRONG

It usually takes around three hours for an opera performance. But a performance of Wagner's "Lohengrin", to be given at Tanglewood next summer, will take three days. The last three concerts of the 1965 Berkshire Music Festival are to be devoted to the opera: Act I will be given on Friday evening, Aug. 20; Act II is scheduled for Saturday evening, Aug. 21; Act III will be presented the following Sunday afternoon. This "Lohengrin weekend" is to say the least, unique in the annals of the Boston Symphony's summer festivals in the Berkshires.

Erich Leinsdorf will conduct the performance in which the Chorus pro Musica (Alfred Nash Patterson, director) will be heard with the Boston musicians. The distinguished cast of singers is listed as follows: Lucine Amara—Elsa; Rita Gorr—Ortrud; Sandor Konyo—Lohengrin— Jerome Hines—King Henry; William Dooley—Telramund; Calvin Marsh—Herald.

Immediately following the final concert, orchestra, chorus, and soloists will return to Boston to record the opera for RCA Victor in the Boston Symphony's home, Symphony Hall. With regard to the recording, Leinsdorf has remarked that it has been six years since any complete opera has been recorded in this country with an American orchestra and an American chorus.

Leinsdorf also said this: "I believe that this will be the first time the complete "Lohengrin" is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the "Lohengrin weekend" is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival.

Newark Sunday News
NEWARK, N. J.
SUN. 417,195

MAR 7 1965 Burrelle's

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200

MAR 11 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 2,382

MAR 4 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,240

MAR 8 1965

New England Newsclip Agency,
Box 2078, Boston 6 • RIchmond 2-42
Union (m)
SPRINGFIELD, Mass.
Circ. 83,193

MAR 6 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Circ. 2,787

MAR 11 1965

'Lohengrin Weekend' Scheduled At Tanglewood Aug. 20 to 22

First Time Complete Wagner Opera To Be Given in Western Hemisphere

Erich Leinsdorf, music director of the Boston Symphony Orchestra, announced Friday that William Dooley, baritone, will sing the role of Telramund in the orchestra's performance of Wagner's opera "Lohengrin" at the Berkshire Festival this summer.

The announcement completes the listing of the cast, which was disclosed a short time ago: Lucine Amara as Elsa; Rita Gorr, Ortrud; Sandor Konya, Lohengrin; Jerome Hines, King Henry; and Calvin Marsh as the Herald.

Chorus to Assist

The Chorus pro Musica of Boston, Alfred Nash Patterson, director, will join the Boston Symphony and soloists for the performance.

The "Lohengrin" performance will be given over a three-day period on the final weekend of the festival, Aug. 20, 21, and 22. Act I will be given Friday evening, Aug. 20; Act II Saturday evening, Aug. 21; and Act III Sunday afternoon, Aug. 22.

Immediately following the last concert at Tanglewood, the orchestra, soloists and chorus will return to Symphony Hall, Boston, to record the opera during the last week of August.

First In Six Years

In his recent announcement of the "Lohengrin weekend" at Tanglewood and the recording project which will follow, Mr. Leinsdorf pointed out that it has been six years since any complete opera has been recorded in this country with an American orchestra and an American chorus. He also said:

"I believe that this will be the first time the complete Lohengrin is performed in the entire Western Hemisphere. I know no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the Lohengrin weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

APITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

NAL AMERICAN
August 22, 1965

THE SOURCE OF POPULARITY

By MILES KASTENDIECK

WITH THE ACCENT on Wagner's "Lohengrin" during the Berkshire Festival's current weekend, the question about its popularity among Wagner's operas returns. Why does "Lohengrin" find such favor with operagoers?

Undoubtedly, the primary reason is the Wedding March. The fact that this familiar piece ushered in a most unhappy marriage, one hardly fulfilled except in the consummation of love after death, has proved no deterrent in the use of it countless times for present-day weddings. Probably its association with an ideal consummation takes care of that situation.

To hear the opera in which the Wedding March occurs has provided natural incentive for at least a century. That it comes in the midst of a purely romantic tale probably enhances the attraction. This entails the youthfulness and freshness of its appeal that the years never dim. Furthermore, it has the atmosphere of fairy tale mixed with medieval legend.

★

CERTAINLY THE STORY associated with the miraculous, a kind of dream fantasy with an ideal of chivalry, classifies itself as quite off-beat in the sophisticated and realistic times in which we live. "Lohengrin" therefore is an escape opera dealing in allegory.

If Lohengrin himself denotes pure heroism, Elsa pure innocence, and Ortrud concentrated evil, this medieval romance appears far removed from present day living. There is Telramund, however, to depict inner conflict in a situation beyond his own making. There is also Elsa, a very human figure torn by inner conflict when the seeds of doubt concerning Lohengrin's origin are planted in her mind: as a prey to curiosity, to uncertainty, even to jealousy, she is not quite the fairytale heroine after all.

The most persuasive element is, of course, the music. Its constant lyric flow, its comparative simplicity, and its great choral outpouring guarantee its popularity whatever the reactions to the story.

The distinction of the choral writing may have been taken too much for granted, yet no other Wagner opera glorifies the chorus quite so dramatically. It is natural for large masses to be present on stage; therefore choruses evolve most naturally.

★

THEIR PRESENCE in no way detracts from the lure of Wagner's melodies. They do denote the historical place of choruses in opera at that time. "Lohengrin" is an early work, and Wagner had not yet expressed his full independence of traditional procedure.

His dramatic sense, however, makes these choruses an integral part of the drama and thus makes use of them in an almost precedented way. Since they are dramatic, they qualify as another important source of popularity in the opera.

Wagner poured a great deal of himself into "Lohengrin" because the story was a part of him. He returned to it later in "Parsifal" as a natural evolution of his absorption in the literature of the Holy Grail. That "overpowering desire to write 'Lohengrin'" culminates in 'Parsifal,' thereby explaining the existence of the latter instead of enlisting questions as to its curious appearance almost by way of atonement at the end of Wagner's career.

Much lies beneath the surface to explain the popularity of "Lohengrin." Nevertheless, those who know the connection can hardly disassociate it from the Wedding March.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

WS BUREAU
N.Y.
APER
INGS
NEW YORK
SERVICE
HERALD

RAVENA, N.Y.
NEWS-HERALD
W. 1,800

AUG 20 1965 Burrelle's

At Tanglewood

JEROME HINES, bass, will sing the part of King Henry with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting in the first uncut version of Wagner's "Lohengrin" to be presented in the Western Hemisphere, on Friday, Saturday and Sunday (August 20, 21, 22). One act will be presented each day.

CAPI NEWS BUREAU
ANY, N.Y.
SPAPER
PINGS
NEW YORK
SERVICE
HERALD
August 19 1965

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15.500

AUG 21 1965 Burrelle's

ERICH LEINSDORF, Music Director of the Boston Symphony Orchestra, will conduct the first uncut version of Wagner's "Lohengrin" to be presented in the Western Hemisphere tonight and tomorrow night, August 21 and 22nd. The heralded event takes place at Tanglewood, Lenox, Mass.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

AUG 2 2 1965

Featured in Tanglewood Finale Today

CALVIN MARSH — WILLIAM DOOLEY — RITA GORR — JEROME HINES

The 1965 Berkshire Music Festival will end this afternoon when Erich Leinsdorf conducts the Boston Symphony Orchestra in the final act of Wagner's Lohengrin. Soloists include: Rita Gorr, mezzo-soprano; Jerome Hines, bass; William Dooley, baritone; and Calvin Marsh, baritone.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

AUG 2 0 1965

Three Concerts

Berkshire Music Festival Will Offer Another 'First'

The Berkshire Music Festival will offer another "first" to end its season, this weekend, as all three concerts will be devoted to the performance of a single work.

Richard Wagner's opera, "Lohengrin," will be heard in a complete concert version, one act at each of the three concerts, tonight, tomorrow night, and Sunday afternoon. The presentation will mark the first complete concert version of the opera ever performed in the Western Hemisphere.

The cast includes Lucine Amara as Elsa; Sandor Konya as Lohengrin; Rita Gorr as Ortrud; Jerome Hines as King Henry; William Dooley as Telramud; and Calvin Marsh as the herald. The chorus will consist of the Chorus Pro Musica of Boston, directed by Alfred Nash Patterson.

Leinsdorf to Conduct

Erich Leinsdorf, director of the center, and conductor of the Boston Symphony Orchestra, will lead the cast and the BSO in all three concerts, this season's last ones.

ERICH LEINSDORF

Preparations for the performance have been in the works for the past two years. Through last winter, the Boston Symphony Hall maintenance crew has been building extra risers for the large chorus. They were put in place at the rear of the Music Shed in Tanglewood early this spring.

Choral auditions and certain musical preparations have been in progress since the original announcement of the project in the spring of 1964.

During the current season, technicians have prepared a closed-circuit television and radio system to enable the offstage musicians to see and hear the on-stage orchestra and conductor.

Mr. Leinsdorf has gone through final rehearsals with all the participants this week.

NEW YORK
Journal American
D. 538,057 SUN. 800,306

AUG 1[illegible] 1965

'LOHENGRIN' SETS STAGE

By MILES KASTENDIECK

BY WAY OF NOVELTY as well as of necessity the Berkshire Festival presents Wagner's "Lohengrin" uncut in a concert version this weekend. Erich Leinsdorf considers the project "a true festival."

The novelty consists primarily in having the performance span three days—one act at each concert beginning Friday. Since this procedure will not completely consume the normal span of concert time, each act will be preceded by a Beethoven "Leonore" Overture.

★

THIS PRESENTATION develops novelty of a different kind; namely, the exposition of the three preludes of Beethoven's opera "Fidelio." The idea is incidental, however, to hearing the entire score of "Lohengrin."

The present performance restores a considerable cut in Lohengrin's so-called "narrative" in Act III which Wagner made for the early productions. Though this was restored in Bayreuth almost 30 years ago, it has never been used in this country.

This restoration tells the full story of the swan. Since the culmination of the plot is Lohengrin's divulgence of his name, the enlightenment about his mission and the appearance of the miraculous swan may be considered superfluous. For the sake of completeness, however, it should be included, though it adds nothing special from a dramatic or music point of view.

The necessity prompting this performance at the Berkshire Festival goes back to an impending recording of the opera scheduled to take place in Boston next week. This required extensive preparation and planning. In contemplating all this, Mr. Leinsdorf conceived the idea of devoting the final weekend of the Festival to the concert presentation.

What will make it a "true festival" springs from the primary concentration of the three weekend concerts on one composer and in this instance on one work. This idea is something worth further consideration.

As I have often suggested through the years: the Berkshire Festival should consolidate itself in becoming more and more a true festival. That this entails an overall theme, considerable care in focusing the weekends, and then promotion of the idea for public acceptance is quite true; but the Berkshire Festival is sufficiently well established to accept such a challenge.

★

THERE HAS BEEN little development of the festival idea along this line in this country. Far too often the term festival applies only to a special series of orchestral concerts at a certain time in a certain place.

To point up its activities within this deviation should bring further distinction to the Berkshire Festival. The "Lohengrin" weekend sets the stage.

Miles Kastendieck reviews musical events in weekday issues of the Journal-American.

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

AUG 2 1 1965

LUCINE AMARA, left, will sing the part of Elsa, and Jerome **Hines, right, will sing the role of** King Henry, with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, conducting, **in the first uncut version of Wagner's "Lohengrin"** to be presented **in the Western Hemisphere** on Friday, Saturday, and Sunday, August **20, 21, 22. One act** will be presented each day. The dramatic event takes place at Tanglewood, Lenox, Mass., the world-famous summ home of the Boston Symphony Orchestra.

New York Post
D. 329,523 SUN. 251,119

AUG 2 0 1965

Lohengrin Third Act Winds Up Berkshire Festival Sunday

The 1965 Barkshire Festival at Tanglewood (Lenox, Mass.) will close Sunday afternoon with a performance of Act III of Richard Wagner's "Lohengrin." Erich Leinsdorf, music director of the Boston Symphony Orchestra, conducts acts I and II tonight and tomorrow night. Sunday's program concludes the first complete concert version of the opera in the western hemisphere.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

AUG. 1 6 196[illegible]

Tanglewood Feature Wagner's 'Lohengrin'

Wagner's "Lohengrin" will be heard in a complete concert version for the first time in this hemisphere at the Berkshire Music Festival, Tanglewood, Lenox, Mass., this weekend. Because of the length of "Lohengrin" one act will be given at each of the final set of Tanglewood concerts this summer—Friday and Saturday at 8 p.m. and Sunday at 2:30 p.m.

The Tanglewood performance of "Lohengrin" has been in the making for two years. Final rehearsals will begin tomorrow under the direction of Erich Leinsdorf.

The cast includes Lucine Amara as Elsa, Sandor Konya as Lohengrin, Rita Gorr as Ortrud, Jerome Hines as King Henry, William Dooley as Telramund and Calvin Marsh as the Herald. The chorus will consist of the Chorus pro Musico of Boston directed by Alfred Nash Patterson.

The summer's final open rehearsal of the Boston Symphony Orchestra will be held Thursday at 4 p.m. instead of on Saturday at 10 a.m., the change being made because of the "Lohengrin" performance.

The Festival of Contemporary American Music, which began yesterday, will continue through Thursday night. These performances are open to the Friends of the Berkshire Music Festival. The regular Berkshire Festival chamber music program tonight at 8 is a part of the contemporary American music festival with the program being devoted to music of Aaron Copland.

The closing concerts by the Berkshire Music Center will be given Saturday at 10:30 a.m. and Sunday at 10:30 a.m. with the Saturday program being devoted to baroque music.

Following Tanglewood's closing Saturday the Boston Symphony, soloists and chorus will return to Boston to record "Lohengrin."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 1 2 1965

BSO Rehearsal Shifted to Thursday

The final Open Rehearsal of the summer at Tanglewood will take place on Thursday afternoon at 4. This rehearsal has been changed from the usual Saturday morning hour because of the performance of one act of Wagner's "Lohengrin" for each of the weekend's concerts.

A concert of "Music of the Baroque" will be presented by the Berkshire Music Center Saturday morning at 10:30 for the Friends of the Center

146

Herald Tribune

Daily News

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Independent
AGAWAM, Mass.
Weekly Circ. 2,558

AUG 13 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,051

AUG 12 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361

AUG 2 1965

Lucine Amara will sing Elsa in "Lohengrin," Fri., Sat., and next Sunday at Tanglewood, under the direction of Erich Leinsdorf.

SUNDAY NEWS
D. 2,192,273 SUN. 3,102,285

1965

Tanglewood Opera

Wagner's "Lohengrin" will be performed in concert form Friday, Saturday and Sunday at the Berkshire Festival, Tanglewood, Lenox, Mass. Lucine Amara and Sandor Konya will sing the leads.

New York Post
SUN. 251,119

16 1965

Lucine Amara at Tanglewood

Lucine Amara will sing Elsa in "Lohengrin" with the Boston Symphony Orchestra at Tanglewood Friday, Saturday and Sunday, at Lenox, Mass. The three concerts will be the closing performances of the Berkshire Festival.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 488,105

AUG 15 1965

DOOLEY (Telramund) MARSH (Herald) KONYA (Lohengrin) AMARA (Elsa) GORR (Ortrud) HINES (King Henry)

'Lohengrin' at Tanglewood

Wagner's opera "Lohengrin" will be performed in its entirety during the closing week-end, Aug. 20-22, of the Berkshire Festival at Tanglewood. Erich Leindorf will conduct the vocal sextet, the Chorus pro Musica of Boston, and the Boston Symphony.

Because of the length of the opera, one act will be done at each concert, Friday and Saturday evenings at 8 and Sunday afternoon at 2:30. The Tanglewood performance is believed to be the first time that the opera has been presented full length in concert.

The soloists will be soprano Lucine Amara as Elsa; tenor Sandor Konya as Lohengrin; mezzo-soprano Rita Gorr as Ortrud; basso Jerome Hines as King Henry, baritone William Dooley as Telramund and baritone Calvin Marsh as The Herald.

The same musical forces will record the opera for RCA-Victor starting Aug. 23 in Symphony Hall. The sessions are expected to last one week.

Each Tanglewood concert will begin with a "Leonore" Overture by Beethoven. They will be performed in numerical order. An intermission will follow the overtures. Act I of "Lohengrin" lasts approximately 65 minutes, Act II about 78 minutes, Act III 65 minutes.

For the past two years, the Boston Symphony has been making arrangements for "Lohengrin." The Symphony Hall maintenance crew built during the Winter the platforms for the large chorus. These were put in place on the Tanglewood stage at the start of the season.

During the Summer, radio and television technicians have been working on closed-circuit systems to allow the off-stage wind players to follow the conductor from their positions in various parts of the Music Shed and surrounding Lawn and grounds.

The usual Saturday morning public rehearsal has been moved up to Thursday afternoon at 4, so that the musicians may rest before the concerts.

The Story

"Lohengrin," first performed at Weimar on Aug. 28, 1850, with Liszt the conductor, has as its setting Antwerp in the first half of the 10th century.

ACT I—Godfrey, the legitimate heir to the kingdom of Brabant, has mysteriously disappeared. Telramund (William Dooley, baritone) and his wife Ortrud (Rita Gorr, mezzo-soprano) accuse Godfrey's sister Elsa (Lucine Amara, soprano) of having murdered the young prince in order to gain the kingdom for herself. King Henry I, "The Fowler," of Germany (Jerome Hines, bass), who is visiting Brabant, decrees that a single combat between Telramund and any champion willing to appear for Elsa shall decide the cause. Elsa describes a champion she has seen in dreams, and after a triple summons by The Herald (Calvin Marsh, baritone), exactly such a champion (Sandor Konya, tenor) appears, clad in silver armor and in a boat drawn by a swan. He offers to champion her, engages to marry her, but insists that she must never ask his name or origin. He vanquishes Telramund, who is exiled.

ACT II—Telramund and Ortrud plot to remove Elsa and her mysterious knight. Ortrud appeals to Elsa's sense of pity, persuades her to seek a reprieve of Telramund's sentence of exile, and at the same time tries to instill doubts in Elsa's mind about her knightly champion.

ACT III—Elsa and the mysterious knight are married, and in the scene in the bridal chamber Elsa succumbs to the temptation to ask her husband's name and origin. At that moment Telramund enters and attempts to kill the knight, but is himself killed. Because of Elsa's question, the knight now must leave, but first he explains to the King and to the assembled multitude that he is Lohengrin, son of Parsifal, Knight of the Holy Grail. His swan-drawn boat reappears, and Ortrud declares that the swan is really young Godfrey, bewitched by herself. Lohengrin undoes Ortrud's spell, the young Prince Godfrey reappears, and a white dove appears to draw Lohengrin's boat away as Elsa expires in her brother's arms.

NewYorkWorld-Telegram
and
The Sun
D. 373,849 SAT. 142,176

AUG 19 1965

Berkshire Windup

The Berkshire Festival at Tanglewood in Lenox, Mass., concludes its 1965 season this weekend with performances on Friday, Saturday and Sunday of the three acts of Wagner's "Lohengrin." Performed by the Boston Symphony Orchestra under Erich Leinsdorf, with vocalists Lucine Amara and Sandor Konya, this is the first complete concert version of the opera in the western hemisphere.

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268

AUG 27 1965

Better Than Tanglewood

To the Herald Tribune:

I was one of the 44,000 people privileged to hear the New York Philharmonic Concert and Benny Goodman free of charge at Prospect Park, Brooklyn. It was just beautiful.

I was amazed to see how well-behaved we New Yorkers can be. The previous week I attended a concert by the Boston Symphony in Tanglewood, paying a general admission charge of $2.50. Unfortunately, at Tanglewood the people on the lawn could neither see nor hear and the constant movement of the audience, the rattling of food wrappers, the indiscriminate placing of chairs were enough to drive a music lover to mayhem.

G. KAPLAN

New York

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
SPRINGFIELD, Mass.
Circ. 98,899

AUG 14 1965

Complete 'Lohengrin' Scheduled At Tanglewood Next Week End

Music lovers and patrons of Tanglewood in Lenox will experience a different type of program next week end, the 20th to 22d, when Richard Wagner's "Lohengrin" will be heard in complete concert version for the first time in the Western Hemisphere.

Because of the great length of the work, one act will be given at each of the three final performances at Tanglewood next week end.

The Boston Symphony Orchestra has been making preparations for the Lohengrin performance for over two years. Erich Leinsdorf, Boston Symphony director, has already had several rehearsals with the soloists, and he will begin final rehearsals with the participants next Tuesday at Tanglewood.

Stokowski Tomorrow

Tomorrow's concert will be under the direction of Leopold Stokowski, last of five conductors who have conducted orchestras this summer. The Festival of Contemporary American Music, which also begins tomorrow, will continue through Thursday of the closing week of this summer's Berkshire Festival.

At 10.30 next Saturday and Sunday morning the Berkshire Music Center will give the closing concerts of its 25th anniversary session. Saturday's performance will consist of music from the Baroque and on Sunday there will be a concert of chamber music.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 17 1965

'Lohengrin' Is Scheduled At Berkshire Festival

This weekend at the Berkshire Festival at Tanglewood, Lenox, Mass., will be given over to the performance of a single work, Richard Wagner's "Lohengrin." Because of its length, one act will be given at each of the weekend concerts—Act I on Friday night, Act II on Saturday night and Act III on Sunday afternoon.

* * *

In addition there will be a performance of Beethoven's "Overture to 'Leonore, number 1,'" Friday night, "Overture to 'Leonore, number 2,'" Saturday night, and "Overture to 'Leonore, number 3,'" Sunday afternoon.

Evening concerts at Tanglewood start at 8 o'clock and afternoon concerts at 2:30 o'clock.

This weekend marks the conclusion of the 1965 Berkshire Festival.

Various forces of the Boston Symphony Orchestra have been making preparations for the Tanglewood performance of "Lohengrin" for just over two years. The maintenance crew at Symphony Hall in Boston has been building the extra risers for the large chorus during the past winter and these were set in place on the Music Shed stage early this spring.

Choral auditions and certain musical preparations have been in progress since the original announcement of the project in the spring of 1964. Erich Leinsdorf has already had several rehearsals with the soloists and will begin final rehearsals with all of the participants Tuesday (Aug. 17) at Tanglewood.

The cast for the complete uncut concert version of "Lohengrin" includes Luciene Amara as Elsa; Sandor Konya as Lohengrin; Rita Gorr as Ortrud; Jerome Hines as King Henry; William Dooley as Telramund; and Calvin Marsh as The Herald. The chorus will be the Chorus pro Musica of Boston, Alfred Nash Patterson, director.

The final open rehearsal of the summer at Tanglewood will take place Thursday at 4 p.m. There will be no Saturday open rehearsal this week.

Immediately following Tanglewood's closing concert on Sunday, the Boston Symphony Orchestra, soloists, and chorus will return to Symphony Hall, Boston, for the recording for RCA Victor of "Lohengrin."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 206,021

AUG 15 1965

Uncut 'Lohengrin' At Tanglewood in 3-Night Concert

By ROBERT TAYLOR

For nearly two years the Boston Symphony Orchestra has been working toward a complete concert performance of "Lohengrin." This will take place at Tanglewood next Friday, Saturday and Sunday (an act per concert). It will be in all probability the first time Wagner's uncut version has been performed outside Europe.

Not everyone can carry a score to a concert: therefore, the remarks of the "Lohengrin" principals, and those of the Boston Symphony's program annotator, John N. Burk, are extremely pertinent.

CONCERNING THE cut versus the uncut versions, Mr. Burk writes: "The present performance restores a considerable cut in Lohengrin's so-called 'narrative' in Act III, which Wagner made for early productions. The cut was restored at Bayreuth in 1936 and 1937, but has not been used in this country."

Mr. Burk refers to the cuts of the Metropolitan Opera, which by and large are logical. Actually, if you're going to trim "Lohengrin," the first thing that should go is the banal Bridal Chorus, a throwback to crude and unintegrated opera if there ever was one. But popular taste has retained the chorus along with the Prelude to Act III, another glaring lapse.

NEVERTHELESS, the traditional cuts aren't fatal, although they tend to make the opera dramatically lopsided. Referring to the same cut mentioned by Mr. Burk, Sandor Konya, who has sung Lohengrin more than 200 times—and will repeat the role at Tanglewood—states:

"I believe that in the 'cut' versions, the end occurs too quickly after 'In fernem Land' so the complete rendering of this scene creates a better balance."

Wagner's work lends itself to judicious cutting however, as Verdi's for instance does not. This is the result of their contrasting methods of composing. Verdi's punctuation consists of the repetition of full melodic phrases, generally striking and so necessary to the forward momentum of the action that editing is fatal. The Wagnerian leitmotiv is a more flexible unit, being a harmonically-charged cell that implies rather than states the dramatic energies released. Of course, cutting in any case, violates musical intent.

KONYA IS interesting, too, in his conception of the Lohengrin role, which he envisions as: "a long, exacting and demanding part, particularly because of its extended writing in the middle range.

"The highest tenor note is an A, and this may lead some people to think that the range is very comfortable. The fact of the matter is that the tenor must sing more than 70 A's in this opera, and this is something to think about."

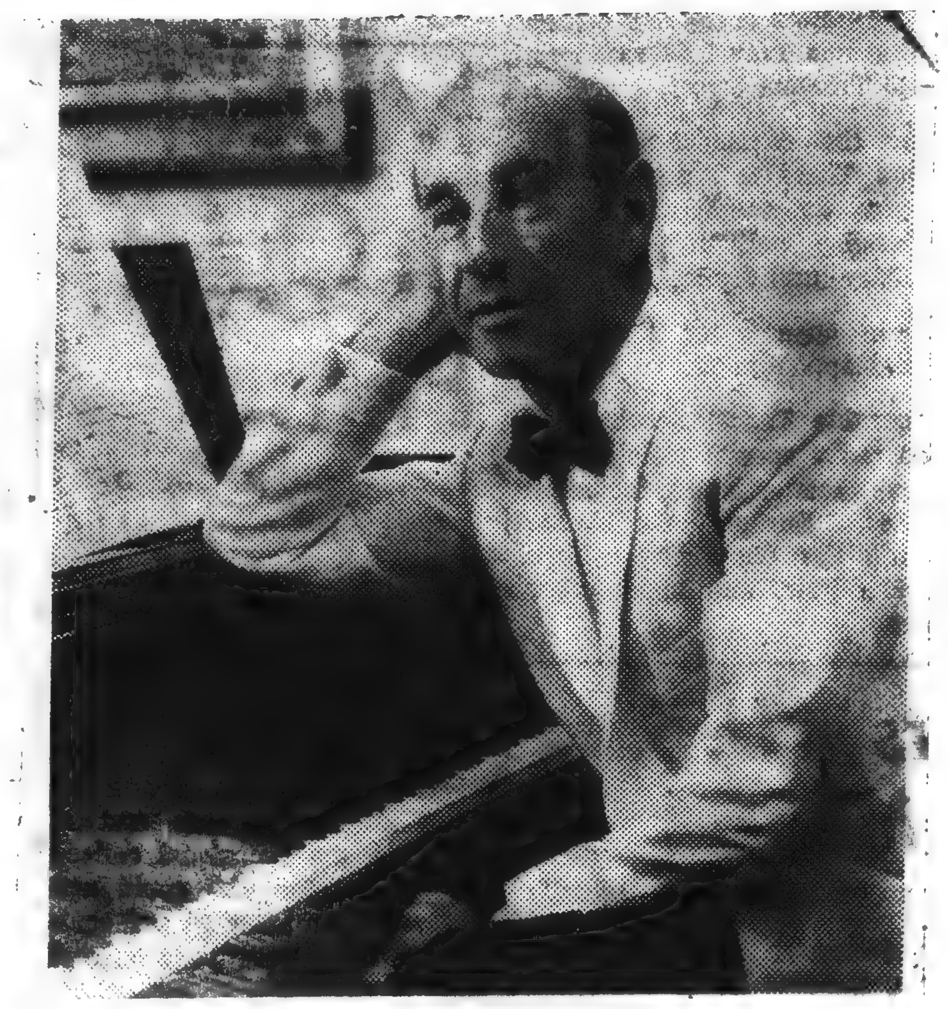
MORE DEBATABLE is the tenor's conception of Lohengrin as an Italianate role. ("That is to say, legato singing with clearly articulated declamation.") The tessitura may lead to this conclusion, and also the fact that "Lohengrin" is the last of Wagner's operas as opposed to the music-dramas.

Yet everything in Wagner points to a lyrical approach (through at the time this clearly indicated Italian influence) in the style of Weber—German opera brought to maturity.

Konya supports his musical interpretation with historical evidence. Tichachek, the first Lohengrin, was a singer of the Italian school. This is true. It is also true that "Lohengrin" used to be sung in Italian; but there is no more reason to continue the practice than preserve the orchestra of 38 players that Liszt had to scavenge for the Weimar debut. (Tanglewood's is on the heroic scale.)

THE EARLIEST HISTORY of "Lohengrin" is, in fact, a testament to the poor taste of the times. Hans Richter discovered more than 400 errors in the best of the initial English performances.

The singer most closely identified with the early "Lohengrin" outside Germany was Campanini, and from all reports he was pretty good. Not until such singers as Winkelmann and Marianne Brandt entered the lists, however, along with conductors like Anton Seidl, did an authentic tradition of intelligent Wagnerian performance assert itself.



ERICH LEINSDORF, music director of the Boston Symphony, who will conduct the first uncut version of Wagner's opera, "Lohengrin," to be presented in the Western Hemisphere at Tanglewood, Lenox, on Aug. 20, 21 and 22. One act will be presented each day.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 21 1965

Boston Symphony, Met Soloists—

'Lohengrin' Now at Tanglewood

By D. E. RITZ

After almost two years of preparation the Boston Symphony Orchestra and soloists from the Metropolitan Opera Company under Erich Leinsdorf are giving an unprecedented concert version of Wagner's romantic opera, "Lohengrin" in an uncut performance at Tanglewood, Lenox, Mass., this weekend.

The first act was given last

* * *

night with Act II scheduled for tonight at 8 o'clock and Act III tomorrow afternoon at 2:30 o'clock.

The work, always monumental, is being given a magnitude in production such as it probably has never before received, even at Bayreuth. The Chorus pro Musica of Boston with Alfred Nash Patterson, director, is huge but one of the best trained groups we have ever heard.

Soloists are headed by Sandor Konya, tenor, in the title role, which he first sang in 1958 at Bayreuth at the request of Wieland Wagner, the composer's grandson. Konya has been heard as the "shining knight" over 200 times.

Lucine Amara sings the part

* * *

of Elsa and other soloists are Rita Gorr as Ortrud; Jerome Hines as King Henry; William Dooley as Telramund; and Calvin Marsh as The Herald.

"Lohengrin," composed by Richard Wagner in 1846-1848 to his own libretto, was first produced at Weimar under the direction of Franz Liszt in September of 1850.

Not feeling quite up to listening to the entire performance we settled for the final rehearsal Thursday afternoon and heard Act III and portions of Act. I.

Though the audience was assured that the soloists were not using "full voice" as they needed to save energy for the actual performance, we found ourselves almost overwhelmed with the power and beauty of the voices of Konya, Amara and Gorr. And we were sitting just in front of the boxes, or about halfway back in the 6,000 seat Shed. The audience for the open rehearsal totalled 1,876 persons—really remarkable when one considers the deluge that one had to drive through to reach Tanglewood. It was another of the near-cloudbursts that have been typical of this summer's rain pattern.

* * *

The orchestral score of "Lohengrin" is even more demanding than the vocal score, as is true in all of Wagner's music, and the Boston Symphony Orchestra surely does the work complete justice. We found the off-stage trumpeters the most striking effect in the orchestral performance. Coming from the lawns of Tanglewood in the manner of approaching processions from both sides of the Shed they achieved a most dramatic effect. We were told that small walkie-talkie radios were used to keep in touch with the sub-conductors who were out of normal voice range and that closed circuit television was used to provide visual contact between the various other off-stage musical forces.

Wouldn't Wagner and Liszt have been right in their glory?—We are sure that Leinsdorf was. It was gorgeous.

* * *

Leinsdorf has stated that he believes "that this is the first time the complete work is being performed in the entire Western Hemisphere." He further states that he "knows of no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities."

From the artistic point of view the "Lohengrin" weekend is reaching a new high for Tanglewood, it being the first occasion in the 29 years since the Boston Symphony Orchestra first played in the Berkshires, that the Festival has given over its final weekend to the performance of one work.

Following the close of the Festival tomorrow, the orchestra, conductor, chorus and soloists will return to Symphony Hall in Boston to record "Lohengrin" for RCA Victor.

New England Newsclip Agency, Inc.
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News (e)
FRAMINGHAM, Mass.
Circ. 15,205

AUG 26 1965

Tanglewood Closed Sunday

The 1965 Berkshire Festival at Tanglewood, Lenox, closed Sunday afternoon with a performance of the third act from Wagner's Lohengrin." The last weekend of concerts was devoted to the first uncut concert version of the opera to be produced in the Western Hemisphere. The concert also officially ended the Orchestra's 84th season, and Mr. Leinsdorf's third season as music director, during which the orchestra presented 210 concerts, in Boston, on tour, and at Tanglewood.

THE TIMES RECORD
TROY, N. Y.
D. 41,300

AUG 21 [illegible]

Tanglewood Season Ends Tomorrow

The Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood will end its season this weekend.

For the first time in the history of the festival the final weekend is being devoted to one major work—Richard Wagner's Lohengrin.

The cast will include Lucine Amara as Elsa, Rita Gorr as Ortrud, Sandor Konya as Lohengrin, Jerome Hines as King Henry, William Dooley as Telramund, and Calvin Marsh as the Herald.

Act 1 of Lohengrin was preformed last night. Act 2 will be played by the orchestra at the concert today at 8 p.m. It will be preceded by Beethoven's Overture, Leonore No. 2.

Act 3 will be performed tomorrow at the concert which starts at 2:30 p.m. The last concert will start with Beethoven's Overture, Leonore No. 3.

Erich Leinsdorf will conduct the orchestra.

Newsday
GARDEN CITY, N. Y.
D. 390,443

AUG 20 1965

Tanglewood Windup Is a Departure

By Al Cohn
Newsday Staff Correspondent

Lenox, Mass.—In keeping with the spirit of New England, tradition is the watchword of the Berkshire Music Festival at Tanglewood. The Boston Symphony was invited to participate in the first official festival in [illegible] and has been coming back every summer since.

Year after year, the eight-week season is devoted primarily to the music of the time-honored composers, and visitiors fill the hours between concerts wandering about the monuments and buildings preserved on the sprawling Tanglewood estate, The "Little Red House" in which Nathaniel Hawthorne lived 115 years ago is still there, updated every so often by a fresh coat of red paint.

The only apparent drastic change that takes place in the Berkshires occurs off a small road just outside Lenox at a spot called the Blue Heaven Turkey Farm. And even this is indicated subtly, by a sign in front that reads "Live Turkeys" on one side and "Turkey Sandwiches" on the other.

Obviously, the introduction of anything radical at Tanglewood is regarded with great anticipation, acknowledged by proper pomp and coupled with statement of high-minded purpose. Thus, in discussing the current season's climactic production of Richard Wagner's "Lohengrin"—which marks the first time the festival will devote an entire weekend to one major work—Erich Leinsdorf, music director of the Boston Symphony, spoke with well-defined enthusiasm.

"For almost two years," he said, "we of the Boston Symphony have been working toward this production. I believe that this will be the first time the complete work has ever been performed in the Western Hemisphere, as we know of no instance, outside of Bayreuth, that 'Lohengrin' has been given entirely uncut, even in European cities.

"From an artistic point of view, the 'Lohengrin' weekend is a true festival idea, something one could not schedule during the more rigid aspects of a winter season, but which lends itself ideally to the more relaxed atmosphere of a summer festival such as ours at Tanglewood."

The event is set for this weekend, and it promises to be a memorable one. The cast includes Lucine Amara as Elsa; Rita Gorr as Ortrud; Sandor Konya as Lohengrin; Jerome Hines as King Henry; William Dooley as Telramund, and Calvin Marsh as the Herald, backed by the Chorus pro Musica of Boston. Leinsdorf, who turned the podium over to such guest conductors as Charles Munch and Jean Martinon earlier this season, will lead all three performances.

Erich Leinsdorf conducts the Boston Symphony in a Performance at Tanglewood

To offset the change in format, however the audience will carry on in the traditional manner. Dress will range from black tie and tails to bermudas and bare feet. Thousands of vacationers from all over will troop into the 6,000-seat, open-air Music Shed and hundreds more will deck themselves out on the huge lawn behind the shed.

The newcomer who decides on opening night that Wagner sounds better from a respectable distance, preferably as accompaniment to another activity, can shorten his weekend by joining the music lovers on the lawn. Or, better still, by observing them.

Invariably, there are small groups involved in gin rummy, chess, murmured gossip, dozing and, during the Sunday afternoon concert, sunbathing. Hardly anyone is looking into the shed because there is nothing to see except heads and shadows from that distance. Then there are the reluctant culture seekers who sit all the way in the back of the lawn. They can't really hear anything, but they can tell their friends they spent the weekend steeped in Wagner at Tanglewood.

For the most part, though, the large percentage of visitors shares composer Aaron Copland's impression of Tanglewood. Copland who is retiring as chairman of the faculty of the Berkshire Music Center, once remarked: "This is a thrilling place to be for eight weeks. I don't know if I could stand it much longer . . . I mean that in the best possible sense. It's so stimulating and so alive that after you've had eight weeks of it you want to go home and think about it for eight more weeks."

THE COMBINED FORCES of the Boston Symphony Orchestra, the Chorus Pro Musica and featured soloists are shown here rehearsing for the three-day presentation of Richard Wagner's "Lohengrin," which begins tonight at Tanglewood, marking the end of the 1965 Berkshire Festival season. The group will be the first in the Western Hemisphere to present a complete concert version of the opera. The six soloists (standing on the platform are, from left, Lucine Amara, Sandor Konya, Jerome Hines, William Dooley, Rita Gorr and Calvin Marsh.

BERKSHIRE EAGLE 8/20/65

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 17 1965

BSO Will Present Complete 'Lohengrin'; Wagner Considered It 1st 'Modern' Opera

By IRWIN SHAINMAN

WILLIAMSTOWN.

Richard Wagner first saw his "Lohengrin" in Vienna in 1861, 11 years after its initial performance in Weimar and 14 years after completing it. It must have been a particularly bitter pill for Wagner to wait so long to see his work since he considered "Lohengrin" is first "modern" opera and the idea for both the text and music came to him so suddenly, vividly and completely that he went against doctors' orders and interrupted a vacation and cure in Marienbad in 1845 in order to begin putting his sketches on paper. He ultimately completed this monumental work in about a year while simultaneously producing "Tannhauser" and thinking about "Meistersinger." The Boston Symphony Orchestra will present the complete opera in its three weekend concerts.

Wagner's first successful opera, "Rienzi," was performed in Dresden in 1842. (Dresden has always been noted for its excellent opera and fine productions. Even during the early years of this century Richard Strauss went to great lengths to have first performances of his operas given there.) Prior to this, Wagner was literally starving in Paris. The story is often told of his hiding in the wings of the Paris Opera so that the stagehands could not see that he had nothing to eat during their leisurely two-hour repast.

Even though "Rienzi" was a great success, his next opera, "The Flying Dutchman" was considered too dreary and somber, and "Tannhauser" seemed even less attractive to the mid-19th century audience whose ears were filled with Mendelssohn, Spohr and Liszt.

It is understandable therefore that Wagner — who by now was royal conductor at Dresden— could not get the directors, already cool to his style, to sanction a production of "Lohengrin." This is interesting when we consider that "Rienzi" is more-or-less a museum piece today rarely performed outside of Germany, and that the three Wagner operas that followed have become classics of the dramatic stage.

Wagner's music was so misunderstood in his time that even before a note of "Lohengrin" was ever heard, people were making fun of it. A printer named Meser had offered Wagner's three previous operas for sale with very poor financial return. (Wagner's first two operas "Die Feen," 1833, and "Das Liebesverbot," 1836, were never published or known to any extent in his lifetime.)

* * *

In 1849 Wagner took part in the May Revolution which, after a brief period of success, was suppressed by the military. Wagner was forced to leave Dresden and, disguised as a coachman, he fled to Switzerland.

In April 1850, from exile in Zurich, Wagner wrote to his future father-in-law, Franz Liszt, "Bring out my 'Lohengrin'! You are the only one to whom I would entrust the production of this opera."

Liszt was court composer at Weimar and since he often engaged in bringing out new works, he consented and promised an elaborate production, even agreeing to purchase the first bass clarinet for his orchestra in order to do full justice to the Wagner score. In retrospect the Weimar of Liszt's time has been referred to as "the little Bayreuth."

Under Liszt's brilliant direction, "Lohengrin" had its first performance in 1850 before a distinguished audience of musicians and literary figures who came to Weimar to hear the opera and to celebrate the anniversary of Goethe's birth. It wasn't until 11 years passed that Prince Metternich finally arranged permission for Wagner to return to Germany in 1861.

"Lohengrin" is so filled with beauties of harmony and orchestration that examples from it fill every textbook. The Prelude was an attempt by Wagner to set the mood of the work rather than a symphonic poem filled with the main themes of the score. He wanted to advance from the popular styles of Auber's "French Grand Opera" and Karl Maria von Weber's "Freischutz." Wagner's own program notes give us a perfect picture of the ideas he was trying to convey in this magnificent and delicate prelude.

"Out of the clear blue ether of the sky there seems to condense a wonderful yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction and consecrates him to its service then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail."

* * *

To say that "Lohengrin" later became a very popular opera is of course an understatement. Within 60 years of its debut, both Berlin and Vienna witnessed their 500th performance. It was Wagner's first opera to be given in Italy (Bologna, 1871) and 100 performances were given in London by 1900.

The first American production in 1871 predated London by four years and in 1875 the initial Metropolitan Opera performance coincided with the U.S. debut of Anton Seidl as conductor.

American opera audiences are now witnessing a reawakening of interest in opera in concert form — opera without staging, scenery or costumes — and the Tanglewood production of "Lohengrin" is part of this trend. This type of production allows more attention to musical problems and eliminates some of the major costs of opera. Many distinguished singers—Joan Sutherland, Teresa Berganza, Maria Callas among them— have made their U.S. debuts in concerts rather than fully staged opera. Concert opera can be given in larger halls than staged opera and also takes the works away from the domination and influence of the few active opera houses in America. Another distinct advantage of concert opera is that it makes possible productions of rare or unpopular works that commercially-minded opera houses don't feel they can touch. It also makes available unknown versions of standard works that are too long or too complicated for the theaters that have to get their audiences out in time to catch the last train for suburbia.

* * *

"Lohengrin" was done in complete concert form in Switzerland as early as 1876 and there are records of selections, fragments and one-act concert performances in Madrid and Tokyo. Summer operas often suggest "highlights and selections from" type of evenings. We are indeed indebted to Maestro Leinsdorf and Tanglewood for giving us the opportunity to hear a complete opera played by a first-rate symphony orchestra and with a cast of distinguished singers.

We will hear the opera un-cut, exactly as Wagner wrote it, perhaps the way he originally conceived of it at Marienbad. From the evidence before us it is entirely possible that the composer himself never heard it fully complete in this way.

Irwin Shainman, professor of music at Williams College, recently returned from touring Europe, where he studied operatic productions under a foundation grant.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 21 1965

'Lohengrin' Week-End at Tanglewood

BY MICHAEL STEINBERG

LENOX—this is the "Lohengrin" weekend at Tanglewood. Erich Leinsdorf is doing the whole thing spread over the Friday, Saturday, and Sunday concerts, one act per session, using the "Siegfried Idyll" as a preface and the second and third "Leonore" overtures as intermezzi.

The public seems suspicious. At any rate, Friday's attendance was only 5585, which given the beautifull weather is small. I must say, though, that I am rather sold on leinsdorf'sscheme—not so much his notion about the entractes perhaps, as about the idea of a Wagner oper spread over a weekend.

Eve early Wagner is long, and it is not nearly as good as later Wagner still, one wants to have a chance to find out what he actually wrote, and I welcome the opportunity to hear an uncut "Lohengrin" with the composer's own possible miscalculations about form and dimensions rather than those of some conductor or stage director. Then it is valuable also to be able to give ones whole mind to the 64 or so minutes of the first act without the depressing anticipation of "two to go," and in the same way, it should be a pleasure to come to a second and third act fresh.

Besides the Boston Symphony and Erich Leinsdorf, the participants in this performance are Sandor Konya as Lohengrin, Lucine Amara as Elsa, William Dooley as Telramund, Rita Gorr as Ortrud, Jerome Hines as the king, and Calvin Marsh as The Herald. The Chorus pro Musica, prepared by Alfred Nash Patterson, has a large role to play.

A fuller report will follow after Sunday's concert. Two things are strikingly evident at this point. One is Konya's musical and stylistic inadequacy, and the other is the excellence of Dooley's Telramund, which has been dramatically and vocally electrifying from his opening "Dank, Koenig."

150

REVIEWS.

NEW YORK
Journal American

'LOHENGRIN' AT TANGLEWOOD

Leinsdorf Excels

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 21—Striking out boldly with a three-day festival within the Berkshire Festival, Erich Leinsdorf and the Boston Symphony embarked on the first act of an uncut concert version of Wagner's "Lohengrin" last night.

A star-studded cast of Metropolitan Opera singers made it "an occasion."

This is the first time that concert-opera has invaded the music shed. Some attempt was made to stage it through the movement of soloists, but in general a concert atmosphere prevailed.

That the act turned into an hour "choral symphony" suggests not only the unifying aspect of the coruses in this opera but also the impression the performance left.

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IT MADE AN IMPACT on a great many in the audience, for they cheered and applauded enthusiastically at the end of the act.

Sandor Konya as Lohengrin and Lucine Amara as Elsa of Brabant brought the performance to fruition, but the surge of applause for Mr. Leinsdorf indicated his strategic role as coordinator of all the forces involved.

That is his special talent: to consolidate a performance. He paced it well, though it moved along almost too rapidly at times; and he controlled the climaxes dynamically.

I missed an ultimate sense of dramatic punctuation: the emotional undercurrents that breathe personality into certain movements and inflect phrases with meaning.

This is nothing new with Mr. Leinsdorf's interpretations; it is simply characteristic of his temperament.

For instance: he began splendidly with the ethereal part of the prelude but missed the real earthiness of the middle section.

★

THE ENSEMBLE before the duel between Lohengrin and Telramund worked up to an impressive outpouring of vocal and orchestral sound, but the duel eclipsed it in graphic effects.

Yet the surge in this great solo-choral moment can be almost overwhelming.

In or out of armor, Mr. Konya is the Lohengrin of the present moment. His voice was pure silver last night. It was he who brought the opera into focus, vocally and dramatically, projecting character. Part of his success was enunciation of text, but then he is complete master of this role.

Miss Amara comes by the purity and innocence of Elsa naturally. Her voice floated appealingly, and she conveyed a stage presence, if not exactly the embodiment of a character.

Her lyric quality serves her well, but the role demands more total weight than she brings it.

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WILLIAM DOOLEY sang Telramund as though at a concert, but with vocal distinction. Jerome Hines imparted a monarchial tone to the role of the king.

Calvin Marsh fulfilled Herald's role with just the right inflection. Rita Gorr as Orthrud had little to do in this act.

The 160 members of the Chorus Pro Musica, directed by Alfred Nash Patterson, gave an excellent performance.

A shift in programming opened the concert with Wagner's "A Siegfried Idyll," quite a different hero from the featured one of the evening and weekend. A clear, cool performance of this very personal work provided some index to Mr. Leinsdorf's whole approach to Wagner.

That can be discussed some other time, but again this was a symphonic rendition of a piece that should have much more magic than it had last night.

An audience of 5,585 attended. It was too cool for a large group to occupy the lawn. Whether people are also too coolly disposed toward a Wagner weekend, perhaps the next two sessions will reveal.

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is opening "Dank

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Times (m)
NEW YORK, N. Y.
Circ. 652,135

AUG 23 1965

Music: Long Weekend of 'Lohengrin'

Tanglewood '65 Ends With 3-Day Opera

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 22—Precedent was broken this weekend as Erich Leinsdorf and the Boston Symphony devoted the final three concerts of the Berkshire Music Festival to Wagner's "Lohengrin"—one act to a concert. Before each act there was a curtain-raiser. Wagner's "Siegfried Idyll" was heard Friday evening, Beethoven's "Leonore" Overture No. 2 on Saturday and the third "Leonore" this afternoon.

Opera is not exactly unprecedented for the Shed concerts of the Tanglewood Festival. But complete opera is. And this "Lohengrin" was complete. Not only were all cuts opened up, but there was even a section that does not appear in the Peters orchestral score. For early performances of the opera, Wagner wrote some extra measures to Lohengrin's third-act narrative. Later, the composer dropped these. But Mr. Leinsdorf, who has something of a fetish about completeness, put the section back.

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It was not a very exhilarating weekend, though. An opera has to be awfully good to survive concert treatment. In the opera house, musical weaknesses can be covered up by stage action, panoply and so on. "Lohengrin" is something of a bore—nor is that sweeping statement purely this writer's opinion, quite the contrary. But RCA Victor wants to record it. And thus this weekend served more or less as a dress rehearsal for the sessions that will start this week in Boston. Is the tail wagging the dog? And which is the tail, which the dog?

Sandor Konya

The Berkshire Music Festival up to now has been wise in avoiding concert presentations of opera. That is not really within the province of a major symphony orchestra, all things being equal. The orchestral literature, goodness knows, is big enough and rich enough for all kinds of legitimate novelty, if that is what the Berkshire Festival wants.

An attempt was made to dress up the performances. Soloists sang on tiers from the rear of the stage, in various locations, and they even moved together and apart as the action demanded. For the off-stage brass music, in which "Lohengrin" abounds, not only were there backstage effects, but also sounds from all over the area. There was even a new kind of sound effect. In the first-act duel scene, where the percussionist smacked a piece of railroad tire with a hammer to simulate clashing shields.

Naturally, the orchestra played well. From the Boston Symphony, glowing sounds of a kind not always encountered in an opera house are to be expected.

Leinsdorf Uses Event as Disk Rehearsal

And, of course, Mr. Leinsdorf is an experienced Wagnerian. He is, it should be pointed out, a Wagnerian of the new school, one who gives the printed note very little leeway. He is a literalist, as contrasted with Wagner's own romantic style of conducting, in which considerable leeway is taken in phrase, dynamic and rhythm. But what Mr. Leinsdorf does, he does well, and the playing was always clear, well-balanced, sonorous.

●

Only one of the singers, though, was in the great tradition. He was Sandor Konya, in the title role. Mr. Konya sang with purity, with ease, with strength and musicianship. Lucine Amara, unfortunately, was miscast as Elsa. Her lyric voice was neither of a size nor timbre for the role. In an effort to create a bigger sound than is naturally hers, she forced, with consequent edginess and off-pitch sounds. Jerome Hines sounded rather tired, and lacked the authority he can bring to a role such as King Henry.

The two other leads were sung by William Dooley and Rita Gorr. Mr. Dooley, as Telramund, sang with plenty of volume, but there was little personality or imagination to his work, nor is the sound he produces very attractive. And Miss Gorr, as Ortrud let loose with a series of cries in her final entry that were positively abrasive.

No, it was not a satisfactory cast, whether Mr. Leinsdorf's or RCA Victor's. Now that this is out of the way, it can only be hoped that the Berkshire Music Festival will get back where it belongs. Certainly, a more imaginative and progressive kind of programing can be found.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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AUG 26 1965

Lucine Amara

TANGLEWOOD

By PHYLLIS SEMBROSKI

Erich Leinsdorf's conducting is a never ceasing source of fascination. His absolute control over mood, tempo, volume, and over-all total sound proclaim him a perfectionist who achieves results as close to perfection as is possible.

The monumental undertaking of the last three days of the 1965 Berkshire Music Festival was one of the greatest Lohengrin performances I have heard. The three acts were presented a day at a time, and preceding each act, the orchestra played an Overture. Friday evening "O Siegfried Idyll" opened the concert; Saturday evening Beethoven's Overture to "Lenore" Nr. 2, Op. 72 was played, and on Sunday afternon Beethoven5s Overture to "Leonore" Nr. 3, Op. 72 preceded the third and final act of Lohengrin.

Sandor Konya has been designated as the world's greatest Lohengrin, and the clear ringing tones of his beautiful voice upheld this opinion, especially in the third act, in which Lohengrin has the largest and most taxing role. Lucine Amara as Elsa, sang her role with charm. Her voice has a sweet and sensitive quality, to which a little more projected warmth could be added, but her total performance was most pleasing. Rita Gorr is a magnificent contralto who handled the interpretation of Ortrud beautifully in the second act, but in the finale scene of the third act veritably screeched. Jerome Hines as King Henry sang with rounded bass tones that were most pleasing to the ear, and though the role of Telremund is the villain of the plot, William Dooley didn't make him quite sinister enough. His powerful voice outranged the others, in volume, but not enough to unbalance the production. Calvin Marsh as the Herald, was also worthy of note.

I would like to see Lohengrin in a staged production, conducted by Erich Leinsdorf, but since this cast and the Boston Symphony Orchestra are all leaving for Boston to record this Lohengrin, we will be able to hear it in the near future in our homes, and see it on an imaginary stage.

The Chorus Pro Musica, directed by Alfred Nash Patterson, gave a first quality performance throughout.

At the finale, the audience came roaring to its feet and rushed forward to get as close to the stage as possible — realizing that not only had they heard a superb performance, but also that the curtain had fallen on the final act of the Berkshire Music Festival for 1965.

Not only was an attendance record set this year (242,005), but there were many works performed for the first time at Tanglewood. All told, an unforgetable season.

Already looking forward to 1966, the Berkshire Music Center will be in session from June 26 to August 21. The Berkshire Music Festival will open July 2 and continue for eight weeks.

Calvin Marsh

Jerome Hines

REVIEWS.

150

NEW YORK
Journal American
D. 538,057 SUN. 300,306

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And, of course, Mr. Leinsdorf is an experienced Wagnerian. He is, it should be pointed out, a Wagnerian of the new school, one who gives the printed note very little leeway. He is a literalist, as contrasted with Wagner's own romantic style of conducting, in which considerable leeway is taken in phrase, dynamic and rhythm. But what Mr. Leinsdorf does, he does well, and the playing was always clear, well-balanced, sonorous.

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Only one of the singers, though, was in the great tradition. He was Sandor Konya, in the title role. Mr. Konya sang with purity, with ease, with strength and musicianship. Lucine Amara, unfortunately, was miscast as Elsa. Her lyric voice was neither of a size nor timbre for the role. In an effort to create a bigger sound than is naturally hers, she forced, with consequent edginess and off-pitch sounds. Jerome Hines sounded rather tired, and lacked the authority he can bring to a role such as King Henry.

The two other leads were sung by William Dooley and Rita Gorr. Mr. Dooley, as Telramund, sang with plenty of volume, but there was little personality or imagination to his work, nor is the sound he produces very attractive. And Miss Gorr, as Ortrud let loose with a series of cries in her final entry that were positively abrasive.

No, it was not a satisfactory cast, whether Mr. Leinsdorf's or RCA Victor's. Now that this is out of the way, it can only be hoped that the Berkshire Music Festival will get back where it belongs. Certainly, a more imaginative and progressive kind of programing can be found.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
AUG 26 1965

Lucine Amara

Calvin Marsh

Jerome Hines

TANGLEWOOD

By PHYLLIS SEMBROSKI

Erich Leinsdorf's conducting is a never ceasing source of fascination. His absolute control over mood, tempo, volume, and over-all total sound proclaim him a perfectionist who achieves results as close to perfection as is possible.

The monumental undertaking of the last three days of the 1965 Berkshire Music Festival was one of the greatest Lohengrin performances I have heard. The three acts were presented a day at a time, and preceding each act, the orchestra played an Overture. Friday evening "O Siegfried Idyll" opened the concert; Saturday evening Beethoven's Overture to "Lenore" Nr. 2, Op. 72 was played, and on Sunday afternon Beethoven5s Overture to "Leonore" Nr. 3, Op. 72 preceded the third and final act of Lohengrin.

Sandor Konya has been designated as the world's greatest Lohengrin and the clear ringing tones of his beautiful voice upheld this opinion, especially in the third act, in which Lohengrin has the largest and most taxing role. Lucine Amara as Elsa, sang her role with charm. Her voice has a sweet and sensitive quality, to which a little more projected warmth could be added, but her total performance was most pleasing. Rita Gorr is a magnificent contralto who handled the interpretation of Ortrud beautifully in the second act, but in the finale scene of the third act verbably screeched. Jerome Hines as King Henry sang with rounded bass tones that were most pleasing to the ear, and though the role of Telramund is the villain of the plot, William Dooley didn't make him quite sinister enough. His powerful voice outranged the others in volume, but not enough to unbalance the production. Calvin Marsh as the Herald, was also worthy of note.

I would like to see Lohengrin in a staged production, conducted by Erich Leinsdorf, but since this cast and the Boston Symphony Orchestra are all leaving for Boston to record this Lohengrin, we will be able to hear it in the near future in our homes, and see it on an imaginary stage.

The Chorus Pro Musica, directed by Alfred Nash Patterson, gave a first quality performance throughout.

At the finale, the audience came roaring to its feet and rushed forward to get as close to the stage as possible — realizing that not only had they heard a superb performance, but also that the curtain had fallen on the final act of the Berkshire Music Festival for 1965.

Not only was an attendance record set this year (242,005), but there were many works performed for the first time at Tanglewood. All told, an unforgetable season.

Already looking forward to 1966, the Berkshire Music Center will be in session from June 26 to August 21. The Berkshire Music Festival will open July 2 and continue for eight weeks.

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NEW YORK Herald Tribune
D. 307,674 SUN, 385,268

AUG 2 1 1965

Lohengrin Sans Costume Sound But Not Much Fury

TANGLEWOOD

Lenox, Mass.
Berkshire Music Festival: Boston Symphony Orchestra, Erich Leinsdorf conductor, with the following soloists: Lucine Amara, Sandor Konya, Rita Gorr, Jerome Hines, William Dooley, Calvin Marsh. Chorus pro Musica.
"Lohengrin," Act I..............Wagner

By Louis Snyder

LENOX, Mass.

Last night at Tanglewood, Erich Leinsdorf and the Boston Symphony launced into the Berkshire festival's "Swan Song" week end, devoted, appropriately enough, to Wagner's "Lohengrin," in an uncut version spread over three days, and, we are told, never done before in its entirety in this country.

While it is debatable whether popular demand occasioned the choice of this particular Wagnerian work fo a concert performance, the fist act, which was heard last night, revealed one thing for certain—that without even the most elementary stage trappings, "Lohengrin" is quite a faded valentine indeed.

The reasons for this did not stem from the quality of the performance. Mr. Leinsdorf, who has been conducting the work in this country for almost 30 years, and not always with as virtuoso an orchestra as the Boston, or as brilliant a group of soloists as he assembled for this act-a-day series, was ever for a moment less than completely authoritive.

Bereft of swan-boat and sword was Sandor Konya, probably the most notable exponent of the title role today. Singing her first Elsa was Lucine Amara, whose almost childishly pure timbre of voice proved a triumph of casting. The young American baritone, William Dooley, made Telramund the mast convincing character of the evening, thanks to a stronger degree of vocal expressivity and just possibly more advantageous placement before the microphones than his colleagues enjoyed. Jerome Hines as the king, and Calvin Marsh as the herald were predictably dignified and sonorous. Rita Gorr, the Ortrud, deprived of the baleful opportunities afforded in a staged performance, was heard only in the acts concluding ensemble. The contributions of the chorus pro musica were well balanced and earnest.

But when it was over, and the estimated 5,600 listeners had paid their accustomed voluminous tribute to all concerned, there was missing the considerable ingredient which made Richard Wagner a man of the theater rather than a symphonist. It was the essential combination of sight and sound, which, despite the fact that no one probably has ever seen the perfect "Lohengrin" on stage, left one only half satisfied. Perhaps the two acts to come, tonight and tomorrow afternoon, will show doubters they are wrong.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

AUG 23 1965

Audiences 'transported'

Uncut 'Lohengrin'

By Miles Kastendieck

Lenox, Mass.

What Erich Leinsdorf called "a true music festival" created a serial version of Wagner's "Lohengrin" in Tanglewood's Music Shed this past weekend. It consisted of a three-day festival within the Berkshire Festival with the concerts devoted to an act-by-act exposition of the opera, uncut for the first time in presentation in the western hemisphere.

Attendance for the weekend averaged almost 6,000 people a concert. To what extent this figure represented a reportedly cool attitude toward Wagner these days or lack of interest in the "true festival" idea would be difficult to determine. The cold weather precluded a large gathering on the lawn.

The audiences were "transported." Enthusiasm led to great shouts of approval at the end of each concert and one or two brief interruptions during the performances. Obviously the impact of the presentation as well as that of the opera had coincided impressively.

Mastery as technician

That Mr. Leinsdorf received the lion's share of applause came as no surprise. He had coordinated not only the whole undertaking but also the evolution of a continuously absorbing performance.

His interpretation stressed the effective moments more than its dramatic overtones. He never missed the pomp, but he did not fully expose the drama. The undercurrent of evil received less dramatic inflection than the music dictates; the ethereal element, however, attained some beautiful expression, especially through the strings.

Such matters as offstage trumpets received unusual attention. The superb results denoted careful preparation. When the forces assembled for the wedding in the second act and again after the disillusionment of the first scene of the third, the tonal glorification aroused plenty of excitement. That all this called for electronic manipulation is a story in itself.

Sandor Konya as Lohengrin and Rita Gorr as Ortrud portrayed their respective roles superbly. Mr. Konya unified each act through his vocal distinction and artistic concept of the role. He became the knight in shining armor even though dressed in evening clothes.

ARTS
ENTERTAINMENT

Superb portrayals

Miss Gorr embodied the evil forces at work in the story with salient, dramatic vocal inflection to the point of shrieks quite musical in context. Her second act created a sensation, for she towered over all in the impact of her portrayal.

Lucine Amara's Elsa had the vocal purity and dramatic innocence ascribed to the role. The voice sounds almost too lyric and sweet for it. She did attain forcefulness in the third-act duet with Lohengrin that revealed a new dimension in her portrayal.

As King Henry, Jerome Hines sounded monachical but not quite majectic enough vocally. William Dooley sang Telramund with distinction vocally but not interpretatively. Calvin Marsh served as an experienced Herald. Since the choruses distinguish this opera it was most fortunate to have the Chorus pro Musica, directed by Alfred Nash Patterson, perform so brilliantly.

Score clarified

Yet what reached many listeners above all was the clarification of the score by having it played so superbly by the Boston Symphony and exposed so clearly by Mr. Leinsdorf. This does not occur in the opera house and it added much for those well acquainted with the opera.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 23 1965

'Lohengrin' Splendid Finale

By MICHAEL STEINBERG

LENOX — The final Tanglewood weekend was given over to a complete concert performance of Wagner's Lohengrin," spread, one act at a Friday and Saturday evenings and Sunday afternoon. Public response picked up as the weekend went on, and the size of the audience grew from under 6,000 Friday to just about 8,000 Sunday.

The project was well worth doing and it was mostly done very well. Erich Leinsdorf conducted the Boston Symphony and the chorus pro musical, Alfred Nash Patterson, director, and the principal singers were Sandor Konya as Lohengrin, Lucine Amara as Elsa, William Dooley as Telsramund, Rita Gorr as Ostrud, Jerome Hines as King Henry, and Calvin Marsh as the Herald. William Dupree, John Glenn Paton, William Ledbetter and Eugene Thamon were the four nobles Helene Farras, Barbara Smith Conrad, Judith Keller, and Batyah Godfrey were quartet of pages.

"Lohengrin" is uneven, but the best of it is remarkable. Some of the best includes that which is normally cut in the theater, and it was a pleasure to have a chance for once to hear a live performance of the entire score, and to hear and enjoy it all with the welcome elimination of fatigue which is one of the benefits of the one-act-at-a-time method.

Leinsdorf even went so far as to restore a passage cut by Wagner himself, possibly even before the first performance. The place in question consists of 56 measures that form something like a second stanza to Lohengrin's grail narrative. Record buffs may know it from a disc made by Franz Voelker in the 1930's, but it can't be found even in most of the printed scores. It's a fine place, too. It has no urgent dramatic necessity, but it does benefit the musical shape and I shall probably miss it next time I hear the standard version.

This "Lohengrin" offered the most intelligent solution to the problem of opera in concert that I have encountered. Three small spaces were cleared amid the massed choristers, just enough to give an illusion of the spatial relationships that would obtain on stage. Singers made entrances and exits, and since access to their little platforms was from below, they could do so with impressive dramatic effect when appropriate. There was one naive but effective and in-tune touch of visual symbolism. The Villians, Telramund and Ortrud were dressed in black, in contrast to everyone else's festive Summer whites.

Leinsdorf paced the opera superbly and most of the performance had a tremendous vitality. The orchestra played beautifully except for a tendency to let some very soft passages coarsen out into mezzoforte. The chorus pro musica did itself proud, too, though sometimes the women were hard to hear through the enormous numbers of men "Lohengrin" requires. The opera also makes extraordinary demands in extra brass on the behind the stage. There were trumpeters everywhere, and the Tanglewood topography makes some really miraculous and exciting spatial effects possible.

The cast was mostly strong, with Konya as Lohengrin as its one significant weakness. He has a good tenor voice. He can also sing beautifully, but mostly he doesn't bother. He is capable of effectively forthright declamation and sometimes of a well-phrased bit of lyric singing. Once he was extremely impressive, and that was in the scene with the king and the crowd just before the grail narrative. But "In Fernem Land" brought back the other Konya, the one who was heard in most of the performance, and that is a man given to sentimental half voice, to sobs and chokes, and with no sense of rhythm so that phrases trail off and slide into one another vaguely.

Lucine Amara's voice is more fragile than what we usually expect from an Elsa, but it was ample for the physical demands of the part. Her performance was touching, and even if it is not yet an interpretation with a thoroughly developed profile, getting her to sing Elsa was good casting.

Gorr and Dooley were both marvelous. Gorr has vocal limitations. The high notes are difficult for her and she tilts at them rathe violently. Her brief appearance in the third act demands mostly what she does least well, but her second act was a hair-raising achievement. She has a strong musical intelligence and a sense of rhythm and of declamation that are altogether out of the ordinary.

Dooley was a partner worthy of her. He has a young and powerful voice, one with more metal than velvet. It serves a fine musical and dramatic intelligence, too, and he gave a brilliant performance. The Ortrud-Telramund scene that begins the second act is not only the best thing in the score. It was the climactic achievement of the performance as well.

Jerome Hines as the king, which is a stupid stuffed-shirt part, was undistinguished. The voice was small and colorless, the declamation drab. Calvin Marsh as the Herald was excellent as it seems one can always depend on him to be.

"Lohengrin" was a splendid end to the season. Leinsdorf is to be thanked for thinking of it and congratulated for achieving it so well.

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Herald (m)
BOSTON, Mass.
Circ. 171,361

AUG 2 1 1965

TANGLEWOOD

First Uncut 'Lohengrin' in U.S. Unhappy as Concert Piece

By ROBERT TAYLOR

LENOX — "Lohengrin" doesn't belong on the concert stage. Once one accepts this elementary premise, it is harder to accept the performance which opened the final weekend of the Berkshire Festival Friday night before an audience of 5,585. It is an excellent pastiche of the opera.

Chief Rival

The first uncut version of Lohengrin in America, so far as anyone knows, is being given one act a night. The impulse behind it, however, dovetails into the Boston Symphony Orchestra's recording committments, rather than reverence to the Bayreuth Festival principals of the great 1936 interpretation.

The chief rival to a new version in the recording field is presently Angel's admirable album with Jess Thomas, and that has been cut: London's Deutsche Grammophon's are inferior; Victor's earlier sides have been withdrawn.

So that rather leaves the field clear to Mr. Leinsdorf and the Metropolitan Opera's current team. Musically their performance was alert and stylish with able vocal characterizations. But live performance is a different matter.

The action of Lohengrin night was blocked out in table that neither solved the probl of static oratorio groupings or what to do with action that isn't suggested by the score. The "good" characters wore white, the "bad," black. Lohengrin ascended from the rear stairwell of an exceedingly overcrowded stage like a careworn Hamlet. There was a certain amount of mime; the chorus hopefully conveyed through facial struggle the confrontation of Hotspur Saxon with temporizing Brabantine.

Better to Forget

All this was bad. Why did Lohengrin carry a score, but never consult it, whereas the other principals preferred the oratorio style? Why did he and Elsa have to turn toward each other in B-movie style at the words "Ich liebe lich?" It would have been better to forget about movement entirely.

Act I — the second of the three to be composed—offers fewer problems in Wagnerian textual comparison than the others. Mood, character and the miraculous entrance of the hero dominate. We have the integrated scene, the preparation of the glowing Prelude, those superb touches of introduction by half-tone steps from the A-flat major of Elsa's Dream to the exaltation of Lohengrin's arrival in B-flat.

In matters musical. Mr. Leinsdrof shaped Act I with a neatly sensed conception of climax and flow.

Brute Strength

Of the principals I thought William Dooley's Telramund outstanding; he enunciated brute strength and elegance. The Lohengrin of Sandor Konya was impeccably mannered and sung with a limpid line of appropriately distant dignity. The Elsa of Lucine Amara didn't convince me at all. The "Einsam in Truben Tagen" found her far too brisk, sensible and even smug about her mysticism. The jubilation placed her in accord with the character.

The King Henry of Jerome Hines assumed massive power and estate after a shaky start in a lower register, and the Herald of Calvin Marsh is ably handled in bright, clear German.

Owing to a combination of nerves and zeal, the Chorus Pro Musica had an occasional ragged attack; but on the whole it had textual radiance and attained an impression fortissimo. And a special word should be added for the percussionist, Harold Thompson who accented the medieval duel with a rusty clang.

In many ways the Leinsdorf "Lohengrin" proved musically stirring. So far, however, it needs a swan. The nature of drama is n that of a reflection in still wate

Act II tomorrow, and III Sunday afternoon.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

AUG 2 3 1965

Warm-Up 'Lohengrin' Is Just Lukewarm

By Louis Snyder

LENOX, Mass.

The Boston Symphony, under Erich Leinsdorf, brought its 28th Berkshire Festival to a close yesterday afternoon with the third of three concerts devoted to Wagner's "Lohengrin," which began on Friday night. An estimated 20,465 listeners, considerably less than the traditional Tanglewood weekend total, have come to the performances. Fewer, perhaps, because of the crisp, glowering weather, or in reaction to the fact that this extended "Lohengrin," longest and most expensive ($6.50 top per act, and there are three) is frankly acknowledged to be an out-of-town warm-up for a recording session to come, using the same forces.

It is unquestionably this ambivalence of public performance versus the upcoming requirements of putting "Lohengrin" on discs that has resulted in more soul-searchin questions of rightness and error than is ever experienced in the opera house, for which Wagner, the music-dramatist unequivocally composed.

No one will quibble with the wonderful sound the Boston gives the score, or the admittedly personal touch that Erich Leinsdorf, a practised Wagnerian, has placed on his reading. Ever-present, however, was the practicality, rather disturbing to the concertgoer, of trying to bring together the worlds of real and recorded music.

The choice of the soloists is a case in point. Against the authority and projection in the Tanglewood shed of Sandor Konya, the Lohengrin, Rita Gorr as Ortrud, and to a degree, Jerome Hines as the king, and Calvin Marsh as the Herald, was Lucine Amara's sweet, appropriate, but far-off Elsa, and the expressive but overly-taxed Telramund of William Dooley. There were the off-stage choruses, and the trumpets on the lawn, and the constant backing and filling of soloists in an attempt to remind one that this is a dramatic work, albeit without "outmoded" scenery and costumes.

Unfortunately, for those on the spot at the time, none of this worked well, however it may for the recording to come. Alive and in person, these singers are interpreting characters, even if Ortrud and Telramund are the only two who are not conceived in cardboard two-dimension. The rest were left with nothing to do but sing the music.

Three concert sessions, even with the respective introductory bait of the "Siegfried Idyll," and the "Lenore" overtures, numbers two and three, are more than audience traffic should bear for this kind of thing. And it is rather surprising to find the increasingly discriminating Tanglewood audience used for an ignoble experiment of this sort. A "Ring of the Nibelung," perhaps, but a Wagnerian "wedding ring" is a breach of faith as well as of taste.

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Herald (m)
BOSTON, Mass.
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AUG 23 1965

TANGLEWOOD

Third Act of 'Lohengrin' Cycle Brings Festival to a Close

By ROBERT TAYLOR

LENOX—The third act of Erich Leinsdorf's "Lohengrin Cycle"—probably the first uncut concert version heard in America—brought the 1965 Berkshire Festival to a close Sunday afternoon before an audience of 7,938.

More than 6,000 heard Act II aturday night, swelling the total udience of the Wagnerian weeknd to about 20,000. The Sunday oncert also officially closed the 4th season of the Boston Symphony Orchestra, and Mr. Leinsdorf's third season as Music Director, during which the Orchestra presented 210 concerts, in Boston, on tour, and at Tanglewood.

Stylistic Format

I've already registered my objection to the stylistic format of "Lohengrin" here which is the format of stereophonic recocding rather than of opera, although considerable effort was spent in creating an illusion of conflict and movement. This was most noticeable in the final act, when Telramund and four nobles attemtp to assassinate Lohengrin after Elsa's quasi-hysteria. Imitting the purely dramatic scenes creates a gap as glaring as nay musical cut.

Nevertheless, sections of "Lohengrin" lend themselves splendidly to a conception of the opera as sheer musical space. Saturday night these occurred in such places as the Text's dawning (A scene, incidentally, in which Wagner fails to solve the problem of getting Telramund off stage against the passage of time) when the revel of horns is echoed by a soft fanfare from a distant turret.

The trumpeters stationed at far-flung posts on the Tanglewood lawn punctuated this scene with a vocative, silvery phrases built into a massive orchestral format.

Spatial Touches

The concert version of "Lohengrin" was excellent in dealing with spatial touches: the sopranoes of the Wedding March veiled by distance, the festive music drifting from the Pallas, the extensive double choruses that clearly delineate Saxon and Brabantine chilvary. Whereover a poetic atmosphere is called for rather than made tangible—as in the Swan entrance—the Tanglewood "Lohengrin" is memorable.

The most important restoration occurs in the Grail narrative, an effective augmentation of Lohengrin's psychology and motivation, falling between "In fernem Land" and "Meine Liber Schwan." Furthermore it is musically apt, taking up the foreshadowing of orchestral phrase which forges the act together.

Lyric Nicety

One can understand why this is ordinarily dropped, however, since it has the quality of theatrical anticlimax, coming after the peak of Lohengrin's revelation of his name.

Vocally, the performance seemed to be a good one. Sandor Konya treats Lohengrin with a lyric nicety of phrase: the ethereal vocal color, which might be monotonous in a less noble figure, lifts the characterizattion to the glowing plain of sustained myth. The Elsa of Lucine Amara is least believable in dealing with Elsa's distraught side, but is carefully sung and has subtleties of line and intonation that adorn the role.

The Telramund and Ortrud duets of Saturday night found William Dooley and Rita Gorr expressing these with malevolence, power and intensity, attaining a cumulative, shattering momentum. The King Henry of Jerome Hines was regal, commanding and persuasive throughout. The Chorus Pro Musica which bore the burden of the important choral weight in the opera sang with the utmost felicity and dramatic thrust.

The uncut "Lohengrin" is indeed the kind of searching experiment that can only be attempted by a summer festival. Primarily this was a conductor's opera. Erich Leinsdorf communicated a "Lohengrin" that had human warmth, radiance and vigor, and at the end there were cheers, deservedly so.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,594

AUG 26 1965

Tanglewood's Lohengrin

TANGLEWOOD
By S.D.W.

The final weekend of the 1965 Tanglewood Season featured a concert version of Wagner's *Lohengrin*. In addition to this, Wagner's *A Siegfried Idyll* and Beethoven's *Leonore Overtures*, Numbers One and Two, introduced the separate acts at the three successive performances. The choice of *A Siegfried Idyll* as the introduction for the series was a fortunate one. The Wagner symphonic poem served as an immense overture, setting the mood for what was to follow. In turn, the Beethoven overtures were an example of excellent programming, offering a distinctive contrast in musical style, but a likeness in theatricality with their thrilling off-stage trumpet calls.

Lohengrin was beautifully done. The opera was well cast, and the sound of the orchestra, chorus and principals was both musically exciting and theatrically moving. Too often opera is staged as music alone, with little or no attention being paid to the fact that it is dramatic as well. Luckily for Tanglewood, Maestro Leinsdorf is fully capable of realizing the dramatic intent of both music and text. In turn, he has the ability to imbue his cast and orchestra with the dramatic feeling of the work. In short, he communicates theatrical excitement. One did not miss the stage trappings of the opera house: horned helmets, shields and spears. Mr. Leinsdorf and Wagner painted all of those things in full.

Lohengrin is an opera of strong contrasts. The three acts differ in mood: from excitement, to dark and brooding, to lyrical. Within each act the emotional peaks were always controlled, each dramatic and musical climax topping its predecessor and welding the three performances into an artistic whole. Unlike most concert versions of opera, this one made an effort to bring some concept of stage positions and movement to the concert hall.

The principals stood in an area above and upstage of the orchestra, in front of the chorus. This enabled them to simulate the traditional stage blocking. Entrances and exits were effected from down behind the chorus. One felt that this [illegible] portunity to move aided the singers in performing more as actors.

Lucine Amara, as Elsa of Brabant, utilized this possibility in her first entrance. Her carriage was in character, a character which she retained in each performance. Miss Amara rose beautifully to the dramatic demands of the third act. Sandor Konya is to be praised for his knowledge of the love of Lohengrin. His ability to recall almost the entire opera from memory enables him to concentrate on his portrayal. Although he may have been a bit uneasy on the first evening, on Saturday and Sunday Mr. Sandor offered a fine performance in the best *heldentenor* tradition.

One of the more exciting performances dramatically was that of William Dooley, as Telramund. Mr. Dooley's articulation is superior; the German was clear and concise. He was dramatically in character, particularly during the dark portions of the Second Act. The scenes with Ortrud, played by Rita Gorr, were most provocative. In the Wagnerian music-rama tradition, the role of Ortrud is vocally quite demanding; one could not help but notice that Miss Gorr's voice was a little harsh in the top registers. However, she deserves praise for her valid interpretation, and her superb knowledge of the part.

Jerome Hines is always a welcome addition to any opera cast. His rich bass and incomparable acting ability lend sparkle to the stages he graces. He is commanding in presence and tone, and this made for a memorable King Henry. Calvin Marsh was an impressive Herald. His ability to sing clearly above the huge ensembles which accompany him marks him as an excellent Wagnerian performer.

Another exciting stage feature was the positioning of the off-stage brass ensembles. Done in a most tasteful and dramatically functional way, this did much to enhance the theatrical feeling of the entire performance.

In summation, an exceptionally worthwhile three evenings of music and drama—*Lohengrin* was a fitting finale for the 1965 Tanglewood Season.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 190,628 SUN. 339,420

AUG 23 1965

Notes

Tanglewood Lohengrin

By ELLIOTT GALKIN

Lenox, Mass.

THE third and concluding act of Lohengrin was presented this afternoon before approximately 7,000 persons by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, culminating the final weekend of activities at the Berkshire Music Festival.

The concert was devoted to the presentation of Wagner's opera in its first complete version to be heard in the Western Hemisphere.

Six soloists of the Metropolitan Opera—Sandor Konya and Calvin Marsh, tenors, Lucine Amara and Rita Gorr, sopranos, William Dooley, baritone, and Jerome Hines, bass—and the Chorus Pro Musica joined Mr. Leinsdorf in the unique programatic endeavor in which the opera's first and second acts were heard Friday and Saturday evenings respectively.

Soloists Well-Known

From a technical point of view it would be hard to imagine a superior assemblage of executants for such an enterprise. Each of the soloists is of recognized international stature. The Boston Symphony Orchestra is, of course, one of the great symphonic organizations of the world, while the Chorus Pro Musica excellently prepared by Alfred Nash Patterson, revealed itself to be a choral ensemble of precision and power.

Finally, and perhaps most important, the roots of Mr. Leinsdorf's conducting talents lie in the opera house and in the German reperatory. Thus, from its inception the presentation was one to be marked by stylistic authenticity and mechanical superiority.

Interpretively throughout the three-day presentation, Mr. Leinsdorf seemed to be striving to create a constant sense of inevitability and forward movement. In the belief, perhaps, that since a concert version of an opera permits no dependence upon scenery or acting for the creation of emotional effect, he kept the proceedings going at a lively pace.

There was, instead, balance, logic, and a swiftly surging sense of metrical pacing, all of which contributed to create an effect of clarity even in the opera's most intense and passionate moments.

Three Are Outstanding

Among the singers, three personalities were extraordinary for their consistent beauty of sounds and interpretive sensitivity. As the knight *Lohengrin*, Sandor Konya, was a tenor of power and purity.

William Dooley, in the role *Fredrich*, was a baritone of precise articulation and ominously colored declarations, while Rita Gorr, especially in her ardouous and taxing second act, produced the most glorious and ringing vocal moments of the production, her upper register, in particular, opulent and agile.

Undisputed hero, however, throughout the presentation, was Leinsdorf, who controlled the soloists and the ensemble of approximately 275 persons with beguiling ease while at the same time sustaining a constant quality of urgency and communicative excitement.

TIMES UNION
ALBANY, N. Y.
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AUG 23 1965

AT TANGLEWOOD

Uncut 'Lohengrin' Stirs Audiences

By EDGAR S. VANOLINDA

For the first time in the history of the Berkshire Music Festivals at Tanglewood, the final presentation of the eight-week series of summer concerts by the Boston Symphony Orchestra and the third under the direction of Erich Leinsdorf, ended on a note of operatic grandeur when the uncut version of Richard Wagner's romantic music drama, "Lohengrin," was presented in three sections; Act 1 on Friday night; Act 2, Saturday night and Act 3, as the final segment, yesterday afternoon.

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The sextette of Metropolitan stars included the statuesque Lucine Amara, whose superb singing of "Elsa's Dream" was one of the highlights of the performance. Sandoe Konya sang the role of Lohengrin, son of Parsifal of a later Wagner opera. His heroic heldentenor reached its vocal peak in his singing of the famous aria, "In fernem land."

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Journal
LAKEVILLE, Conn.
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AUG 26 1965

Tanglewood's Lohengrin

TANGLEWOOD
By S.D.W.

The final weekend of the 1965 Tanglewood Season featured a concert version of Wagner's *Lohengrin*. In addition to this, Wagner's *A Siegfried Idyll* and Beethoven's *Leonore Overtures*, Numbers One and Two, introduced the separate acts of the three successive performances. The choice of *A Siegfried Idyll* as the introduction for the series was a fortunate one. The Wagner symphonic poem served as an immense overture, setting the mood for what was to follow. In turn, the Beethoven overtures were an example of excellent programming, offering a distinctive contrast in musical style, but a likeness in theatricality with their thrilling off-stage trumpet calls.

Lohengrin was beautifully done. The opera was well cast, and the sound of the orchestra, chorus and principals was both musically exciting and theatrically moving. Too often opera is staged as music alone, with little or no attention being paid to the fact that it is dramatic as well. Luckily for Tanglewood, Maestro Leinsdorf is fully capable of realizing the dramatic intent of both music and text. In turn, he has the ability to imbue his cast and orchestra with the dramatic feeling of the work. In short, he communicates theatrical excitement. One did not miss the stage trappings of the opera house: horned helmets, shields and spears. Mr. Leinsdorf and Wagner painted all of those things in full.

Lohengrin is an opera of strong contrasts. The three acts differ in mood: from excitement to dark and brooding, to lyrical. Within each act the emotional peaks were always controlled, each dramatic and musical climax topping its predecessor and welding the three performances into an artistic whole. Unlike most concert versions of opera, this one made an effort to bring some concept of stage positions and movement to the concert hall.

The principals stood in an area above and upstage of the orchestra, in front of the chorus. This enabled them to simulate the traditional stage blocking. Entrances and exits were effected from down [illegible] the chorus. [illegible] this opportunity [illegible] aided the singers in performing more as actors.

Lucine Amara, as Elsa of Brabant, utilized this possibility in her first entrance. Her carriage was in character, a character which she retained in each performance. Miss Amara rose beautifully to the dramatic demands of the third act. Sandor Konya is to be praised for his knowledge of the love of Lohengrin. His ability to recall almost the entire opera from memory enables him to concentrate on his portrayal. Although he may have been a bit uneasy on the first evening, on Saturday and Sunday Mr. Sandor offered a fine performance in the best heldentenor tradition.

One of the more exciting performances dramatically was that of William Dooley, as Telramund. Mr. Dooley's articulation is superior; the German was clear and concise. He was dramatically in character, particularly during the dark portions of the Second Act. The scenes with Ortrud, played by Rita Gorr, were most provocative. In the Wagnerian music-drama tradition, the role of Ortrud is vocally quite demanding; one could not help but notice that Miss Gorr's voice was a little harsh in the top registers. However, she deserves praise for her valid interpretation, and her superb knowledge of the part.

Jerome Hines is always a welcome addition to any opera cast. His rich bass and incomparable acting ability lend sparkle to the stages he graces. He is commanding in presence and tone, and this made for a memorable King Henry. Calvin Marsh was an impressive Herald. His ability to sing clearly above the huge ensembles which accompany him marks him as an excellent Wagnerian performer.

Another exciting stage feature was the positioning of the off-stage brass ensembles. Done in a most [illegible] and dramatically functional way, this did much to enhance the theatrical feeling of the entire performance.

As [illegible] culmination, an exceptionally worthwhile three evenings of music and drama—*Lohengrin* was a fitting finale for the 1965 Tanglewood Season.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 190,628 SUN. 339,420

AUG 23 1965

Notes

Tanglewood Lohengrin

By ELLIOTT GALKIN

Lenox, Mass.

THE third and concluding act of Lohengrin was presented this afternoon before approximately 7,000 persons by the Boston Symphony Orchestra under the direction of Erich Leinsdorf, culminating the final weekend of activities at the Berkshire Music Festival.

The concert was devoted to the presentation of Wagner's opera in its first complete version to be heard in the Western Hemisphere.

Six soloists of the Metropolitan Opera—Sandor Konya and Calvin Marsh, tenors, Lucine Amara and Rita Gorr, sopranos, William Dooley, baritone, and Jerome Hines, bass—and the Chorus Pro Musica joined Mr. Leinsdorf in the unique programatic endeavor in which the opera's first and second acts were heard Friday and Saturday evenings respectively.

Soloists Well-Known

From a technical point of view it would be hard to imagine a superior assemblage of executants for such an enterprise. Each of the soloists is of recognized international stature. The Boston Symphony Orchestra is, of course, one of the great symphonic organizations of the world, while the Chorus Pro Musica excellently prepared by Alfred Nash Patterson, revealed itself to be a choral ensemble of precision and power.

Finally, and perhaps most important, the roots of Mr. Leinsdorf's conducting talents lie in the opera house and in the German reperatory. Thus, from its inception the presentation was one to be marked by stylistic authenticity and mechanical superiority.

Interpretively throughout the three-day presentation, Mr. Leinsdorf seemed to be striving to create a constant sense of inevitability and forward movement. In the belief, perhaps, that since a concert version of an opera permits no dependence upon scenery or acting for the creation of emotional effect, he kept the proceedings going at a lively pace.

There was, instead, balance, logic, and a swiftly surging sense of metrical pacing, all of which contributed to create an effect of clarity even in the opera's most intense and passionate moments.

Three Are Outstanding

Among the singers, three personalities were extraordinary for their consistent beauty of sounds and interpretive sensitivity. As the knight *Lohengrin*, Sandor Konya, was a tenor of power and purity.

William Dooley, in the role *Fredrich*, was a baritone of precise articulation and ominously colored declarations, while Rita Gorr, especially in her ardouous and taxing second act, produced the most glorious and ringing vocal moments of the production, her upper register, in particular, opulent and agile.

Undisputed hero, however, throughout the presentation, was Leinsdorf, who controlled the soloists and the ensemble of approximately 275 persons with beguiling ease while at the same time sustaining a constant quality of urgency and communicative excitement.

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ALBANY, N.Y.
D. 89,614 SUN. 119,446

AUG 23 1965

AT TANGLEWOOD

Uncut 'Lohengrin' Stirs Audiences

By EDGAR S. VANOLINDA

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UG 21 1965

First of Three 'Lohengrin' Acts At Tanglewood

By R. C. HAMMERICH

LENOX — The shouting responses given to the first act of 'Lohengrin' in the shed at Tanglewood Friday night indicated there were no lukewarm Wagnerites among the 5585 in the audience.

Short Mood-Setter

But even a listener who is ordinarily unmoved by Wagner's music couldn't have failed to respond to the grandeur and vastness of the view opened by the sound.

The antiphonal choral crescendo, which prepared the scene for the famous entrance of Lohengrin, the mystical hero, was sheer sonic splendor.

The evening began with a 17-minute performance of Wagner's "Siegfried Idyll" presented as a short mood-setter before intermission.

Christmas Present

The piece was written as a Christmas present for Wagner's wife, and it served admirably as a means of establishing an atmosphere of calm tranquility in which to present the romantic and religious story of medieval legend.

Lohengrin is the hero who arrives standing on a small boat being towed by a swan, a circumstance easily believed by his observers in the 10th century, especially when it is revealed, finally that he is the son of Parsifal and is possessed by magical powers as one of the knights guarding the Holy Grail.

He is unidentified at his arrival, however, but is there to assist a princess in distress, Elsa, who is accused falsely of murdering her brother.

Hour, Four Minutes

Performance of the first act Friday took four minutes more than an hour. Tonight the orchestra, the Chorus Pro Musica and the five soloists will present the second act and Sunday the third.

Scheduled as openers Saturday and Sunday are the second and third "Leonore" overtures by Beethoven.

The close of the third act Sunday will coincide with the close of the 1965 Berkshire Music Festival, but the work of the musicians will not be completed. They will go immediately to Symphony Hall, Boston, to record the opera.

First Since 1937

The performance at Tanglewood is believed to be the first performance of the entire score since the opera was completed in 1848 except for performances at Bayreuth in 1936 and 1937.

The soloists, all members of the Metropolitan Opera, are Sandor Konya as Lohengrin, Lucine Amara as Elsa, William Dooley as Friedrich von Telramund, Rita Gorr as Ortrud, Jerome Hines as King Henry and Cilvin March as the king's herald.

They sang with expected power and breadth of expression, but it will remain to be seen during the three performances how they develop the characterizations and expand the drama of this leisurely story.

Choruses Praised

Most impressive Friday night was the chorus or choruses. The 150 singers were divided into four groups—two women's groups at the back of the stage divided by a central platform used by the soloists, and two men's groups at each end of the stage, also separated from the women's groups by platforms used by the soloists.

The separation of soloists, who moved strategically among the three platforms, and choral units, which sang antiphonally and contrapuntally to and with each other, added materially to the interest.

For the most part, the opera is rather static. The drama is in a conflict of ideas, not people, and there is not much physical action.

Dramatic Sounds

For this reason the burden falls heavily on the music, but it is a burden easily carried by Wagner.

He produced some of his more dramatic orchestral and choral sounds in this score. They were given superb orchestral and choral performances Friday.

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AUG 23 1965

Music Review

Thrilling Finale at Tanglewood

By JAY C. ROSENFELD

Whitestone

Erich Leinsdorf and soloists acknowledge the enthusiastic plaudits of the crowd at the conclusion of the final concert of the season at Tanglewood yesterday afternoon.

THE 1965 Tanglewood season closed yesterday afternoon with the completion of a formidable project that was realized gloriously. Erich Leinsdorf, the musical director of the Boston Symphony Orchestra and a conductor with wide experience in the opera houses of the world, played the complete and unabridged "Lohengrin" of Richard Wagner in concert form at the final three concerts of the eighth weekend of the 28th Berkshire Music Festival.

One act was played each concert, a complete dramatic episode each time. Yesterday the action was dominated by the role of Lohengrin, sung with noble characterization by Sandor Konya. The Elsa was Lucine Amara whose bliss at the beginning of the act and whose despair at the end were graphically vocalized. Saturday evening the second act was essentially for the roles of Ortrud and Friedrich magnificently sung by Rita Gorr and William Dooley, Jerome Hines' King Henry and Calvin Marsh's Herald were fully as well portrayed.

* * *

BUT THE CHORAL episodes were among the most thrilling of the whole opera. Their response to Lohengrin's "Farewell" was stupendous. The whole afternoon was replete with exciting details which Leinsdorf kept in place and balance with remarkable *sangfroid* and control. The groups of trumpeters offstage and the appearance at the level of the chorus tiers of the soloists and the eight ladies who usher in the bridal pair provided enough intimation to an audience of 8,000 to allow them to sense the significance of Wagner's telling music.

The overpowering impact of the choruses was ineradicable. The men's chorus had the greater share of the afternoon's allotment, but no one section deserves more favor than the whole. Alfred Nash Patterson, who trained the Boston Pro Musica, was among those Leinsdorf led to the front of the stage at the end of the act to share the applause and the merit he deserved was tremendous.

* * *

WE WONDER if such an opera thus presented is not as much, if not more, enjoyable and comprehensible in concert form than with scenery and costumes. True, there was no attempt to depict the duel between Lohengrin and Friedrich and such bits of action are not suggested, but the superb, big orchestra on stage has such pregnant motifs to present, and the musicians did them so superbly, that it could well be argued that any other method would not be more effective.

* * *

SATURDAY NIGHT the action was concerned with the attempts of Ortrud and Friedrich to disturb the epic remance between Elsa and Lohengrin. Rita Gorr has a voice of exceptional power and her terrible scorn of her husband's reluctance to plot the overthrow of Elsa and her legendary knight was expressed with striking impact. But she was equally effective in the immediately ensuing supplication "If thou wouldst but hearken now."

Ortrud has some of Wagner's most inspired utterances, and she gave them all their proper temperament. Later, when the chorus stands aside to let Elsa enter the church, they greet the bride with sublime deference.

* * *

THE NOBLES and pages were chosen from the vocalists of the Berkshire Music Center performing department. Each concert of this weekend began with a short orchestral work after which an intermission was utilized to allow the chorus to be seated and the latecomers to find their places. Yesterday afternoon Leinsdorf used Overtures 2 and 3 to Beethoven's opera "Fidelio," which the composer had originally thought to entitle "Leonore."

Each act of the opera takes more than an hour but not one in the three audiences seemed aware of the passing of time, so enthralled were they by the tremendous drama being expressed by Wagner's immortal music. This was the climax of the season and never has tension been accumulated and drama so forcefully expressed on this stage at Tanglewood as during these indelible performances.

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AUG 22 1965

'Lohengrin' Again Brings Grandeur to Tanglewood

By R. C. HAMMERICH

LENOX—"Lohengrin" brought another evening of grandeur to Tanglewood Saturday night and it was welcomed, as it was Friday night, with shouting approval.

150 Voice Chorus

The Boston Symphony Orchestra and the 150 voices of the Chorus Pro Musica of Boston with six internationally known soloists presented the first act Friday, the second Saturday and are scheduled to complete the opera (as well as the 1965 Berkshire Festival season) this afternoon.

"Lohengrin" is an opera of symbolism, of a conflict of principles rather than of humans and it is lending itself beautifully to a stylized, formal performance which presents the "good" characters dressed in white and the "bad" in black.

The second act opens with a long conversation between the two "bad" ones, Ortrud, the personification of ultimate evil (Rita Gorr, mezzo-soprano) and her husband, Friedrich Von Telramund (William Dooley, baritone).

Voices Ooze Malevolence

They have been banned from Brabant because their claim that Princess Elsa has murdered her brother has been proven false in a trial by combat between Lohengrin and Telramund.

They are plotting revenge and their voices ooze malevolence. So does the orchestra. The atmosphere Saturday was eerie. It was unsettling. But suddenly with the appearance of the personification of purity and innocense, Elsa (Lucine Amara, soprano), the music and mood shifted to bening lyricism.

Knight of Holy Grail

The plot is to undermine Elsaus faith in Lohengrin, to raise doubts about his identity, because if it is revealed, his magical power as a Knight of The Holy Grail will disappear and he will have to return to his duty as one of the Grail's protectors.

Will the plot succeed? The answer is in the third act.

In the meantime, during the second act, the accusations are made in direct confrontation, guilt is denied and the momentum builds to a dramatic chorus during which the people of Brabant express their faith in Lohengrin.

Busy Spitting Venom

But, as Elsa and Lohengrin enter the church at the end of the second act to be married, everyone knows the seed of doubt has been planted.

Rita Gorr, the evil one, had little to do Friday. But Saturday she was very busy spitting venom. William Dooley, as her husband, hurled charges with his giant voice, and Sandor Konya, widely claimed to be the world's best available Lohengrin, raised his tenor in soaring and stalwart righteousness as a fullfledged hero should.

However, the orchestra and chorus and Leinsdorf's superb generalship once again threatened to steal the show from the soloists.

Abstract Sound

Perhaps, in retrospect when the three days have presented the whole opera, it will be the seemingly infinite sweep of the abstract sound as presented by the 250 choristers and instrumentalists rather than the soloists that will leave the greatest impression.

Up to now it seems to be that way even though the soloists have been impressive indeed.

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Times (e)
HARTFORD, Conn.
Circ. 133,310

AUG 23 1965

Tanglewood Hosts 'Lohengrin' Acts

By GEORGE W. STOWE

It was in the opera house that Erich Leinsdorf first won international recognition and this last weekend at Tanglewood he offered the first uncut version of Wagner's "Lohengrin" to be heard in the Western Hemisphere.

Although I did not hear the First Act on Friday night, the performances of the Second and Third Acts on Saturday and Sunday were glowing and intense, a reminder of the impact that Wagner made upon his own generation. Even today the impact is considerable, particularly when the opera is given such a supercharged recreation as it had at Tanglewood.

Mr. Leinsforf had—in the Boston Symphony — an orchestra that the composer might have envisioned in his wildest dreams. Since the whole texture of Wagner is orchestral (the vocal soloists are treated as part of this texture), the foundation was superbly realized by the Bostonians under this conductor.

* * *

In fact, the galvanic Third Act Prelude and the Call to Arms in the final scene of the same Act were thrilling and exhilarating enough to earn an ovation anywhere. For the Call to Arms Mr. Linsdorf used an extra brace of trumpets at either side of the stage to electrifying effect.

The choral writing in "Lohengrin" remains one of the continuing glories of this score and the double chorus of male voices (with a smaller contingent of female voices) provided some of the most exciting moments of this uncut version. The Chorus Pro Musuca was the backbone of the Festival Chorus.

In Saturday night's performance Rita Gorr, the Ortrud, was magnificently authoritative. She has the ample voice, beautifully supported, that is ideal for Wagner. Her bitter colloquy with Telramund was brought to a heady climax, Miss Gorr, centerstage, hurling epithets with wonderful abandon. She was fully as commanding Sunday afternoon.

Sandor Konya (who made his Metropolitan and Bayreuth debuts as Lohengrin) was another Wagnerian par excellance. His voice is not overly large but is always fully supported and in the restored section that follows the clebrated "In fernem Lan," he sang like an angel. It is not surprising that he is regarded as the best helden-tenor that Met has on its roster.

* * *

As Elsa Lucine Amara was a little out her element, although she brought a great deal of fervor and feeling to the Third Act on Sunday afternoon. Hers is essentially a Puccini voice that must be pushed to its utmost to compete with her more experienced Wagnerian colleagues. In all fairness, she was a last hour substitution for Leontyne Price, who was originally scheduled to do the role at Tanglewood.

* * *

William Dooley, another singer with something less than a Wagnerian voice, nevertheless mustered his resources with telling effect. He is a genuine singing - actor. Jerome Hines was King Henry and Calvin Marsh the Herald.

As a prelude to each Act Leinsdorf and the orchestra performed the Beethoven Leonore Overtures No. 2 and 3 on Saturday and Sunday and the "Siefried Idyll" on Friday's program. Roger Voisin was the trumpet soloist for the Leonore Overtures.

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Gazette (e)
WORCESTER, Mass.
Circ. 92,729

AUG 21 1965

AT TANGLEWOOD

Complete 'Lohengrin' Is Presented

By JOHN F. KYES
Gazette Music Critic

LENOX — Erich Leinsdorf's much-heralded experiment in bringing grand opera as a three-concert finale for the Berkshire Festival at Tanglewood paid off last night artistically though it did not perceptibility swell the Friday night attendance.

Act I of "Lohengrin," presented for the first time in the Western hemisphere in Richard Wagner's original uncut version, will be followed tonight, in concert form, by Act II and tomorrow afternoon by Act III.

In each case preliminary music has been scheduled. Last night the appropriate opener was Wagner's "A Siegfried Idyll," conducted by Leinsdorf with his usual impeccable taste, yet with almost as much tenderness as the composer felt toward his wife and small son. The resulting episodes for strings and light winds were delightful.

"Lohengrin" was headed excitingly by six glorious voices from the Metropolitan Opera, and further enriched by the Chorus pro Musica of Boston, numbering over 150 singers, nearly 100 of them men. The latter were arranged in opposing groups, each containing four vocal parts, as required by the composer, and at times were united in music ranging up to eight parts.

Patterson Feted

Alfred Nash Patterson (who is also choral conductor and music director of the Worcester Festival) was feted for his long preparation with the Boston group.

The six principals all carried scores, presumably to guard against unfamiliar details of this version, but Sandor Konya

Gazette Review

alone as Lohengrin did not open his book. His splendid tenor filled the shed and carried beautifully onto the lawns, portraying the Knight of the Holy Grail who has come in response to the prayers of Elsa, wrongly accused of murdering her young brother.

Lucine Amara was an equally exciting Elsa, her famous prayer being sung with the finest of tone and vocal skill. Calvin Marsh's baritone had requisite brilliance as the herald. Jerome Hines, bass, brought nobility to the role of the king, and his well-known vocal opulence.

The foregoing characters were clad in white, but the evil pair appeared in black. William Dooley as Telramund had an upper range to his baritone which flashed almost like a tenor's. Rita Gorr, mezzo-soprano, his scheming sorceress wife, had little individual work, but will be heard at length tonight.

The final scene of Act I, with five principals, the chorus and orchestra all answering in full the demands of Leinsdorf, was one of the most thrilling experiences imaginable. It marked a high point as opera, but did not diminish fond memories of the Prelude to the work, in which Wagner depicts the famous chalice, the Holy Grail, and Leinsdorf controlled his strings with the nicety which has so often made these eight weeks at Tanglewood memorable.

At Tanglewood

Prodigious "Lohengrin" Brings Festival to Close

By FRANK N. PATTERSON

It is difficult to appraise results of the prodigious effort made at Tanglewood this weekend in closing the Festival with the uncut concert version of Richard Wagner's "Lohengrin".

Statistics alone were impressive. It took three concerts to perform the three acts. Almost a year was required to prepare the huge orchestra with its 160 voice chorus, six soloists and the numerous off and on stage choirs and orchestras, the latter largely controlled through an elaborate system of closed circuit television. It will take at least seven days at two sessions per day to record the complete work in Boston. Due to the almost prohibitive expense of recording an opera in the U.S., the whole event may be adequately considered an experiment with about a quarter of million dollars.

Opera a Curio

For in truth, to all but the student and habitue, opera is a curio, a five-headed monster with an implausible, unlikely incredible tale. A tale that would disgrace John's Other Wife, a plot that would shame a carnival. But to be caught up in this music drama aptly dubbed by performers "Lohensdorf" is to vaporize such objective concern in a subjective sentiment one feels little need to disguise.

Despite the chromaticism and rhythmic monotony of a Barber Shop Quartet, despite constant stepwise modulations, unparalleled verbosity, undue declarations; there are many sumptuous portions of "Lohengrin" that are irresistible as they are moving. They provide the opera with the aspiration of a cathedral a mile high. They breathe in convulsively expanding music emotions of quite implausible proportions.

All this requires most able resources to succeed, resources to a large extent Mr. Leinsdorf has at hand. To the orchestra, however, this was not a matter of scant effort, but rather one of considerable labor and hard work. For the expanded Chorus Pro Musica, the task of preserving a flexible expression with manageable tone and diction was formidable.

Voices Uneven

Probably the only general disappointment was with the soloists, variance with success. Due in part, no doubt, to four days of heavy rehearsals and perhaps in anticipation of seven days of recording yet to come, Lohengrin sung by Sandor Konya appeared a little less even and pure than Lohengrin should. In what seemed a matter closely related to vocal economy, Jerome Hines as King Henry seldom opened his voice to the brilliant rattling sound he proved on rare occasion to possess.

Rita Gore, while providing much color and drama in her lower registers, created harsh, less controlled sounds in the higher registers. This was especially notable at the close of the third act where double forte F sharps and A's tax a voice to the verge of unstifled screams. Elsa, sung by Lucine Amara, is almost impossible to make fail. Freidrich von Telramund, sung by William Dooley and Calvin Marsh as the King's Herald were more than adequate voices for their roles.

Mr. Leinsdorf, an old master at this game, balanced his forces like a ring master, not as a matter of discretion, but of simple but careful necessity. There was never a moment one felt the opera was for anything but the paramount sound of voices.

And, as is Mr. Leinsdorf's habit, no impulse of performance crowded on the impulsive music Wagner himself had already written.

All in all, a fine concert, a fine reception and a good season.

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WORCESTER, Mass.
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AUG 23 1965

Music: Berkshire Music Festival Ends

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 28th Berkshire Music Festival made history and ended in a blaze of glory yesterday afternoon at Tanglewood.

Eric Leinsdorf conducted the Boston Symphony Orchestra, Chorus Pro Musica of Boston and soloists in the third act of Wagner's opera, "Lohengrin," completing the first uncut presentation of the opera in the Western Hemisphere. The first two acts were performed at concerts Friday and Saturday nights.

Concert opener, yesterday, was Beethoven's "Leonore" Overture No. 3, Opus 72. Yesterday's attendance of 7,938 made a weekend total of 23,543.

The eight-week festival brought 242,005 persons to Tanglewood with total receipts of $605,718. The 1964 figures were attendance, 224,320, and receipts, $533,330.50.

Consecutive Concerts

Leinsdorf presented the three acts of "Lohengrin" at consecutive concerts in the "true festival spirit." It was virtually necessary to present the opera in this fashion because of the time element involved.

A continuous performance (with two intermissions) would have been of prohibitive length. Incidentally, the entire cast, chorus and soloists will spend this week recording it at Symphony Hall, Boston.

Chief drawbacks were twofold. Audiences grew from 5,585 on Friday night to yesterday's figure. Therefore, more than 2,000 persons did not hear the complete production. For those who did, continuity was broken by many hours' "intermission."

Method of presentation, on the other hand, was ingenious. Instead of lining up principals in front of the orchestra, they were given a sizable area between chorus segments to indulge in modified action. Also, sections of the chorus were separated to conform with groupings in the actual operatic presentation.

Act III

Act III got off to a magnificent start, as impressive in strings as brasses. The famous and traditional "Wedding Chorus" (or March) was expressively intoned by an off-stage chorus.

Action is interrupted (tremendous scene between Lohengrin and Elsa) by the appearance of the treacherous Telramund and cohorts. Telramund is promptly struck dead by Lohengrin.

The latter is compelled to admit his identity as a Knight of the Holy Grail. He is borne away by a swan boat. The brother whom Elsa was accused of murdering, appears, and Elsa dies in his arms.

Naturally, none of this action was used in the concert performance. Knowledge of the German text, or the libretto, had to supply details.

Sandor Konya

Sandor Konya was most impressive as Lohengrin and rose to great heights with the famous aria, 'On Distant Shores.' He utilized a variety of nuances and degrees of power to convey emotional states. There were few digressions of pitch.

Lucine Amara, as Elsa, continued her vivid portrayal and singing of previous performances. Her long scene with Lohengrin, highlighted by "The Sweet Song has Died Away" was a poignant and powerful delivery.

Jerome Hines sang the role of King Henry with admirable stability, but limited carrying power. And it was most regrettable that Rita Gorr (Ortrud) did not confirm the sensational impression she made here Saturday night.

In her brief scene from Act III (taunting Elsa for having disposed of the intruding Lohengrin) she was vocally shrill, forced in tone, and appreciably off pitch.

Special Praise

Special praise goes to the superb work of the chorus and to Patterson for their invaluable roles in all three acts. No Tanglewood chorus this summer, or those of recollectable past, have equalled in precision, vitality, obeissance to direction the Chorus Pro Music in "Lohengrin."

Nor has the opera itself probably ever received such an impressive orchestral performance. Much the same can be said of yesterday's playing of Beethoven's "Leonore" Overature.

"Lohengrin" was Leinsdorf's choice and decision. It wasn't great box-office by Tanglewood standards, but it certainly was an artistic success.

This is accomplishment of the highest caliber for any conductor.

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Gazette (e)
WORCESTER, M
Circ. 92,729

AUG 23 1965

Van Cliburn

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By JOHN F. KEY
Gazette Music Cri

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Gazette Review

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Gazette (e)
WORCESTER, Mass.
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AUG 23 1965

Van Cliburn Popular

Tanglewood Hits Box Office Highs

By JOHN F. KEYES
Gazette Music Critic

LENOX — The eight-week Berkshire Festival at Tanglewood ended yesterday with box office and attendance records. Excluding various student events, the box-office gross topped $60,000, or 13 per cent more than last year's, while total attendance at paid events reached 242,000 an 8 per cent increase above 1964 totals.

While few individual concerts, got astronomical attendance, the average improved in all categories except open rehearsals. The really big crowds were 15,242 for Van Cliburn and 14,428 for Arthur Fiedler's "Pops" Orchestra.

Gazette Review

The final weekend, devoted to the three acts of "Lohengrin," with shorter prefatory works, drew 6,000; 7,000; and 8,000 and scored several "firsts." This was the first uncut concert performance of this opera in the Western hemisphere, and the whole cast (orchestra, chorus, six Metropolitan Opera principals, and large staff) has moved to Boston for a full week of recording for RCA Victor, which will score a "first" with these discs.

Good Opera

This also marked the serious entry of grand opera into the Boston Symphony repertoire at Tanglewood. Reactions from the audiences have been glowing. It is evident that Erich Leinsdorf picked a good opera for the purpose, and his skill gained from conducting for many seasons at the "Met," was demonstrated afresh in the most impressive terms.

The three concerts presented 3¾ hours of solid "Lohengrin" music. Allowing for intermissions and the long delays for applause in an actual stage performance, it is evident that the uncut stage opera would have to start at 8 and extend to nearly 1 a.m., an unthinkable test of a modern audience's endurance. So the divided concert performance had many things to recommend it.

Act II on Saturday was a triumph for wide-ranged mezzo-soprano Rita Gorr as Ortud, the sorceress. From velvety low tones to ferocious and flashing high phrases, her singing was filled with excitement and it graphically displayed the character. She consulted a score rarely. Baritone William Dooley as her villainous husband, Telramund, has a great deal of fine singing to contribute.

Beautiful Scenes

Sunday, Lucine Amara as Elsa and Sandor Konya as Lohengrin had long and beautiful scenes of love-music, and scored brilliantly. Calvin Marsh was bright-voiced as the herald, and Jerome Hines made a personable king, though his bass failed to register the impact of the other men.

The choruses, trained by Alfred Nash Patterson, were again stunning, and small groups distinguished themselves. Trumpets were everywhere on Saturday and Sunday, tossing the fanfares back and forth from all parts of the shed and joining finally in tremendously exciting unisons.

Act II was better opera than Act III, because the composer did not crowd as many improgable things together. But the final act was a thriller, and each night's final climax brought the audience up from its seats cheering.

Leinsdorf set the mood with Beethoven's "Leonore No. 2" Overture on Saturday and No. 3 on Sunday. I liked No. 2 the best. Each had Roger Voisin's delightful off stage trumpet work, first softly behind closed doors and then full-voiced.

Though the opera enlisted the musical efforts of nearly 300, it was in fact a performance by one man, Erich Leinsdorf, who lived every phrase of the story-filled and often symphonic music of Wagner.

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AUG 23 1965

Leinsdorf Recreates Great 'Lohengrin'

By RICHARD C. HAMMERICH

LENOX—It may be said with reasonable assurance that the "Lohengrin" heard at Tanglewood Friday, Saturday and Sunday was a great one.

Attributed Primarily

And it may be said that its greatness can be attributed primarily to its conductor, Erich Leinsdorf.

It's true that Sandor Konya lived up to his reputation as the world's best Lohengrin, or seemed to at any rate. His tonal purity and heroic delivery were flawless.

And it's true that the other soloists and the Boston Symphony Orchestra and the Chorus Pro Musica performed with the highest of quality.

But the element that lifted the performances beyond the level of mere excellence was the plan and its execution—the organization, the pace, the unity of effort, the crispness of timing, the magical smoothness of the coordination—all of it, of course, the sole responsibility of the director.

Historical Importance

Immediately after Sunday afternoon's performance of the third act, many of the participants left for Boston to be joined by the rest this noon to begin recording. If the result matches the Tanglewood performances, it will be a recording of historical importance.

Preparations began many weeks ago. Time was taken from orchestra rehearsals scheduled for earlier festival concerts, and the chorus began its rehearsals in Boston.

Both organizations presented performances of superlative precision and polish. The full force of the orchestra and the 150-voice chorus in motion with cat-like agility and sumptuous sound sent little chills up and down the spine.

Leinsdorf's control over the continuity was like magic, and in that one aspect may lie the key to the success of the three performances. On three successive days, one for each act, he performed like a virtuoso traffic cop in a multiple intersection, directing the comings and goings of a continuous series of recitatives, ariosos, choruses and orchestral interludes leading into each other almost end to end.

Pivotal Work

"Lohengrin" is a transitional opera, a pivotal work before which Wagner was still composing operas with fixed arias and set choruses with definite beginnings and endings.

"Lohengrin" was an early demonstration of his theories about continuous sound," and this kind of seamless continuity is fundamental to the momentum of music.

Leinsdorf kept the pace moving swiftly (64 minutes for the first act, 83 for the second, 70 for the third) and allowed no space for applause. At one point Saturday night when Rita Gorr's performance as Ortrud began to draw applause, he raised his hand and cut it off imperiously. Let him be commended for brooking no interruptions.

Specific impacts on each of the three days may, perhaps, be narrowed down to the overall spectacle Friday night, Rita Gorr Saturday and Sandor Konya Sunday.

On Friday night (Act I) the scope and grandeur of the whole sight and sound was deeply impressive: the orchestra was full and deep, the chorus was incisive, the soloists were formally dressed (white for heroes, black for villains) and the manner of presentation was that of a Greek tragedy.

Symbol of Evil

Saturday night (Act II) belonged to Rita Gorr, mezzosoprano, because she sang the part of Ortrud, the symbol of absolute evil, and most of the vocal action fell to her.

Sunday afternoon (Act III) was Konya's day. He was Lohengrin, and Lohengrin has a lot to say during the third act. It is in this act that the famous bridal march ("Here comes the bride") occurs, and it is here, also, that the philosophical key to the composer's message is revealed.

Wagner was a man of towering egotism who demanded absolute loyalty from his friends and followers. Those who weren't willing to be "yesmen" were banished.

In the opera the heroine, Elsa, a symbol of innocence, promises the mystical hero who arrives to save and marry her never to ask his name or origin.

Curiosity Aroused

But the ambitious Ortrud, who wants her husband to be king instead of the hero, arouses Elsa's curiosity about the hero and then converts her curiosity into insecurity.

"Will he not suddenly leave you as mysteriously as he arrived?" asks Ortrud.

So, in the third act, after their wedding, Elsa finally breaks her promise and asks her hero who he is and from where he comes. "Ah, now forever our joy has fled," says Lohengrin, and later reports that he is one of the knights of the Holy Grail who must return to it when doubt is raised and his identity revealed.

Elsa's failure to accept him on face value alone — on blind faith — is the kernel of the opera. It reveals Lohengrin as an ideal extension of Wagner's vain self — a hero doubted by a suspicious woman.

But all is not lost in the opera. Lohengrin has to go, but before he leaves he implores his divine source to recover Elsa's missing brother, Gottfried. It is discovered that Gottfried was converted into a swan by th evillainy of the pagan sorceress, Ortrud (the one who accused Elsa of murdering him), and Gottfried is to become king instead of Lohengrin.

The final chord ended three days of superlative music, although, to be realistic, there were a handful of soft spots.

Warm and Sweet

Konya's Lohengrin was of unquestioned superiority. Lucine Amara's Elsa was warm and sweet. Only when she became nervous about Lohengrin's constancy did her voice rise in fear.

William Dooley's Telramund was big and virile. The portrayal lacked the required villainy, but the voice was the most powerful on the stage.

Rita Gorr's Ortrud was evil personified. She exuded malevolence, and during the climactic scenes her nastiness rose to shrill hatred.

Jerome Hines' King Henry was even, calm, unemotional. It is an inactive part, and was sung with limited expression.

Calvin Marsh as the king's herald was properly objective and faceless as the announcer.

The final chord also ended the festival season, a season that set an attendance record of 242,005.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 21 1965

Music Review

Tanglewood Concert

By JAY C. ROSENFELD

Lucine Amara

THE LAST WEEK of the Tanglewood season started last night with a thrilling performance of the first act of Wagner's romantic opera "Lohengrin." Erich Leinsdorf, director of the Boston Symphony Orchestra, had a formidable array of forces at his command. In addition to his usual instrumentalists, he had the Chorus Pro Musica of Boston, of which Alfred Nash Patterson is the stimulating director, and a sextet of soloists, each one of whom was eminently able vocally and histrionically.

The other two acts will be given tonight and tomorrow afternoon. This is the complete unabridged version in concert form, given for the first time in America. The soloists were: Lucine Amara as Elsa, Sandor Konya as Lohengrin, Rita Gorr as Ortrud, Jerome Hines as King Henry, William Dooley as Telramund, Calvin Marsh as the Herald.

* * *

LEINSDORF began the evening with Wagner's "A Siegfried Idyll," which he made into the love song it should be and so rarely is. This was a birthday tribute to Cosima, the most impressive gift a wife ever got. The long lines maintained in the strings were phenomenal.

The first performance of "Lohengrin" took place in Weimar 105 years ago almost on the identical day of the year, a day chosen by Liszt to commemorate the 101st anniversary of the man who had contributed most to making that city the Athens of Germany — Wolfgang Goethe.

* * *

WAGNER HAD written his own poem on the legend, based partially on history of the knight in the 10th century who rescued maidens in distress. The fictitious Lohengrin antedated by a century the more corporeal Godfrey of Bouillon, whose similar exploits are commemorated in nearby Brussels by an imposing statue in the Grande Place.

The Boston Orchestra played the unforgettable prelude with radiance. "Lohengrin" is predominantly a choral opera and the discipline and power on demand were overwhelming. The soloists stood in hiatuses in the ranks of the chorus at the rear of the tiers and moved about sufficiently to indicate that Ortrud and Frederich were one faction; Elsa and Lohengrin another, and the King and the Herald independent parties.

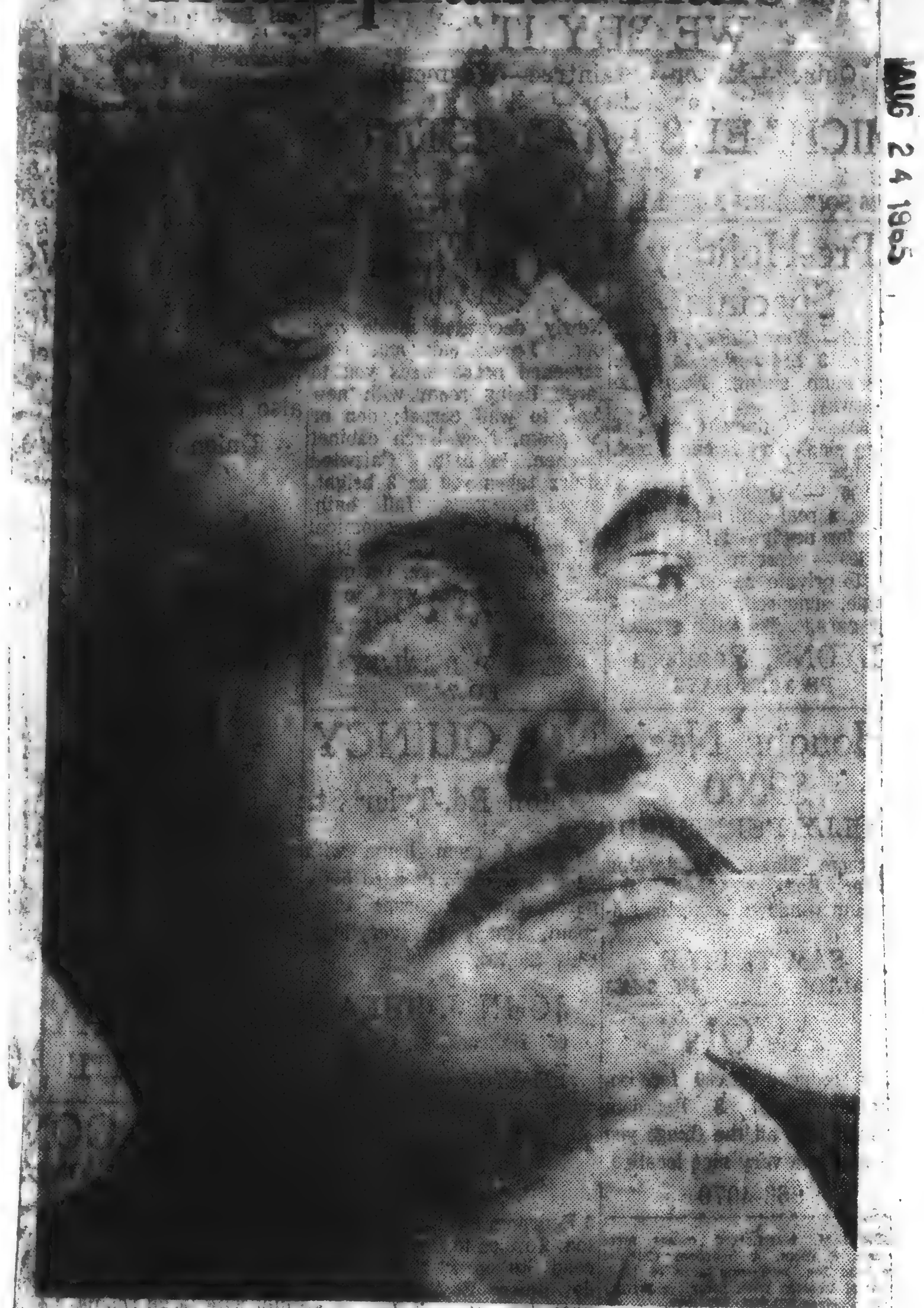
* * *

THE ACTION was implied in a manner to convey the intensity of the drama and the voices, solo or concerted, were urgently moving. Frederich's challenge had a stentorian quality and Elsa's poignant "Mein Held, mein Retter" (My Hope, my Solace) to the heroic Lohengrin's "Zum Kampf fur eine Magd zu stehn" (I came for yonder maid to fight) was one of the most touching moments of the act. The solemnity of the hero's demand, "Nie sollst du mich befragen" (Never, as thou dost love me) made a powerful impress and the ensuing chorus "Welch holde Wunder" (Oh sweet enchantment) and the final chorus, were of magnificent proportions.

I would entreat one and all not to miss the final two acts tonight and tomorrow. Such music so surpassingly performed does not come within one's reach very often.

TIGHT BINDING

Triumphant Finale



TENOR SANDOR KONYA
. . . shuffleboard, yoga and lyricism

By Peter M. Knapp

LENOX — "With this work, the old world of operatic art has come to an end; the spirit of God hovers over the face of the waters, and there was light." So Franz Liszt, who led the 1850 premiere, spoke of Richard Wagner's romantic opera "Lohengrin," whose three acts comprised the final weekend of the 1965 Berkshire Music Festival at Tanglewood.

For the 20,465 patrons who attended the three-day concert version of Wagner's tale of heroic knighthood in 10th century Brabant (Antwerp), new vistas of sound were opened in a taut and often exciting "Lohengrin." This Berkshire performance made Liszt's extravagant praise seem nearly plausible, even though the work can sound as turgid as one of Alfred Lord Tennyson's medieval romances.

Every Bit of It

The performance by the Boston Symphony, the Chorus Pro Musica and soloists from the Metropolitan Opera was the triumphant culmination of nearly two years' planning and preparation.

A number of "firsts" were the upshots of [illegible] project. It was the first

high voltage. The smallest item of accompaniment was springy and alive. Leinsdorf demanded, and usually got, inspired musicianship, whether it was in moving the chorus through the massive sound of the Act I finale; the complicated double-chorus polyphony of the "Swan chorus;" the hushed loveliness of the second act's "Gesegnet sollst du streiten."

Act II was clearly the most unified of the three. The orchestra played like furies and the soloists displayed top form. There were a number of glazed eyes in the audience after Friday's concert, too. But after two crisp, cool nights, the weather turned overcast and soggy and apparently dampened some of the performers' ardor as well. Sunday's finale left unravelled a [illegible] ends.

The Chorus Pro Musica, directed by Alfred Nash Patterson, sang with uncommon [illegible] and enough sonority to rattle the [illegible]. "Lohengrin" makes extensive use of the chorus, and this fine ensemble had ample opportunity to show off its superior part-singing.

As Lohengrin, Sandor Konya's pure and

narrative, cut by the composer himself after early productions, was restored. It was the first time a full weekend of Tanglewood concerts was devoted to one work. And it was probably the first time "Lohengrin" has ever taken three days to perform — Act I on Friday; Act II on Saturday; Act III at Sunday's matinee

The Hungarian tenor, according to one observer, warmed up for his evenings' duties with strenuous games of shuffleboard and yoga headstands by the Curtis Hotel pool in Lenox. Having sung the role more than 200 times, Konya has perfected every inflection, with or without yoga.

"On Sunday, though, the strain of being hero three times in one weekend began

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AUG 2 4 1965

Boston Symphony Scores With Uncut 'Lohengrin'

By DONALD H. WHITE
Standard-Times Special Writer

(EDITOR'S NOTE: Donald H. White, New York City baritone, musical public relations executive and critic and a former South Dartmouth resident, covered the historic, complete concert performance of "Lohengrin" at Tanglewood on August 20th-22d. In the following feature article he sums up the Boston Symphony's epic Wagnerian experience in terms of his own long familiarity with German opera both as singer and journalist.)

TANGLEWOOD, Lenox, Aug. 28 — "Leb' wohl, leb' wohl, mein lieber Schwan!" Lohengrin's romantic farewell to his beloved swan pealed out softly in the August night as 5,585 musicians and music-lovers listened, spellbound. But this tender leavetaking was not occurring at the Festspielhaus in Bayreuth, Germany, where Richard Wagner's grandsons make news headlines each Summer with controversial approaches to the myriad problems of staging "Grandfather's operas." Nor did it originate from the Metropolitan Opera House stage.

Instead it was being sung at Tanglewood in Lenox where Erich Leinsdorf and his superlative Boston Symphony were making some musical history of their own by presenting, for the first time anywhere outside of Bayreuth, an uncut concert performance of Wagner's "Lohengrin."

The enormous project had been in the planning stage for almost two years. As far back as last January, when Leinsdorf (now in his third year of directorship of the Boston Symphony) announced that the 28th Berkshire Festival season would close with a three-day concert presentation of "Lohengrin" on the evenings of Friday and Saturday, Aug. 20 and 21 and Sunday afternoon, Aug. 22, the musical world began to buzz with expectation.

Cast List Adventurous

On paper, at least, the advance cast list for Leinsdorf's "Lohengrin" (all Metropolitan Opera personnel) had looked unusually adventurous. Here was youthful, Greek-American soprano Lucine Amara, singing the first Elsa of her fast-growing career (she had sung only one other major Wagnerian role — Eva, in "Die Meistersinger"), who was selected after Leontyne Price withdrew in the early casting period. As the Swan-Knight himself was a Hungarian tenor who has sung the role some 200 times in opera houses the world over, including the Metropolitan —Sandor Konya.

For the malevolent Ortrud, Leinsdorf had selected Belgian mezzo-soprano Rita Gorr, a Bayreuth veteran and a Met diva for the past three seasons, singing Wagner's Fricka and Saint-Saens' Dalila. For the stentorian King Henry the boards listed 6-foot, 4-inch California basso Jerome Hines, long a Met stalwart, while the baritone villian, Telramund, was assigned to another West Coast singer—William Dooley—a recent addition to the Met's roster. Rounding out the principals was American baritone Calvin Marsh, who had

six days, Victor accomplished its goal at last.

The conductor also had an eye on the musical calendar, for "Lohengrin" received its world premiere in Weimar at the hands of Franz Liszt just 115 years ago.

Aug. 20 was a typically crisp Berkshire evening, one of those nights of waning Summer when the sounds of cricket and bird seem suddenly stilled by mysterious intimations of approaching Autumn. When the Boston Symphony embarked on its "Lohengrin" weekend with Wagner's tender "Seigfried Idyll' as curtain-raiser to Act I, the atmosphere in Saarinen's vast music shed was conducive to great Wagnerian doings.

Shed Acoustics Lauded

With the first notes of the ethereal prelude in the high strings it was immediately obvious that, if nothing else, the sound of Wagner could have no finer acoustic setting than this. No amplification is utilized in the 6,037-seat shed, yet orchestral and vocal projection is phenomenally crystalline, and those who choose blankets on the immense, clipped lawns of the 210-acre estate instead of costlier inside seats experience an even more thrilling taste of the natural acoustics.

A vast array of orchestral and choral forces — the fine Chorus Pro Musica directed by Alfred Nash Patterson—was drawn up on special wooden risers built for the occasion. Backstage a crew of assistants, including familiar faces from the Metropolitan staff, supervised entrances and exits of the principals, offstage sound effects and the wildly stereophonic tricks Mr. Leinsdorf had worked up for distant trumpet calls and fanfares.

But all the panoply inherent in the majestic score, and the obvious pains taken by all concerned to assure authenticity in every musical and technical detail, could not obscure the fact that we today are faced with a sorry lack of true Wagnerian voices. In 1939 the musical world could rejoice in Kirsten Flagstad, Karin Branzell, Lauritz Melchior, Friedrich Schorr and Emanuel List. Today these celebrated exponents of Wagnerian music drama are all dead or retired. And with the exception

VAST FORCES of Boston Symphony and Chorus Pro Musica are shown arrayed on stage of Tanglewood Music Shed for historic, uncut performance of Wagner's "Lohengrin" during three-day closing series of Berkshire Music Festival.

innocence, she failed to project the part's tragic overtones, so deeply imbedded in the music itself.

Her voice takes on a throatiness that can be injurious to the arching lines of "Elsa's Dream," which, Friday night, seemed undistinguished and hesitant. On Saturday, as the second act unfolded and Miss Amara began to feel out some of the role's secrets, she was more at ease. She sang from the score throughout, as did all the other soloists.

As Ortrud, the dark priestess of pagan evil, Rita Gorr gave a highly charged, melodramatic performance that smacked of the footlights even though histrionics were limited to occasional moves back and forth on the high dais behind the orchestra. Her voice on this occasion tended to stridency and insecurity of pitch and, though she has the basic equipment for the role's hefty demands — it takes a mezzo who can sweep up to an A-sharp with the solidity of a dramatic soprano — she sounded strained. The audience broke into applause at the close of her wildly exultant "Entweihte Goetter" during Saturday's Act II. Accentuating the psycological combat of good and evil between Elsa and Ortrud, Miss Amara wore an off-shoulder, Grecian draped white gown in Act I set off by a tiny tiara in her jet black hair; Miss Gorr was all in black. The visual color contrast held true also for

ERICH LEINSDORF

ERICH LEINSDORF

as son of Parsifal and then returns to the kingdom of the Grail after she forces him to reveal his pedigree, the composer developed that love affair with the leitmotiv that was to result in the 18-hour "Ring" cycle built upon the remarkable manipulation of individual themes in an epic orchestral tapestry.

"Lohengrin" is especially choral, and the Tanglewood presentation reached its finest moments when the 160 choristers entered the fray. The second act, in particular, contained sublime massed choral effects as Elsa and Lohengrin proceeded into the cathedral for their mar-

the U. S. until last Sunday afternoon.

20,465 Attended

Surely some kind of record must have been set by the time Lohengrin departed in his swan boat (or, in this concert version, merely walked downstairs with his score under his arm!), for when the swift arithmeticians behind the scenes passed out the total attendance figures it was noted that 20,465 Wagner aficionados had been on hand, with Sunday's 7,938 topping the statistics.

This Wagnerian experiment closed the best-attended festival in Lenox history, and the enthusiasm of the Sunday crowd swelled to ovation proportions as they saluted the Boston Symphony and its conductor for a unique accomplishment. Though individual singers had received their share of criticism, many aspects of the performances left memorable impressions. Most of all, the glorious sound of the Boston Symphony applied to a masterpiece had been an unforgettable aural experience.

As the "Lohengrin" weekend passed into history, the Tanglewood gates closed until next June. The orchestra members packed their gear and left to start the whole story over again before the uncompromising microphones at Symphony Hall. Lake Mahkeenac glistened in the late afternoon sun and the gardeners began picking up the inevitable litter on the great lawns. Wagner's swan boat had returned to Monsalvat, so we got into a far less glamorous vehicle named Volkswagen and headed back to New York.

dorf's selection of "Lohengrin" for the gala climax of the eight-week 1965 Berkshire Festival. First, and perhaps foremost from an economical point of view, RCA Victor had long wanted to record the Boston Symphony in a complete opera, a project uncommon in the United States these days as record companies prefer to do their full-scale

possessing in full measure the physical and vocal requirements for Lohengrin, Tristan or Siegfried, is the scarcest commodity in the operatic world.

Though Mr. Konya endowed the lovely 15 bars of his opening apostrophe to the swan with all the lyricism he brings to Italian roles in his repertoire, he could not conceal later his lack of the bright, [illegible] tones

made a name at the Salzburg Festival before joining the Metropolitan, obviously discovered that Telramund, the tragic noble inveigled by his demonic wife into fighting the invincible Lohengrin, is Wagner's highest baritone role. It abounds in rhythmic complexities, long declamatory outbursts and passages demanding much weightier tone than Mr. Dooley commands. His German diction was

is heard at the beginning of Act III, immediately after the joyous Prelude played to the hilt of excitement under the insistent Leinsdorf beat. One missed the stage drama of Telramund's entrance with his four cohorts intent on murdering Lohengrin in the wedding chamber, but Mr. Konya made a telling effect at the close of the scene, as Lohengrin orders Elsa to be conducted before the king for the final

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nearly plausible, even though the work [illegible] sounds as turgid as one of Alfred Lord [illegible]son's medieval romances.

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A number of "firsts" were the upshots of this immense project. It was the first [illegible] this hemisphere — so complete that even the second stanza of Lohengrin's third act narrative, cut by the composer himself after early productions, was restored. It was the first time a full weekend of Tanglewood concerts was devoted to one work. And it was probably the first time "Lohengrin" has ever taken three days to perform — Act I on Friday; Act II on Saturday; Act III at Sunday's matinee finale.

The length of the acts, of course, made the division necessary. As Leinsdorf has noted, "the shortest of the three acts uncut is nearly as long as a full symphony program." Substantial cuts in each act trim the work down to more modest proportions for staged operatic productions.

The Met's performances in 1950 and 1964, for example, were timed at two hours and 54 minutes and three hours and three minutes. But in its Tanglewood shape, even the last act — which the Met did in 43 minutes in 1959 and 50 minutes in 1964 — ran about 75 minutes, and Act I and II took about 70 and 85 minutes, respectively.

The Hills Are Alive

Leinsdorf's concert version gave considerable attention to spatial and directional aspects of sound, in preparation for the stereo recording of "Lohengrin" the BSO is currently making with the same forces in Symphony Hall for RCA Victor. Rather than a static stage picture (with soloists standing out front before music racks), Leinsdorf chose a more flexible arrangement, a half-way house between fullstaging and formal concert presentation.

The soloists sang from stage rear atop the risers, making entrances and exits from a stairway at center rear, with "clearings" in the forest of musicians (about 250 on stage, including 160 choristers) at center, left and right. This made possible such effects as King Henry singing across stage from the left, addressing Telramund at the right.

The choruses of Brabantians and Saxons were divided on either side behind the orchestra, the men toward the front and the women at center rear. And the symbolic groupings also extended to the attire of the soloists — the forces of Evil (Ortrud and Telramund) in black, the champions of Good in white.

Leinsdorf also flourished a number of impressive special effects. Trumpet fanfares are constantly sounding in "Lohengrin" for various assemblies and occasions of court. Wagner's directions specify a number of onstage and offstage instrumental groupings for these brass flourishes. Leinsdorf used virtually the whole Tanglewood grounds for them. Trumpet calls would come from various backstage posts, from the sides of the shed, from hundreds of feet across the Tanglewood lawn from the main house and from a point near the box seat parking. Far-flung musicians picked up cues from closed-circuit television. The Act III assembly was stunning, brass fanfares ricocheting from several angles — the utmost in Berkshire stereo.

Erich at His Best

For the conductor, "Lohengrin" was a triumph. Leinsdorf evoked exalted playing from his instrumentalists, stripping the insulation from each strand of detail and emotion. The big moments crackled with [illegible] and apparently [illegible] of the performers' ardor as well. Sunday's finale left unravelled a number of loose ends.

The Chorus Pro Musica, directed by Alfred Nash Patterson, sang with uncommon precision and enough sonority to rattle the trees. "Lohengrin" makes extensive use of the chorus, and this fine ensemble had ample opportunity to show off its superior part-singing.

As Lohengrin, Sandor Konya's pure and [illegible] carefully modulated vocalism rescued many a ridiculous line! The Hungarian tenor, according to one observer, warmed up for his evenings' [illegible] with strenuous games of sh[illegible]board and yoga headstands by the Curtis Hotel pool in Lenox. Having [illegible] the role more than 200 times, Konya [illegible] perfected every inflection, with or without yoga.

On Sunday, though, the strain of being a hero three times in one weekend began to show in his singing in the opening scene. By the time of Lohengrin's narrative, however, Konya had ceased pressing and regained solid pitch to tell his story in glorious style.

Soprano Lucine Amara, on the other hand, was singing her first Elsa and needs a closer acquaintanceship with the role. On more than one occasion, Leinsdorf lent her some visual aid. The soprano still tends to swallow notes, slur phrases and chop up rhythms. But her debut was a creditable one, and every so often her fluttery vibrato would open up into the soaring lyricism Wagner fashioned for his ingenuous heroine.

Up-and-Coming Baritone

On opening night, baritone William Dooley (Friedrich von Telramund) sounded as if he could be heard in Richmond, several miles over the nearby hills. Precise in his diction and strong in his middle range, the baritone seemed less comfortable in the upper register of Telramund's second act oaths of vengeance. Anyone with that strong a voice and musical intelligence should develop into one of the finest.

Mezzo-soprano Rita Gorr (Ortrud) is a hefty woman who belts out hefty shafts of sound that may or may not hit their mark. On Sunday, her dramatic shrieks missed the target. But in Act II she tamed her vocal exuberance to more sensible proportions, shading her voice into harsh sarcasm, lightening it to float false pleadings for pity. For her second act revenge aria, she won a spattering of applause — an audience gift granted to no other singer.

Jerome Hines (King Henry) seemed not his usual orotund self. One missed the masculine timbre of his low notes and the booming declamations the tall Californian is famous for. Perhaps he was indisposed, for his Act I intonations of royal decrees sounded pale and stiff. Calvin Marsh, a veteran portrayer of secondary roles at the Met, was a reliable Herald.

For the curtain-raiser preceding the "Lohengrin" acts, Leinsdorf selected Wagner's "Siegfried Idyll" on Friday, and Beethoven's "Leonore" Overtures No. 2 and No. 3 for Saturday and Sunday.

The 1965 festival attracted 242,005 persons to its various events, earning $605,718 from ticket sales. Last year's attendance in a generally colder summer totaled 224,320.

Some familiar faces will be missing at Symphony Hall when the BSO opens its winter season October 1. Retiring are Pierre Mayer and Manuel Zung, second violin section, who have been with the orchestra since 1925; Einar Hansen, first violin section (1926); Manuel Valerio, clarinet (1933); George Madsen, piccolo (1935), and Bernard Parronchi, cello (1945).

[illegible] Wagner's Fricka and Saint-Saens' Dalila. For the stentorian King Henry the boards listed 6-foot, 4-inch California basso Jerome Hines, long a Met stalwart, while the baritone villian, Telramund, was assigned to another West Coast singer—William Dooley—a recent addition to the Met's roster. Rounding out the principals was American baritone Calvin Marsh, who had [illegible]

There were ample artistic and practical bases for Mr. Leinsdorf's selection of "Lohengrin" for the gala climax of the eight-week 1965 Berkshire Festival. First, and perhaps foremost from an economical point of view, RCA Victor had long wanted to record the Boston Symphony in a complete opera, a project uncommon in the United States these days as record companies prefer to do their full-scale operas abroad, where costs are less prohibitive. Following the close of "Lohengrin" last Sunday afternoon, the entire orchestra and cast left Lenox for Boston where, during the past

DONALD H. WHITE

[illegible] are authentic [illegible] musical and technical detail, could not obscure the fact that we today are faced with a sorry lack of true Wagnerian voices. In 1939 the musical world could rejoice in Kirsten Flagstad, Karin Branzell, Lauritz Melchior, Friedrich Schorr and Emanuel List. Today these celebrated exponents of Wagnerian music drama are all dead or [illegible] cession. A real heldentenor, possessing in full measure the physical and vocal requirements for Lohengrin, Tristan or Siegfried, is the scarcest commodity in the operatic world.

Though Mr. Konya endowed the lovely 15 bars of his opening apostrophe to the swan with all the lyricism he brings to Italian roles in his repertoire, he could not conceal later his lack of the bright, ringing, trumpet tones characteristic of the true heldentenor. And since the title role contains at least 70 As and its dynamics range from the mezza voce of the bridal chamber scene to the heroic declamatory passages of Acts I and III, a tenor whose chief card is Lyricism does not really conquer the role's many challenges. Mr. Konya's closing "In Fernem Land," for example, was more meditation than message and its climactic "Sein Ritter Ich, bin Lohengrin genannt" was not the great outburst one hopes to hear.

Tragic Overtones Lost

Miss Amara also did not completely satisfy. One should not be too stringent in demanding a master performance from a singer who has only recently studied a role and is performing it for the first time anywhere. But in this case it seemed that the soprano strove constantly for a "pretty" tone, had little over-all sense of the character she was portraying and, in her constant search for tonal sweetness and an effect of [illegible] the close of [illegible] wildly exultant "Entweihte Goetter" during Saturday's Act II. Accentuating the psycological combat of good and evil between Elsa and Ortrud, Miss Amara wore an off-shoulder, Grecian draped white gown in Act I set off by a tiny tiara in her jet black hair; Miss Gorr was all in black [illegible] Konya and Dooley.

Young William Dooley, who made a name at the Salzburg Festival before joining the Metropolitan, obviously discovered that Telramund, the tragic noble inveigled by his demonic wife into fighting the invincible Lohengrin, is Wagner's highest baritone role. It abounds in rhythmic complexities, long declamatory outbursts and passages demanding much weightier tone than Mr. Dooley commands. His German diction was excellent, however, and he succeeded in portraying at least some of the photos of the Count betrayed by blind trust in a scheming wife.

The dampness pervading Tanglewood on Friday appeared to have entered Jerome Hines' voice, for his major effort in King Henry's Prayer resulted in a dusky delivery not usually typical of his singing. In his pronouncements as the Herald, Mr. Marsh fared well and further impressed as a highly capable singer just now rising out of the obscurity of the secondary roles to which he has been asigned at the Metropolitan for the past 10 years.

Wagner's Third Success

"Lohengrin" was Wagner's third major success, coming after the early "Rienzi" and "Tannhaeuser" and establishing him as the leading spirit of the 19th-Century opera. In this tale of a "knight in shining armor" who comes to the air of a Medieval maiden in distress, marries her without divulging his identity [illegible] in the 18-hour "Ring" cycle built upon the remarkable manipulation of individual themes in an epic orchestral tapestry.

"Lohengrin" is especially choral, and the Tanglewood presentation reached its finest moments when the 160 choristers entered the fray. The second act, in particular, contained sublime massed choral effects as Elsa and Lohengrin proceeded [illegible] neophytes in the audience whisper: "When does at come?") is heard at the beginning of Act III, immediately after the joyous Prelude played to the hilt of excitement under the insistent Leinsdorf beat. One missed the stage drama of Telramund's entrance with his four cohorts intent on murdering Lohengrin in the wedding chamber, but Mr. Konya made a telling effect of the close of the scene, as Lohengrin orders Elsa to be conducted before the king for the final revalation of his name.

Saturday's second act was most impressive in its non-vocal moments, for the special electronic arrangements arranged for the offstage trumpets signaling the dawn were unprecedented at Tanglewood. Through an ingenious system of walkie-talkie radios and closed circuit television receivers, some of the orchestras brass players were cued into their parts far outside the shed itself. The effect was truly magical as first one and then another group of trumpets sounded out of the darkness in stereophonic clarity. On Sunday this kind of space-age wizardry came into play again. Heads in the audience flicked from right to left as if watching a tennis match when fanfares issued from either side of the shed to signal the arrival of Brabantinian nobility for the impending battle.

As introductions to Acts II and III, Mr. Leinsdorf conducted full-bodied readings of Beethoven's 'Leonore" Overtures Numbers 2 and 3, respectively, and this was an appropriate bow to historical accuracy. Beethoven was one of Wagner's early idols, he dedicated his Bayreuth Festival Theatre by conducting the Bonn comper's titanic 9th Symphony and, even more apt, "Fidelio" (for which the "Leonore" Overtures were written) was, like "Lohengrin," a classic of the "rescue opera" genre featuring the theme of deliverance by extradordinary means.

Uncut Wagner being a luxury few opera theaters in America can afford, Mr. Leinsdorf's decision to restore all the standard excisions was a happy one, particularly since he had time over an entire weekend to give "Lohengrin" the full festival treatment. The restorations extended the opera from its usual three to almost four hours, but the major gain was the addition to Lohengrin's final "Grail Narrative" of some 20 lines of text that further explain his origin. Wagner had omitted these himself in early productions and they have been dropped fro published scores and libret The last known use of "new" section of the finale at Bayreuth in 1936 and 19 and it had never been heard in

—Standard-Times Special Photo

REHEARSING "Lohengrin," Boston Symphony Orchestra Music Director Erich Leinsdorf throws cue to five Metropolitan Opera singers who performed leading roles. Intent on their scores, while basso Jerome Hines, center, goes through role of King Henry, are, from left, Lucine Amara, soprano; Sandor Konya, tenor; William Dooley, baritone, and Rita Gorr, mezzo-soprano.

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AUG 2 3 1965

AT TANGLEWOOD

Lohengrin Weekend: Resounding Success

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 23. — With the din of shouting and applauding almost equal to the massive volume of sound produced in cumulative moments during the performance, the three-day concert-opera presentation of Wagner's "Lohengrin" in the Music Shed became history yesterday afternoon.

It will, however, become recorded history in retrospect when RCA Victor eventually releases its album after recording sessions in Boston this week. This was the impetus of the "Lohengrin Weekend" which closed the 28th year of the Berkshire Festival.

The core of some 5,000 persons who heard the love performance uncut may look forward to the rare experience of relating it to a recording. The total attendance for the weekend came to 20,465 with the largest group present yesterday.

As the second and third acts unfolded, the performance grew more cohesive. During the Saturday night session the vast array of technical arrangements came into focus, thereby creating a unique aspect to the Tanglewood presentation.

The specially built choral tiers and soloists platforms had functioned from the start, but the electronic coordination of trumpets sounding from inside and outside the shed created a dramatic punctuation and surge of sound quite different from anything heard in the opera house.

★

ALL THIS ALSO came into play again at the beginning of the Second Scene of the Third Act when the trumpets assemble the forces to hear Lohengrin account for himself and reveal his name. That part of the revelation relating to his mission has been cut heretofore, but the Sunday audience heard it for the first time in this country. It brought completeness to the story in the Wagnerian sense. But it probably will not be missed in consequent performances.

Though the volume of brilliance during the big moments of the opera had their sensational aspect, Rita Gorr's portrayal of Ortrud during the Second Act was sensational. She was so fiery in her vehemence that the audience broke into appluase immediately after Ortrud's triumph in gaining a place in Elsa's wedding.

Some might observe that she shreiked Ortrud's evil inflections too literally, but in contest they had definite musical meaning. When she appeared momentarily in the Third Act, however, she was not in as good voice. Nevertheless, this was a memorable characterization, outstanding in its dramatic impact and vital in communicating the evil forces at work in the opera.

★

THE CONTRAST thus set up between Elsa and Ortrud grew in forcefullness through the sweet innocence conveyed by Lucine Amara's singing. Miss Amara reached her expressive height in the Duet with Lohengrin in the Third Act when she insists on knowing his name. Here her natural lyric charm took on new dramatic inflection and gave her portrayal more depth than it had earlier.

LUCINE AMARA
Tanglewood Soloist

Sandor Konya's Lohengrin sustained its masterful portrayal and vocal distinction throughout the Opera. He unified the performance not only as its focal point but also on his exceptional embodiment of the shining knight. William Dooley gained in interpretative vocal distinction. Jerome Hines' singing seemed to have lost some of his vocal glory.

Erich Leinsdorf molded an exceedingly effective performance. His handling of the distant trumpets, of the choruses, and of the orchestra proclaimed his mastery as a technician. The precision of his beat assured

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excellent orchestral response sometimes at the cost of subtle coloring, but the musicians played magnificently most of the time. The pomp—if not the pageantry—of the opera shone forth splendiforously. The chorus pro musica made a significant contribution.

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YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

TANGLEWOOD LOHENGRIN

This past weekend the Boston Symphony topped off its season with a unique presentation of a complete uncut Lohengrin presented in three separate concerts. My feelings about the manner of presentation are mixed. Judging by the decrease in normal attendance many ardent concert goers must have shied away from an entire Wagner weekend. I saw very few familiar faces in the audience. Many opera fans from Boston who are good in arithmetic must have added up the cost of attending the Tanglewood Lohengrin and decided that a fully staged performance at the Met could be seen in New York for less money.

I first thought that presenting the opera Bayreuth fashion with one act before and two after supper on a single day would have been wiser, especially if done on a Sunday. I must admit however that the act-at-a-time method does give one a chance to digest an inspiring work and eliminates physical fatigue at the same time.

As to the performance itself, this was a wise undertaking for a great orchestra and chorus. Never in this country can such a performance be heard from the orchestral and choral point of view. Conductor Erich Leinsdorf showed how justified is his reputation for understanding Wagner. Even the Act III prelude avoided bombast, which is quite a feat. His building of orchestral moods, as in the two sunrise episodes, as especially well controlled. His Siegfried Idyll which preceeded Act I had sheer poetry in every note. Particularly noticeable was the fact that he never once covered a singer's voice during the three days.

On this occasion singers and instrumentalists moved about as if they were making a stereo recording and thus the static feeling of a concert was avoided.

Alfred Nash Patterson's Chorus Pro Musica handled themselves beautifully with clear diction and dramatic feeling rare for a chorus.

The soloists, though all well chosen, were not in uniformly good voice, which is the reason that this was not a Lohengrin experience for the ages. William Dooley and Rita Gorr as Mr. and Mrs. Telramund (appropriately garbed in black) stole the show. His is the warmest voice to sing the lyric Wagnerian baritones in this country in many a year. Miss Gorr chilled the blood with her invocation, moving the audience to the only interruption by applause of the entire weekend. Her third act outburst, coming cold as it does, was a bit more strained than her fine second act.

Sandor Konya who is the world's most famous Lohengrin was not in the good voice we heard in April when he appeared in the touring Met's Dutchman. Declamatory moments were dry and harsh, but he wisely saved himself for lyric moments such as the swan farewell and the In fernem land, which he sang tenderly and with passion. The passage usually cut after that aria, which was added here, although interesting to hear for a change, is anticlimactic following the great aria.

Lucine Amara appeared a radiant Elsa in white, but didn't hit her vocal stride until Act II. There were times when one might have wished for more voice, but in the scene with Ortrud and then in the bridal chamber duet, she was a formidable Elsa.

As the King, Jerome Hines was in the worst vocal estate I have ever heard from him, with little thrust or color for either highs or lows and even occasional trouble in between. Calvin Marsh, though an excellent artist, has half the voice one wishes to hear in a Herald.

Acts II and III were preceeded by the appropriately numbered Leonore Overtures of Beethoven and while the second was impressively performed, the third seemed a bit sloppy, though it is the better work of the two.

If the public response had been more encouraging I would have said make this an annual event, but such an occasion should not bow to the three concert format, but rather the other way around. The opera shunners are not going to come anyway, let's face it.

Philips' Parsifal

Another unique Wagnerian experience is the release in this country of the Philips Parsifal, the first stereo recording of that work and the first recording of any kind of that work in a decade. Like the older one on London it is taken from a live performance at the Bayreuth Festival under the sensitive baton of the dean of Wagnerian conductors Hans Knappertsbusch. His expansive noble line never suggests tedium and he knows the right amount of religiosity that the great Festival Drama can withstand.

His soloists are excellent. The title role is taken by Jess Thomas as thrillingly as one could imagine. His voice is pure and flexible with reserves of power that he seldom has to call upon. In Act II the great solos reveal his potential as the great successor to Melchior for the next two decades.

His Kundry is Irene Dalis, who is more satisfying in that part than in the many ill suited roles she essays at the Met. She sculptures her voice well, depending upon subtle rather than obvious effects and her warm tones in the garden scene are effectively sensual.

Although Hans Hotter's voice is rather dry at the twighlight of his great career, his musicianship is still unexcelled and his Gurnemanz is quite touching as a result. Many listeners will prefer a voice with more color for such a long role, although Gurnemanz is supposed to be an old man. George London's Amfortas is certainly more polished than on the older recording and since this is the Festival of three summers ago, London is still in good rich voice. Martti Talvela, the Finnish basso is almost too intense to be the dying Titurel, but he certainly sounds like someone I want to hear more of.

The expert character baritone, Gustav Neidlinger, turns in another superb performance as the sorcerer Klingsor, snarling only when it doesn't destroy the beauty of the vocal line. In minor roles such famous names as Gerhard Stolze, Georg Paskuda, Anja Silja and Gundula Janowitz are well appreciated. The stereo sound is rich and full with soloists given prominence. The libretto booklet is handsome and informative and the recording is easily handled on five records making the stereo set as cheap as the six-record London is in mono. I do find the coughs of the live performance annoying and the noisy surfaces even more so, but I would rather suffer them than hear Wagnerian singers through an orchestral screen as with the London Ring recordings.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

AUG 23 1965

All Attendance Records Broken At Tanglewood

The total attendance of the 1965 season at the Berkshire Music Festival in Lenox was the highest in the history of the festival, according to figures released by Tanglewood officials yesterday.

When the Boston Symphony Orchestra first performed at Tanglewood in 1936, it gave three concerts in a three-day period, before audiences totalling 15,000. The 1964 season attracted more than 224,000, while this year's season played to an overall group of 242,005 persons.

The 1966 festival will run for eight weeks beginning July 2, and the Berkshire Music Center will be in session for six weeks from June 26 until August 21.

The 18 regular weekend concerts this year drew 143,233 people, as compared to 128,866 last year. The six BSO chamber concerts on Tuesday evenings played to 35,754 this year, as compared to 33,587 last year. And the seven chamber concerts given by members of the Berkshire Music Center drew crowds of 8,277. Last year, when eight such concerts were given, the total attendance was 7,545.

Open BSO rehearsals played to 30,903 people this year, and last year to 32,802. The concert given by Arthur Fiedler and the Boston Pops attracted some 14,428 this year, and last year only 13,327. And, the Gala Evening, for the Orchestra Pension Fund, this year drew a crowd of 9,410 persons, as compared to last year's audience of 8,193.

Total ticket sales amounted to $605,718 this year, and $533,330.50 last year.

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Sunday Telegram
WORCESTER, Mass.
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AUG 22 1965

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Music:

By RAYMOND MORIN
Telegram Music Critic

LENOX — The second ac
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At consecutive concerts,

The Knickerbocker N
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LUCINE AMARA

Box 2078, Boston 02106

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AUG 23 1965

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

AUG 22 1965

Worcester Sunday Telegram Aug. 22, 1965

Music: 2d Act of Lohengrin At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX – The second act of Wagner's opera, "Lohengrin," was given last night at Tanglewood continuing the trilogy with which the 28th Berkshire Music Festival will end this afternoon. Last night's audience numbered 6,942.

At consecutive concerts, beginning Friday night, uncut versions of "Lohengrin's" three acts are being performed in concert form for the first time in the Western Hemisphere.

Erich Leinsdorf is conducting the Boston Symphony Orchestra and Chorus Pro Musica of Boston, 180 mixed voices, directed by Worcester Chorus conductor, Alfred Nash Patterson.

Principal roles of the opera are. Lohengrin, Samdor Konya; Elsa, Lucine Amara; Telramund, William Dooley; Ortrude, Rita Gorr; King Henry, Jerome Haynes; King's Herald, Calvin Marsh.

Last night's concert that opened with Beethoven's "Leonora" Overture, No. 2, Opus 72. In a sense, it was a paradoxical start. "Leonora" No. 2 has a happy ending. "Lohengrin" Act II is a hotbed of intrigue.

Nevertheless, "Leonora" gave the evening a mobile start. By contrast with the Wagner, it stood as a handsome monument of classic formality. Pridicting Wagner's hearalding brasses, the off stage concert fanfare of "Leonora," superbly played by Roger Voisin, was followed by a calmly optimistic melody. We have never heard the difficult parallel passages in strings played more brilliantly.

Additional trumpets were used in "Lohengrin," on stage, back stage, and in three locations on the outskirts of the Music Shed. The latter represented blasts fro mvarious towers of the citidel in the actual operatic setting.

Age-Old Story

"Lohengrin," tells the time-old story of man's eternal search for a woman who trusts him and remains faithful. Act I (Friday night) had brought Lohengran (son of Parsilal and Knight of the Holy Grail) to the scene.

He defeated Telramund and wife Ortrud who had accused Elsa of murdering her own brother.

Ortrud spurs Telramund to vanquish Lohengrin (being unaware of his real identity). He pretends repentance and loyalty to Elsa. It is in this scene that Miss Gorr creaed the senstion of the evening. Although the performance was to be uninterrupted, the audience could not restrain applause, and it had to be discouraged by the conductor.

All of Ortrud's machinations failed and as Act II ends, King Henry leads Elsa and Lohengrin to the altar.

The men's chorus was nothing less that marvelous in its jubilant excerpts.

Without actually indulging in action, the principal roles were realistically portrayed. Incidentally, it helped the illusion to have Telramund and Ortrud dressed in dark clothing, while the other characters were in ight, summer formal. Miss Gorr not only sang with warmth occasionally marred with a trace of stidency) but achieved a vocal quality that approached splendor. Her singing was in the grand manner. Her invocation, "Profane Gods," was magnificent.

Although Dooley's German pronunciation traces of other European languages, he gave a graphic and dramatic account of Telramund's frustrations.

Miss Amara's voice seemed lyrically thin by comparison with Miss Gorr's, particularly in duets, but she reached emotional extremes from serenity in her aira, to the sardonic colloquy with Ortrud, "Come enter Here."

This afternoon, the festival ends with performances of Beethoven's Third Leonora Overture and the third act of "Lohengrin."

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AUG 2 [illegible]

Boston Symphony Closes Season with Brilliant 'Lohengrin'

LUCINE AMARA

By CAROL RUBRIGHT

"I haven't missed a weekend at Tanglewood since it opened," we overheard a young patron say Friday night "I'm going broke, but I wouldn't miss this for the world."

The young lady and many other Tanglewood patrons were certainly repaid for their diligence over the weekend as the Boston Symphony closed its summer season with a brilliant performance of Wagner's "Lohengrin"—the first uncut version ever played in the Western Hemisphere.

The opera, a romantic fairy tale about a knight (Lohengrin) who rescues a fair maiden in distress (Elsa), was divided into three parts, one act being performed on successive days of the Berkshire Festival.

★ ★ ★

STARRING IN the performance were Sandor Konya, a Hungarian who has played Lohengrin more than 200 times, and soprano Lucine Amara, making her first appearance in the role of Elsa.

All soloists are members of the Metropolitan Opera Company.

The Boston Symphony played heroically under the baton of Eric Leinsdorf on a stage crowded with singers. It's hard to imagine any group of performers having the stamina to perform all three acts at one stand. Wagner's music is vigorous, to say the least.

★ ★ ★

THE MOVEMENTS of Boston's Chorus Pro Musica, which stood up and sat down at various times throughout the performance, was handled adroitly. During a climactic chorus in the first act, for example, the women's chorus stood as the music rose adding intensity to the orchestra's crescendo

Following the broad introduction, four principal characters—two in white and two in stark black—appeared on the stage. These were Jerome Hines as King Henry and Calvin Marsh as the herald. Clad in black were William Dooley as the knight Telramund and Rita Gorr as Telmarund's shrewish wife Ortrud.

Although the opera was sung in German, a quick perusal of the program notes was enough to keep listeners in touch with the action.

★ ★ ★

CRICKET VOICES and other outside noises which are a hallmark of the open-air Music Shed helped set the scene for the first act which took place on the shores of the River Scheldt near Antwerp.

Mr. Dooley (Telramund)—tall, thin, and enunciating his lyrics although they were threats—accused Elsa of killing her brother, Gottfried, who disappeared after a walk in the woods with her.

Mr. Hines, as the king, seemed appropriately noble as he called for Elsa to stand trial. While the orchestra took over the stage for a moment, the lovely Elsa appeared, looking like a lamb bound for slaughter in her white robe-like gown.

★ ★ ★

SHE REMAINED silent as the king questioned her, murmuring only "My poor brother."

Finally she told the story of the vision she had had in the woods of a shining knight sent by heaven to be her rescurer.

Trumpeters stood, sounded a summons, and finally, after a heavy silence, Mr. Konya, as Lohengrin, appeared—also in white.

★ ★ ★

WHILE EACH of the soloists was equipped with a libretto, Mr. Konya was the only one to ignore his.

As the first act ended, Lohengrin has promised to marry Elsa and has spared Telramund after a quick sword battle victory.

The brightness of the first act was dispelled by Act 2's gloomy opening, with the evil Ortrud planning the undoing of Elsa and her shining knight. Ortrud, of course, was successful in her plans.

★ ★ ★

THE OPERA'S climax came shortly after the bridal procession which, incidentally, is not played in the fashion usually heard at weddings. It's a gentle song, softly intoned by the women's and men's choruses.

But Elsa, who had begun to doubt Lohengrin, broke her earlier promise not to question him about his name or origin.

SANDOR KONYA

The opera closed with Lohengrin divulging his secret (he has been armed by God with supernatural powers as a guardian of the Holy Grail but must depart because his name and mission are not to be known by mortals) and leaving Elsa and her countrymen.

The Friday night audience, while far from the size drawn by earlier big name performers such as Van Cliburn and Isaac Stern, gave ovation after ovation to the orchestra and performers.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

AUG 23 19

Record at Tanglewood

LENOX—The total attendance of the 1965 festival was the highest in the history of the Berkshire Festival, officials of the Berkshire Music Center and the Boston Symphony Orchestra said Sunday.

When the orchestra first performed at the Berkshire Symphonic Festival in 1936, it gave three concerts in four days before audiences totaling 15,000. The 1964 Berkshire Festival attracted more than 224,000 people. Statistics for the 1965 Berkshire Festival are given below. The 1966 Berkshire Festival will open July 2 and continue for eight weeks. The Berkshire Music Center will be in session from June 26 until Aug. 21, 1966.

		1965	1964
BERKSHIRE FESTIVAL CONCERTS:			
18 concerts by the full BSO		143,233	128,866
6 chamber orchestra concerts, BSO members		35,754	33,5[illegible]
7 chamber music concerts		8277	
(8 chamber music concerts, 1964)			7545
Total, Berkshire Festival concerts:		187,264	169,998
TO BENEFIT ORCHESTRA'S PENSION FUND:			
Open rehearsals		30,903	32,802
Boston Pops at Tanglewood		14,428	13,327
Total, pension fund benefits:		45,331	46,129
TO BENEFIT BERKSHIRE MUSIC CENTER:			
Gala evening		9410	8193
GRAND TOTALS:			
ATTENDANCE:	(1963: 233,845)	242,005	224,320
TICKET SALES:		$605,718.00	$533,330.50

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 23 1965

242,005 at '65 Festival

This week-end's concert performance of Wagner's "Lohengrin" brought the 1965 Tanglewood season to an end. Eighteen concerts were given by the full Boston Symphony; six, by a chamber orchestra of symphony players.

There were also seven chamber music concerts by other individuals or organizations. Total attendance for these 31 events was 187,264 — an increase of something over 17,000 for the comparable season in 1964.

The Symphony Pension Fund benefited from eight open rehearsals and a Pops concert.

Grand totals for the season are attendance of 242,005—highest in the festival's history — and ticket sales amounting to $605,718. Comparable figures for the 1964 season: 224,320, and $533,330.50.

Sunday afternoon's concert marked—except for the "Lohengrin" recording sessions scheduled for this week — the end of Boston Symphony careers for six retiring members.

They are: violinists Pierre Mayer and Manuel Zung, who joined in 1925; Einar Hansen, violinist, who joined in 1926; Manuel Valerio, clarinetist, 1933; George Madsen, piccolo player, 1935, and Bernard Parronchi, cellist, 1945.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 23 1965

Whitestone

FINAL CONCERT OF THE SEASON brought these huge orchestral and choral forces into play at Tanglewood Sunday afternoon as an audience of 7,938 watched conductor Erich Leinsdorf lead the Boston Symphony through the third act of Wagner's "Lohengrin."

PAGE ONE

187,264 a Record For Tanglewood

LENOX — A total of 187,264 persons attended Tanglewood concerts during the 1965 season — a record which far surpasses any attendance total of previous years since the Berkshire Festival started in 1934. Last year's attendance total was 169,998.

Ticket sales in the season just closed amounted to $605,718, compared with $533,330 in 1964. The only decrease in figures this year was in the benefit to the Boston Symphony Orchestra's pension fund. This year the fund received only $45,331, compared to $46,129 in 1964.

The Berkshire Music Center benefited to the tune of $9,410, and last year it received $8,193.

There were 18 concerts by the full Boston Symphony, attended by 143,233, while the 1964 full-orchestra concerts drew 128,866. The six chamber orchestra concerts drew 35,754 compared with 33,587. There were also eight open rehearsals.

When the orchestra first performed at the Berkshire Symphonic Festival in 1936 it gave three concerts in four days before a total audience of 15,000, and since then has shown steady growth.

Next season the Berkshire Music Center will be open from June 26 to Aug. 21.

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Armenian
Mirror-Spectator
WATERTOWN, Mass.
Weekly Circ. 3000

SEP 18 1965

Juicy TID BITS

By VAROUJAN SAMUELIAN

No one can say when, but some day the Boston and New York music critics will get together on their opinions on the Boston Symphony Orchestra, especially since Erich Leinsdorf took over the helm. As a rule the localites have been going out of their way to find fault, whereas the Gothamites can't find the proper words to express their delight.

For the recent performance at Tanglewood of the uncut version of "Lohengrin" the roles were reversed. The New Yorkers didn't like it, while the Bostonians thought it was pretty good. Both batches did agree that Lucine Amara started off slow but by the end she had found herself and gave a fine performance.

Miss Amara was in Boston recently for the recording of this version, a first in recording history. On a TV interview she disclosed the news that she expects to sing in the Soviet Union in December.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 21 1965

As I Hear It

Annual Report

By Jay C. Rosenfeld

TOMORROW AT somewhere near 5 o'clock the groundskeepers will go to work on the lawns at Tanglewood, the accountants on the books of the 28th season of the Berkshire Festival and the musical historians, on the records of the events and accomplishments of the summer.

Fortunately, the practice of issuing comparative attendance figures each day and week has been abandoned because so much depends on the weather, the particular attraction and competing events. But it is safe to say that the Festival has been as vigorous a magnet this year as ever before. Every peak record spells bad news for the comparable day next year. Any cultural affair which draws crowds of above or slightly below numbers in five digits may safely be said to be in good health, and should attendance next year be less than that of this year that alone would not be a sign of weakness and decline any more than if one of these years General Motors makes something less than several zillion cars.

* * *

OF THE BOSTON Symphony orchestra little need be said. Whether it is conceded the best in our country or whether it has competitors for the pinnacle would not affect the pleasure it can afford its audiences. The estimate of the season, therefore, would hang from other factors: programs, for instance, and from the soloists engaged, and from the encouragement given contemporary composers, the tribute paid other late and comparatively neglected ones, the support given aspiring young artists and students and the general advancement of music.

Programs is a matter on which there never is complete agreement. Some will attend concerts to hear their favorites. Others will stay away from concerts on which works they claim they are surfeited are billed. The personalities of soloists is a tremendous factor. There is a great urge to re-engage the tried and proven idols and yet there is as genuine a desire to give other worthies a chance.

* * *

A SWIFT glance will reveal serious and wide holes in a festival's programs. Anyone consulted on this matter could well point out that the musical director was limited to choosing music for only some 24 programs and thus must of necessity have neglected some music. On the other hand we have "La Mer" and the "Fantastic" and several others many, many times. Not bad pieces, be it granted, but there was practically no English music this year, certain segments of French were omitted, little German and surprisingly little American or Western Hemisphere music.

The Tanglewood concerts played by the Boston Symphony Orchestra cannot be mentioned without including comment on the Berkshire Music Center, of whose international measure we may not be aware. An article in a recent London periodical, one in no way associated with our festival, made a significant remark. It was speaking of the Israel Symphony Orchestra and it stated that when "Paul Paray came to conduct the orchestra he found the string sections excellent but the winds were less satisfactory, so he sent three of them at once to Tanglewood in America for the summer."

This item was not inspired nor exploited by any public relations executive of the Berkshire Center. People come to the concerts from several hundred miles away but students come to the Center from thousands of miles and all six continents.

* * *

SUCCESS inspired imitators and there are projects under construction or in mind, far and close on the horizon, which would emulate or challenge Tanglewood. There is room on earth for all. The appetite for good music is growing and each new venture creates new candidates for audiences, much, I would believe, as the mushrooming shopping centers create new customers.

The Tanglewood programs in general are chosen from the repertory the orchestra plays during the winter at its home base in Symphony Hall. The advantage in the matters of preparation and rehearsal is obvious. The orchestra makes several tours each winter, playing regularly in New York and several other centers. A metropolitan editor may ask himself whether he should assign a reviewer to travel several hundred miles to hear, under lovely sylvan surroundings, programs he heard and reviewed in favorable conditions in city concert halls only a few months previously.

* * *

THE BIGGEST experiment of the season is the current presentation in concert form of "Lohengrin" in its entirety. In past years we have had large works of Britten and happy revivals of some of Berlioz' rarely heard greater symphonies, and others, too. There is a permanent tussle between Box Office and Musical Direction in most symphonic authorities. Box Office knows what the "Pathetique" will draw. Music knows that the musicians will enjoy Charles Ives or Scriabine or Faure or Reger.

When the conductor asks the men to stand to share the applause after a reading of the "Eroica," I suspect the musicians look out at the crowds, especially those who have been in the orchestra 20 and 30 years, and wonder what all the excitement is about.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 28 1965

Loheng

By IRWIN SHAINM

The concert performa
"Lohengrin" that made
entire final weekend
year's Tanglewood progr
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season. A summer music
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Attendance Down

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Telegra
WORCESTER,
Circ. 60,04

AUG 2

By RAYMOND MO
Telegram Music C

LENOX — A history-
series of three concerts
last night at Tanglewood
final weekend of the B
Music Festival. Last ni
dience was 5,585.

The three uncut parts
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being performed for
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the original intention to
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A late substitution w
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Leonore, Wagner's "A S
Idyll" was substituted.

Erich Leinsdorf is co
the Boston Symphony O
and 180 mixed voices
Chorus Pro Musica of
prepared by Alfred N
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ter Chorus.

Principal Role

Principal roles in
grin" are as follow
grin, Sandor Konya;
cine Amara; Friedrich
Dooley; Ortrud,
King Henry, Jerome
King's herald, Calvin

These three conc
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The "Siegfried Id
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 2 3 1965

Lohengrin: Some Afterthoughts

By IRWIN SHAINMAN

The concert performance of "Lohengrin" that made up the entire final weekend of this year's Tanglewood program was a fitting climax to an exciting season. A summer music festival suggests unusual programs —and we certainly had our share of them this year— plus works that cannot be easily and ordinarily done during a regular concert season. "Lohengrin" filled the bill in every way and was a tribute to the talent, hard work and devotion so obviously and affectionately expended by all concerned. Maestro Erich Leinsdorf deserves a vote of thanks from all of us for the sustained effort and superb taste that mounting a project as complicated as this one must have required.

Attendance Down

Why then were attendance figures down for this final weekend? We know from experience that a performance of Beethoven's Ninth Symphony or the Berlioz "Requiem" given on the final day results in the Shed's being packed to the rafters.

Several possible but simple answers come to mind such as the cold and threatening weather, or the fact that the longer season cannot quite fully sustain audience interest.

But this is splitting hairs in the face of the impressive box-office and dollar statistics already released for this year. The inescapable fact seems to be that in spite of the general popularity of opera and the presence of "big names" in the cast, spreading one opera over three separate performances puts an unwarranted financial handicap on the audience and a physical handicap on the singers that it not very easy to solve.

Time and Money

People from the Williamstown-North Adams area, for example, had to drive more than six hours to hear one opera. Add six tickets for a husband and wife plus three babysitters and you face a formidable investment.

From the cast standpoint there are equally bizarre complications. Rita Gorr was in excellent voice on Saturday but her singing was quite harsh and somewhat off pitch Sunday. After dominating the Saturday night performance, Telramund didn't even appear for his duel on Sunday. Jerome Hines' contribution, important on Friday, less so on Saturday, seemed almost inconsequential on Sunday.

Yet it cannot be denied that going to all three performances was the only way that one could take full advantage of this wonderful opportunity. To just attend one act is satisfying but inevitably leaves the listener with a sense of musical incompleteness.

Future Years

Perhaps for future years some operas can be found that would be both unusual and short enough to be presented in one concert. Richard Strauss' "Electra" and Berg's "Wozzeck" come immediately to mind. I'm sure there are others.

It would indeed be a shame if the box office response to "Lohengrin"—so impressive a musical and logistical experience—was interpreted by the management as a vote of no confidence for so interesting, valuable and noble a project.

Raw Materials

In addition to being located in an area of incomparable beauty, Tanglewood has all the raw materials readily available for first-class performances of opera in concert form: One of the world's finest orchestras, a chorus that any opera house would be proud of, enough money for a platoon of major soloists and a conductor with an impressive amount of operatic background and experience.

It would be a shame indeed if these forces were not reassembled again at some future date, with an eye toward making opera a regular thing at Tanglewood.

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AUG 2 1 1965

By RAYMOND MORIN
Telegram Music Critic

LENOX — A history-making series of three concerts opened last night at Tanglewood, in the final weekend of the Berkshire Music Festival. Last night's audience was 5,585.

The three uncut parts of Wagner's opera, "Lohengrin" are being performed for the first time in the Western Hemisphere, in concert form. It was the original intention to preface each act with one of Beethoven's "Leonore" Overtures.

A late substitution was made last night. Instead of the first Leonore, Wagner's "A Siegfried Idyll" was substituted.

Erich Leinsdorf is conducting the Boston Symphony Orchestra and 180 mixed voices of the Chorus Pro Musica of Boston, prepared by Alfred Nash Patterson, conductor of the Worcester Chorus.

Principal Roles

Principal roles in "Lohengrin" are as follows: Lohengrin, Sandor Konya; Elsa, Lucine Amara; Friedrich, William Dooley; Ortrud, Rita Gorr; King Henry, Jerome Hines; King's herald, Calvin Marsh.

These three concerts are evenly disposed toward advantages and drawbacks. The principals are stationed high above and behind the orchestra. This brought about a problem of projection, particularly noted in Miss Amara's low range, and many of Hine's lighter - textured solos.

The "Siegfried Idyll" was, frankly, a worthy substitution for the Beethoven in this program The Boston Symphony strings were at their tonal best. Simple opening melody was beautifully intoned by violins with rich counterpoints. The work was developed as a rich tapestry of nuances in tonal colors. Bases helped build the work to a glowing state, and solos in woodwind were given free rein and balanced support from strings.

Epic Territory

With the "Lohengran" Prelude, the program headed for epic territory. As the mystery of Holy Grail was symbolized in the Prelude, Leinsdorf and the orchestra instituted an intense atmosphere.

Thereafter, a libretto became a "must," unless one could imagine the huge stage as a 10th Century open field near Antwerp with Henry I of Germany holding a council of war under the Oak of Judgment.

The first act deals with the multitude's oath of allegiance to Henry, Count Telramund's charge that Elsa has murdered her own brother, and the arrival of the stranger, Lohengrin, to defend Elsa's honor in a bloodless duel.

The only critical approach is in terms of concert performance, even though an area had been provided for modified actions between chorus segments. It also helped that principals remained standing for as long as they would have been seen in an actual operatic production.

Powerful Chorus

Powerful communication was delivered by the chorus. In the war council scene, the men's chorus achieved power without forced strength. German pronunciation was not particularly clear, which didn't matter much. There was not only vocal power but dramatic intensity in those scenes with complete ensemble. The scene of rejoicing at the end of the act was a brilliant climax that resulted in a five-minute ovation.

Miss Amara was most compelling in the dramatic soliloquy, "Elsa's Dream." Her voice had purity, vocal strength, and she brought dramatic significance to the aria.

Tall, impressive Hines was a memorable King Henry. His deep resonant voice made a compelling narrative of the King's involing aria, "My Lord God."

Reality, Strength

Dooley's interpretation of Telramund got close to live drama, through vocal means only, because Konya employed more justice in delivering his score.

Tonight's concert will be Beethoven's 2nd Leonore Overture and the second part of "Lohengrin".

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

SEP. 1 9 1965

Opera in Concert

A Valid Undertaking For Symphony Groups

By MICHAEL STEINBERG

The New York Times and the New York Herald-Tribune were displeased with the performance of Wagner's "Lohengrin" with which the 1965 Berkshire Festival ended, and the displeasure was not merely with this or that about the music or the performance, but with the very fact of the performance.

Part of the indignation had to do with the link between the orchestra and the company for which it records and that the project was R.C.A.'s as much as the Boston Symphony's.

Those critics would not, however, object if the Boston Symphony were to perform, say, the Brahms Fourth to coincide with R.C.A's desire for a new recording. The complaint was clearly directed at the fact that an opera was performed and at Erich Leinsdorf's decision to spread that opera, one act per concert, over the whole weekend.

It is no secret that the recording contract an orchestra has affects its operations in matters especially if repertory and choice of guest soloists. There is good reason to believe, for that matter, that the "Lohengrin" cast heard at Tanglewood represented a compromise between Leinsdorf's wishes and recording necessities. Altogether though, the relations between orchestras and their recording companies is so complex a subject that it is best left untouched here.

Performing operas in concert is, I believe, a peculiarly American practice. It reflects the failure of our operas to provide us with an adequate operatic life. To be sure, concert performances are generally something done faute de mieux; stage works belong on the stage.

Still, concert performances have made it possible for a considerable public that is not content with learning everything from records, but wants live music, to become acquainted with a valuable repertory it could otherwise never come to know.

The American Opera Society and the Little Orchestra Society, for example, have given performances of things like Busoni's "Doktor Faustus," Rossini's "Guillaume Tell," Stravinsky's "Rake's Progress," many Italian works from the bel canto period, operas by Gluck and Handel, that have been actually, or at least to all intents and purposes, unavailable in the theater. Quality of performance has ranged from superb to wretched, but even the poor performances have had some value.

Sometimes the concert versions provide the necessary impetus for someone to get the work onto the stage. This must be to some extent true of the Boston Opera's productions of "Puritani" and "Semiramide."

I doubt that the New York City Opera would have staged Berg's "Wozzeck" in 1952, not to mention the Metropolitan six years later, had it not been for the excitement stirred up by the concert performance Mitropoulos gave with the New York Philharmonic in 1951.

Yes, but what about "Lohengrin," which is not a masterpiece of the very first order, and not so very rare? The justification that I imagine Leinsdorf would wish to offer is the possibility of a performance musically superior to that available in most theaters. Whether or not be succeeded is, of course, as debatable as the quality of any other performance.

I disliked Sandor Konya in the title role, but otherwise the performance as a whole seemed to me remarkably successful, and certainly incomparably better than any I have seen at or heard from the Metropolitan in 20 years. The last 18 words are a regrettably small compliment to Leinsdorf and his forces.

Leaving aside differences of opinion about this or that singer, it must still be said that the Tanglewood "Lohengrin" achieved a discipline and precision rarely encountered in the theater. They are qualities sacrificed to the problems related to the stage and that is a price most theater-goers gladly pay, even if theatricality is not a very lively issue in "Lohengrin." Still I found it good once to have a really clear view of the music.

But the greatest source of clarity came from the absense of cuts. "Lohengrin" is not long by Wagnerian standards. The first and third acts run about 64 minutes each, the second about 80. Except at Bayreuth, you probably cannot see it uncut in any theater in the world. It is long, it is not uniformly interesting, but it is better uncut.

Wagner's possible miscalculations about form are preferable to some conductor's. Also, you cannot right miscalculations by cutting. All that does is to shorten the period during which you can have to face them.

What is usually cut from "Lohengrin" is a large amount of choral music. Its restoration gives the opera quite a different character. Much of this music was very exciting in itself, especially the superb male chorus writing, but the more significant point is that it seemed as though one had never heard Wagner's "Lohengrin" before, nor had any idea of what sort of work it really was.

That leaves one at liberty not to care—as it turned out Harold Schonberg did not care —but if the object of giving performances is to reveal the nature of the work performed, what more justification is wanted?

That brings me finally to Leinsdorf's controversial splitting of "Lohengrin" over three concerts. It is a plan that does not fit well into the habits of most of the Tanglewood public. That, and the comparative unpopularity now of early Wagner, accounts for the fairly small audience the performance drew.

Nonetheless, it was a good idea, and without it the performance would not have been possible. When the "Lohengrin" project was first announced, I wondered about several things, including the choice of the work itself and some of the casting. One thing it did not occur to me to wonder about was the one-act-per-concert idea.

The reason is that the most valuable event of my own Wagnerian education was a concert performance of the entire "Ring" conducted by Furtwaengler for the Rome radio early in 1954. There were two concerts a week, each consisting of one act only, to that the cycle was spread over a little more than a month.

I suppose there was a certain disadvantage in that it disabled me from thinking about anything else for five weeks. On the other hand, I quickly learned, and have never forgotten, what was to be gained from investing one's whole store of attention to a first act without worrying about the hours lying ahead, or of coming to a third act completely fresh. Reduced to a more normal time scale it was a pleasure to be repeated at the Tanglewood "Lohengrin."

This is not a proposal to close the theaters or to turn the Boston Symphony into an opera orchestra. "Lohengrin" is something for which the Boston Symphony has the resources, and it appears that no organization in America has better resources. It is therefore a legitimate and a valuable project for the Symphony to have undertaken.

There are wonderful possibilities, "Goetterdaemmerung," "Meistersinger," "Tristan," "Don Carlo," "Les Troyens," "Pique Dame." I very much hope that "Lohengrin" was only the beginning.

BY WARREN B. SYER

TANGLEWOOD REPORT

"LOHENGRIN" COMPLETE

THE HUE AND CRY raised by the critics (particularly the New York group) about the *Lohengrin* performances of Tanglewood's final week end (August 20, 21, 22—three acts in three days) was one of the more interesting side effects of that bold experiment.

The cavilings concerning the musical aspects can be ignored or applauded according to one's personal inclinations. But the griping about the advance in prices (a dollar per performance), the insistent labeling of the occasion as a "warm-up for a recording session" (who cares?), the implications of a kind of fraud (or something of the sort) foisted on an unknowing public—all this must give evidence to the low estate to which responsible music criticism has sunk.

The fact, simply stated, is that the BSO *Lohengrin* was, by definition, the most interesting thing which has been done at Tanglewood in years. A festival should be festive but, regardless of the unquestioned magnitude of Beethoven's Ninth Symphony, should it be done almost every year?

The performance we'll come to. But here, just for the moment, imagine the excitement generated in many a heart by weeks of anticipation of the first uncut *Lohengrin* to be heard in the Western Hemisphere — ever. Supreme festivity!

Popularity with Reason

Please, dear reader, do remember, too, that we weren't dealing with a *Pierrot Lunaire* or even the relatively popular *Jenufa*. *Lohengrin* is Wagner's most-performed work. Popular appeal was not totally ignored, and for good reason. The opera is a magnificent piece which floods the ears with a kind of lyricism unknown before its creation—and, in a way, unequaled since.

The Tanglewood performance itself was bad and it was good. It was enthralling and it was static. It was unprecedented and it was sometimes confusing.

It is probably not possible to spread any single work over three days and make it emerge as a unit. Among all the other problems, there was in this case the additional one of just too much "let down" between acts. It would seem reasonable, therefore, to speak of each act separately.

Friday evening's Act I demonstrated two things: that Calvin Marsh has been severely undervalued (he sang the Herald), and that a distinguished bass (Jerome Hines, in this case) can sound thoroughly ordinary on an off-night. While Marsh sang securely and made all that could be made of the only comprimario role in the opera, Hines's voice was forced in its high register, and the singer himself seemed devoid of emotional participation in the part of Henry the Fowler. William Dooley's Telramund, on the other hand, demonstrated a respect for the text and its fantasies, while his voice, though enormous in power and projection, was far from beautifully produced.

This was Lucine Amara's first Elsa. Her approach to the melodic line was right and promising, but some vocal forcing in this act caused occasional distortions. In the easier passages, the natural fluidity of her instrument proved itself; the dream was well done.

If anyone can cite the appearance, within the last quarter-century, of a Lohengrin to rival Sandor Konya, I want to know of it. It is hard to recall an instance in which voice and temperament have been more ideally suited to a part. While the tessitura does not lie high by Rossini's standards, it does fall in that difficult "bridge" (as Bjoerling

Continued on page 218

Lucine Amara and Sandor Konya acknowledge cheers after Tanglewood's Lohengrin.

LOHENGRIN

Continued from page 203

characterized it) of the tenor voice from E to A. And most of the vocal burdens imposed by the cut-openings fell on Lohengrin. All the more reason, therefore, to admire the noble bearing, beauty of sound, and close attention to the musical and dramatic nuances which Konya displayed for three days in a row.

The Cruelest Test

Act II, of course, contains in the role of Ortrud, among the cruelest tests devised for the mezzo-soprano voice. It is hard to know just what to say of Rita Gorr's performance. The voice is of striking power and persuasion but the pitch is often vague. The sound in this performance was frequently so harsh that one became painfully conscious of it—and yet the quality fitted the role! Rita Gorr, however, is a singer right for Ortrud, and I would like to hear her do the part again.

Dooley was better in this act; there was still too much *fortissimo*, but the voice was shaped into the part more logically. Amara was better, too (ravishing in the Elsa-Ortrud duet), and singing in a more relaxed fashion. Konya continued to be the show's star.

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A final cheer for all who conceived and executed this festive event. May it indeed be the advance stirring of what is to come in the Berkshires.

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Amherst Record
AMHERST, Mass.
Weekly Circ. 2,551

AUG 26 1965

Tanglewood Totals

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This is an increase of 17,000 over the comparable season in 1964.

A total of 31 events, including 18 BSO concerts, six concerts by a chamber orchestra of symphony players, and seven chamber music concerts by other individuals or organizations.

Including the eight open rehearsals and the Pops concert, attendance for all events was 242,005—a jump of nearly 18,000 from 1964.

Ticket sale totals for the 1964 and 1965 seasons were $533,330.50 and $605,718.

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2078, Boston 02106 • 7

Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 28 1965

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TANGLEWOOD REPORT

BY WARREN B. SYER

"LOHENGRIN" COMPLETE

THE HUE AND CRY raised by the critics (particularly the New York group) about the *Lohengrin* performances of Tanglewood's final week end (August 20, 21, 22—three acts in three days) was one of the more interesting side effects of that bold experiment.

The cavilings concerning the musical aspects can be ignored or applauded according to one's personal inclinations. But the griping about the advance in prices (a dollar per performance), the insistent labeling of the occasion as a "warm-up for a recording session" (who cares?), the implications of a kind of fraud (or something of the sort) foisted on an unknowing public—all this must give evidence to the low estate to which responsible music criticism has sunk.

The fact, simply stated, is that the BSO *Lohengrin* was, by definition, the most interesting thing which has been done at Tanglewood in years. A festival should be festive but, regardless of the unquestioned magnitude of Beethoven's Ninth Symphony, should it be done almost every year?

The performance we'll come to. But here, just for the moment, imagine the excitement generated in many a heart by weeks of anticipation of the first uncut *Lohengrin* to be heard in the Western Hemisphere—ever. Supreme festivity!

Popularity with Reason

Please, dear reader, do remember, too, that we weren't dealing with a *Pierrot Lunaire* or even the relatively popular *Jenufa*. *Lohengrin* is Wagner's most-performed work. Popular appeal was not totally ignored, and for good reason. The opera is a magnificent piece which floods the ears with a kind of lyricism unknown before its creation—and, in a way, unequaled since.

The Tanglewood performance itself was bad and it was good. It was enthralling and it was static. It was unprecedented and it was sometimes confusing.

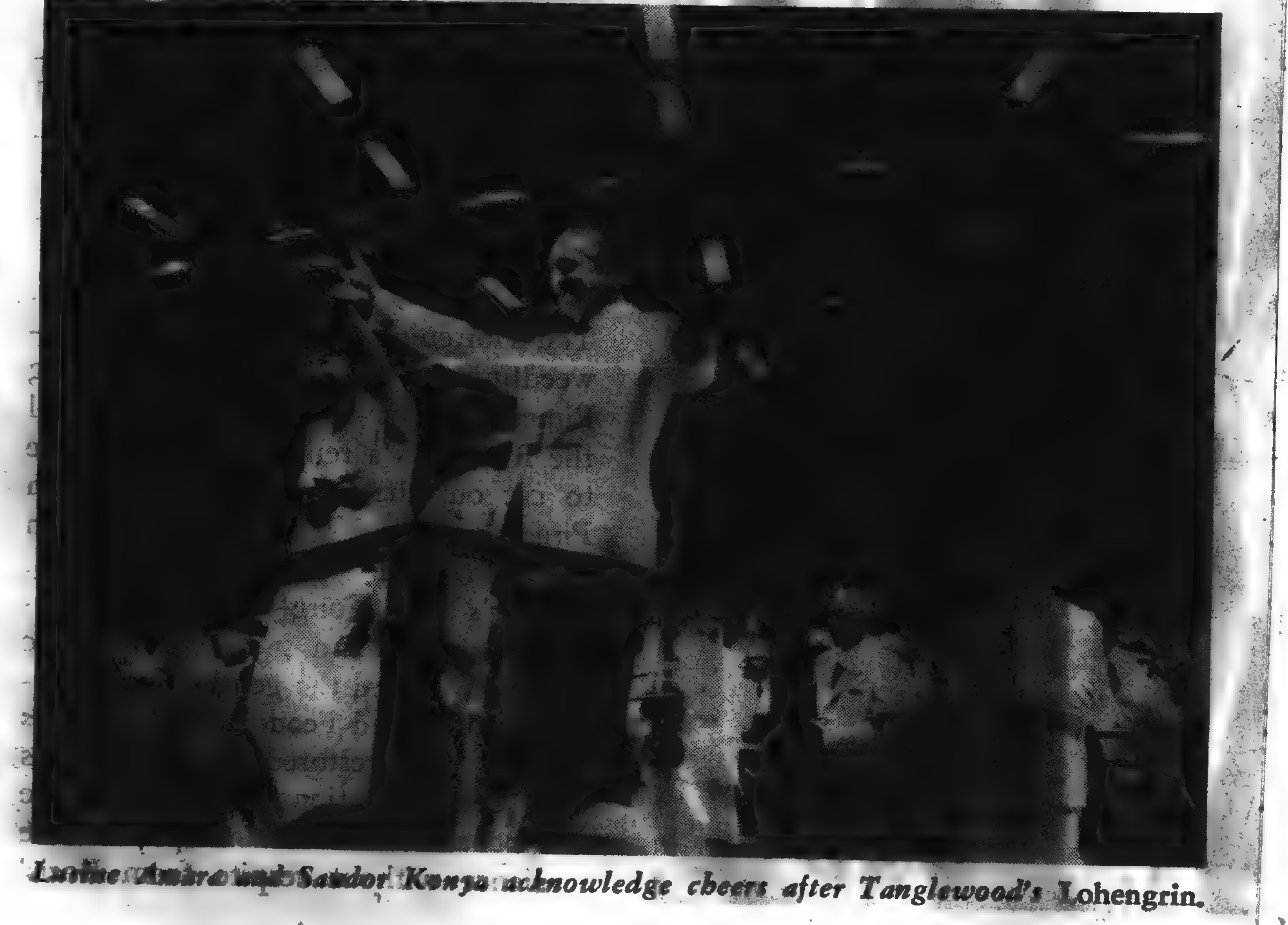
It is probably not possible to spread any single work over three days and make it emerge as a unit. Among all the other problems, there was in this case the additional one of just too much "let down" between acts. It would seem reasonable, therefore, to speak of each act separately.

Friday evening's Act I demonstrated two things: that Calvin Marsh has been severely undervalued (he sang the Herald), and that a distinguished bass (Jerome Hines, in this case) can sound thoroughly ordinary on an off-night. While Marsh sang securely and made all that could be made of the only comprimario role in the opera, Hines's voice was forced in its high register, and the singer himself seemed devoid of emotional participation in the part of Henry the Fowler. William Dooley's Telramund, on the other hand, demonstrated a respect for the text and its fantasies, while his voice, though enormous in power and projection, was far from beautifully produced.

This was Lucine Amara's first Elsa. Her approach to the melodic line was right and promising, but some vocal forcing in this act caused occasional distortions. In the easier passages, the natural fluidity of her instrument proved itself; the dream was well done.

If anyone can cite the appearance, within the last quarter-century, of a Lohengrin to rival Sandor Konya, I want to know of it. It is hard to recall an instance in which voice and temperament have been more ideally suited to a part. While the tessitura does not lie high by Rossini's standards, it does fall in that difficult "bridge" (as Bjoerling

Continued on page 218



Lucine Amara and Sandor Konya acknowledge cheers after Tanglewood's Lohengrin.

LOHENGRIN

Continued from page 203

characterized it) of the tenor voice from E to A. And most of the vocal burdens imposed by the cut-openings fell on Lohengrin. All the more reason, therefore, to admire the noble bearing, beauty of sound, and close attention to the musical and dramatic nuances which Konya displayed for three days in a row.

The Cruelest Test

Act II, of course, contains, in the role of Ortrud, among the cruelest tests devised for the mezzo-soprano voice. It is hard to know just what to say of Rita Gorr's performance. The voice is of striking power and persuasion, but the pitch is often vague. The sound at this performance was frequently so harsh that one became painfully conscious of it—and yet the quality fitted the role! Rita Gorr, however, is a singer right for Ortrud, and I would like to hear her do the part again.

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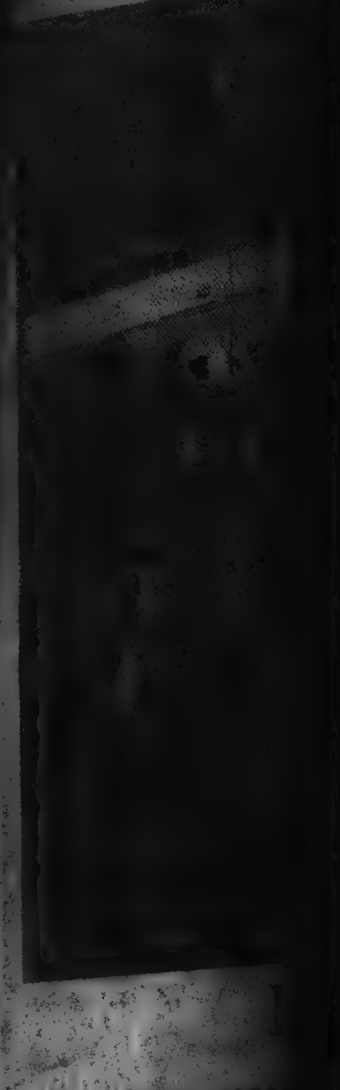
Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 28 1965



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New England Newsclip Agency, Inc.
Box 20[illegible], Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 29 1965

Recording 'Lohengrin'

The first opera recording made in the U.S. in a decade involves the Boston Symphony, spread out in the auditorium of Symphony Hall; the Chorus pro Musica on the stage; and on the white, numbered squares, two of the soloists, Rita Gorr as Ortrud and William Dooley as her husband, Telramund. Also in the Tanglewood concert version last week-end and in the forthcoming and the RCA Victor Album are Lucine Amara, Jerome Hines, Calvin Marsh and Sandor Konya.

'Lohengrin'

Acquainted, Re-Acquainted, Well Worth It Either Way

By MICHAEL STEINBERG

Wagner's "Lohengrin" used to be a very popular opera. In the 1890's, which is where the Globe's theater records begin, and until the first World War, it was produced in Boston almost every year, often more than once.

After 1918, "Lohengrin" performances were few, and Boston has not seen it since the Metropolitan gave it here in 1953.

It has been in the Metropolitan repertory occasionally in the last 20 years, but the performances have generally not been inviting to the attention. There must have been many people, then, for whom the "Lohengrin" concerts with which the 1965 Tanglewood festival closed a week ago were an occasion of discovery, or at least of rediscovery.

I found the occasion rewarding, and more than my curiosity was satisfied. The best of "Lohengrin" is very impressive, and comparatively little is really dull.

Most of the poor stuff belongs to King Henry, who is assigned a very conventional and square declamation. And as almost always in his operas, Wagner became more assured as he went along. Thus, the first act contains the least interesting music; the third, which he composed next, is better; the second is masterful.

The unevenness of "Lohengrin" can be startling. Wagner came later on to write a more richly involved kind of music, but only in that respect did he surpass the marvelous Act I Prelude. After that Prelude, though, he plunges us into quite ordinary music, and the first act attains only occasional distinction, for example in the lyricism of Elsa's "Einsam in trueben Tagen" and the vivid forcefulness of Telramund's declamation.

Much of the lyric music in "Lohengrin" is very attractive. This was a kind of writing Wagner later disavowed altogether, and for good reason: lyric purple passages were like clots in the current, and a more sweeping symphonic continuity was much more important to him.

Had he been a less original composer and without the ability to reshape opera so thoroughly, had he, in other words, chosen or been obliged to stay with the conventional operatic forms, it is likely that he would have brought a freshening invention to that sort of music also.

So, at least, the second act bridal procession suggests, or the duet in the bridal chamber. But it was a gift that Wagner allowed to atrophy, and so later, in a more sophisticated context a lyric outburst like Siegmund's "Winterstuerme" in "Walkuere" Act I is an embarrassing lapse.

In "A Communication to my Friends," an essay written in 1851, three years after the completion of the "Lohengrin" score, Wagner could look back on his work and see that in "Flying Dutchman" the traditional formal arrangements still were dominant, whereas "Tannhaeuser" 'Lohengrin'" represented his extrication from these influences. In his own words, form begings to be ruled by the unique "requirements and peculiarities of the stuff and situation."

Robert Schumann was among a group of friends and acquaintances to whom Wagner read the "Lohengrin" libretto in 1845. He did not see how such a thing could be set to music.

Wagner reports that he then read it to him again, this time giving exaggerated emphasis to the articulation of the book into recitatives, arias, cavatinas, etc. Schumann declared that now he understood, and Wagner derived considerable amusement from the encounter.

There are imposing orchestral achievements in "Lohengrin." Some are famous like the eight-part violin writing of the Prelude. In the Prelude to Act II, we hear a quiet kettledrum roll accompanies it, and twice a couple of bassoons reinforce the cellos to throw a particularly crucial phrase into higher relief. The motive of Lohengrin's warning is heard, a wonderful sound, English horn and bass clarinet in octaves with low chords in bassoons and horns, and only hear do the cellos and drums stop for a moment.

In the subsequent scene, Telramund himself is terrified by his wife, Ortrud, and at his "Du wilde Seherin," Wagner finds the most extraordinary sound of woodwinds in slow contrary motion, something that suggests nothing as much as the death of Boris.

But even the obvious is done with brilliance because the compositional powers are so considerable. It is clear that all the processional and ceremonial music belongs primarily to the French grand opera tradition.

There are those who heard the buildup with all the antiphonal brass that prepares Act III, scene 3, and who said "O well, it could be Meyerbeer or Spontini." One itches to examine such people on their knowledge of "Le Prophete" or "Agnes von Hohenstaufen," bur really, it could not be Meyerbeer or Spontini.

It is not, after all, just the extra brass on and behind the stage, and "Lohengrin" does, so far as I know, make the most extravagant demands of any 19th century opera along those lines. But those extra trumpets in the third act are in five different keys, and what gives this crescendo its hair-raising effect is not the sheer volume and glamor of the sound, but the energy of Wagner's sweep from E flat major through D, F, and E, into C. It is not just the achievement of a skilled regisseur, but that of a great composer with a highly developed sense of musical energy.

It was valuable to hear "Lohengrin" uncut. What was tedious is mostly not what is normally left out.

Also, the second act, which is considerably longer than the others, was the one that made the liveliest and grandest impression. Shape, distribution of light and shade is everything.

To quote Wagner writing in 1873: "At Magdeburg, a few years back, a Director had the courage to insist on 'Lohengrin' being played in its entirety: the result was so successful that in six weeks he was able to give the opera 26 times to the public of this middle - sized town, and always to full houses. Yet as such an experience teaches no one, we can only infer a really bad and vulgar will on the part of the theater managers."

There was special interest to Erich Leinsdorf's decision to open a cut made by Wagner himself before "Lohengrin's" premiere in Weimar under Liszt in 1850.

The passage in question is 56 measures long, and it continues Lohengrin's so-called grail narrative after the revelation of his name. In this few pages he tells how Elsa's distress was made known at Monsalvat, of the miraculous appearance of the swan and of Parzival's recognition of its nature, and of the voyage to Antwerp.

Wagner, in requesting that Liszt make this cut, was thinking of the theater, always the dominant consideration in his thoughts. It was, in fact, the second major excision he made at that point in the opera.

The original libretto contained a six-line stanza, a farewell to the waters, to be sung softly by the swan. Wagner eliminated this even before setting Act III to music, though some years later he did compose these lines as his contribution to the album of a Parisian admirer.

The dramatic advantage of not extending Lohengrin's narration is obvious. But there is a loss as well, and I found the restoration of the passage beautiful. Its last dozen measures use the little march theme that is first heard in Elsa's visionary description of the knight as she has seen him in her dreams ("In lichter Waffen Scheine").

The same theme is used to conclude Lohengrin's narration in the familiar, short version: it comes, stated grandly by the whole orchestra, as the hero reaches the end of his story (". . . bin Lohengrin genannt").

These measures are much more effective if they come as the climax to the second verse, the one usually cut, because they are then a culmination to the music that has just been heard. The sense of arrival is far more telling.

There is a larger formal consideration also. The second verse of the narrative also establishes a link with Elsa's dream, an arc that spans the entire opera.

It is not yet the kind of formal-emotional miracle that Wagner will later achieve in having Isolde's love-death recapitulate the love-night due or in having Siegfried die to the music of Bruennhilde's awakening, but it is Wagner's finest achievement of the kind so far.

The question goes far beyond three minutes more or less, or how necessary it is for the audience to have the information that Lohengrin's words convey. The point is made through the music, and I am grateful for a performance that made it possible to learn this.

Altogether, indeed, it turned out that "Lohengrin" was well worth getting to know.

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 286,021

SEP 5 1965

Notes on Music

A Little Too Much RCA in 'Lohengrin'

By ROBERT TAYLOR

I liked Erich Leinsdorf's recent concert version of "Lohengrin" at Tanglewood. It was not the opera, but it gave one a different point of view toward the opera; it was sometimes rough in execution, but fulfilled itself as a Wagnerian experiment.

My New York colleagues were not as favorably inclined toward the occasion, which, in The Herald-Tribune, was even deemed "ignoble." Furthermore, the public responded to "Lohengrin" tepidly; the week-end's attendance was about 20,000 — far below normal Berkshire Festival attendance.

One can theorize about the public. The weather was uncertain. The format of the concerts meant an investment of $19.50, top, to hear what was, essentially, a single opera: at least, this apparently colored a widespread attitude.

BOTH THE PUBLIC and the critics, however, may have been affected (there is no doubt) in the latter case, spelled out in print) by the ambiguous program relationship that exists between the Boston Symphony Orchestra and the RCA Victor recording company. I do not believe the "Lohengrin" was ignoble, in fact the opposite, still, the atmosphere of the event faintly twangled with the distant ring of the cash register.

On the one hand there were advance statements from Mr. Leinsdorf about the importance of an uncut "Lohengrin." He was absolutely justified in his opinion. The cut which comes in the Grail narrative of the third act is an important part of Wagner's musical logic.

Moreover, audiences simply do not hear live early Wagner any more, unless it is one of the Met's infrequent revivals,

ON THE OTHER hand, the artistic aims of Mr. Leinsdorf, the aesthetic concerns proper to the musical director of The Boston Symphony Orchestra, were gloomily shadowed from the start. Opening the program, the first thing to meet the eye was a page ad by Victor advising the viewer to wait for the album which would employ the same performers, in Dynagroove.

Now, it is certainly no secret that RCA and recording contracts make it possible for The Boston Symphony to survive in terms of our system of free enterprise. What really bothered my colleagues, I suspect, was not as much the 'Lohengrin' per se, or even the business element, but the implications of the existing relationship and its influence on programming policy.

Like most people, I have only a vague idea of this tie, and shall not presume to delve into matters legitimate to the internal organization of Symphony Hall. There are times, nevertheless, when the policies of commerce reflect onto the policies of art: and hence into the sphere of the critic. "Lohengrin" is one of them.

THE MOTIVES behind the production of the concert version may have been blameless. I can produce a dozen reasons why "Lohengrin" should be given devoted attention, as well as some hair-splitting about other Wagnerian operas that might or might not deserve the same treatment.

More importantly, the motives behind the concert were highly speculative, and yet it seemed to a great many persons that RCA was calling the turn for the Boston Symphony rather than recording an event which had been primarily conceived as a musical experience.

They may be wrong; what matters here is not "rightness" or "wrongness" or similar criteria, but the seeming — the illustrated subservient position of the Boston Symphony to its records. Here, rightly or wrongly, art seemed the product of commercial zeal.

THE CLOSEST analogue I can apply to the situation is that of a newspaper to its advertisers. A newspaper has no olibgation to its advertisers, but the primary obligation is to function as a paper.

When this delicate relationship gets out of balance, we are among ambiguous, confusing and, ultimately destructive, forces. Something of the kind seemed to occur at Tanglewood. I am regretful that it should spoil the basic honesty and idealism of an otherwise compelling idea.

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

AUG 1 7 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

AUG 1 4 1965

DANBURY, CONN.
NEWS-TIMES
D. 25,000

AUG 1 0 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

AUG 1 4 1965

CAPITAL CITY NEWS BURE
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 15, 1965

Tanglewood stages Festival of Contemporary Music

Erich Leinsdorf, director of the Berkshire Music Center, has announced the full schedule of concerts and panel discussions which will take place during the five-day Festival of Comtemporary American Music at Tanglewood, today through Thursday. This festival within a festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which has gained an international reputation for its encouragement of contemporary composition and performance and has actively supported the Music Center's contemporary music program since 1956.

The five-day festival will serve primarily to focus attention on five selected young American composers, each of whom has achieved recognition in a certain area of the country but none of whom has yet achieved a nationwide reputation. The Berkshire Music Center has commissioned four of the composers in cooperation with the Fromm Music Foundation and the fifth in cooperation with the Samuel Wechsler Commission of New York City. In addition to the five commissioned works, all of which will have their world premieres during the Festival, each composer will be represented by one other work. Also included in the Festival, each composer will be represented by one other work. Also included in the Festival will be performances of eleven other works by contemporary American composers including one world and one American premiere.

Four Concerts

The new compositions will be presented in a series of four evening concerts in the Theatre at Tanglewood today through Thursday. The performers for the various events will be drawn from the Performance Department of the Berkshire Music Center, whose members are studying at the Center under fellowship.

The five composers whose works will be featured are now in residence at Tanglewood and assisting in the preparation of their works. They are: Charles Dodge, New York City; Donald Harris, Paris, France; Fred Myrow, Buffalo, New York; James Randall, Cleveland, Ohio; and David Reck, Princeton, New Jersey. The public will have an opportunity to learn something of their personal approaches to composition through a panel discussion which will be held tomorrow at 1 p.m. Aaron Copland, Chairman of the Faculty of the Berkshire Music Center will moderate the panel discussion. Gunther Schuller, Elliott Carter and Donald Martino will also participate in the discussion.

Retrospective

The Berkshire Festival's Tuesday Evening Chamber Music concert will follow the spirit of the Festival of Contemporary American Music by presenting A Retrospective Concert of Music by Aaron Copland in celebration of Copland's 25th Anniversary at Tanglewood. The program will include:

As it fell upon a Day (1923)
Vitebsk (Study on a Jewish Theme) (1929) Joseph Silverstein, Jules Eskin, Claude Frank
Sextet (1937)
In the Beginning (1947)
Piano Fantasy (1957)

The complete schedule of the Festival of Contemporary American Music is as follows:

TODAY—8 P.M. — THEATRE
Michael Colgress — Light Spirit
Fred Myrow—Songs from the Japanese
Thea Musgrave—Chamber Concerto
James Randall—Demonstrations (First Performance)
Charles Dodge — Composition in Five Parts for Cello and Piano
David Reck—Number Two (Fromm Commission) (First Performance)
TOMORROW—1 P.M. — THEATRE
Panel Discussion—Aaron Copland, Moderator
8 P.M. — THEATRE
Harold Shapero—Sonata for Piano Four Hands (1941)
George Crumb — Night Music I
James Randall—Mudgett: "Monologues By a Mass Murderer Fromm Commission— (First Performance)
Donald Harris—Piano Sonata, 1957 Wechsler Commission—American Premiere
Ezra Sims—Third Quartet
Barney Childs—Music for Winds
WEDNESDAY—8 P.M.—THEATRE
David Reck—A Study in Proportions or How to Stop Worrying and Love the Row (First Performance)
Ronald Harris—String Quartet No. 1 (1965) Wechsler Commission—(First Performance)
Julian Orbon—Himnus ad Galli Cantum
Charles Dodge — Folia (Fromm Commission) (First Performance)
Elliott Carter—Double Concerto (Fromm Commission)
THURSDAY—8 P.M.—THEATRE
Russell Smith—Tetrameron
Easely Blackwood—Concerto for Clarinet and Orchestra
Donald Martino—Composition for Orchestra (First Performance)
Fred Myrow — Untitled (Fromm Commission) (First Performan
Charles Ruggles—Of Men and Moun

Buffalo Evening News
D. 278,313 SUN. 291,625

MAY 2 2 1965

COMPOSER Fredric Myrow, 25, Creative Associate in State University of Buffalo, is announced as one of four commission winners under the Fromm Foundation. A new orchestral work by Mr. Myrow, a native of Los Angeles, will be presented this summer by the Berkshire Music Center in Tanglewood, Mass.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 1 6 1965

Whitestone

INTERNATIONAL UKRAINIAN Youth Organization members visited backstage last night as the Festival of Contemporary Music opened at Tanglewood. They were greeted by Mr. and Mrs. Paul Fromm and, at right, conductor Erich Leinsdorf. The girls, from all over the U.S. and Canada, are at cultural camp in East Chatham, N.Y. **Fromm Music Foundation is sponsoring special five-concert series ending Wednesday.**

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 13 1965

BMC Contemporary Music Festival Will Honor Five Young Composers

Erich Leinsdorf, director of the Berkshire Music Center, has announced the full schedule of concerts and panel discussions which will take place during the five-day Festival of Contemporary American Music at Tanglewood, Aug. 15-19. This festival within a festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation in Chicago, which has gained an international reputation for its encouragement of contemporary composition and performance and has actively supported the Music Center's contemporary music program since 1956.

Five Commissioned

The five-day festival will serve primarily to focus attention on five selected young American composers, each of whom has achieved recognition in a certain area of the country but has not yet achieved a nationwide reputation. The Berkshire Music Center has commissioned four of the composers in cooperation with the Fromm Music Foundation and the fifth in cooperation with the Samuel Wechsler Commission of New York City. In addition to the five commissioned works, all of which will have their world premiers during the festival, each composer will be represented by one other work. Also included in the festival will be performances of 11 other works by contemporary American composers including one world and one American premiere.

The new compositions will be presented in a series of four evening concerts in the theater at Tanglewood, Sunday, Aug. 15, Monday, Aug. 16, Wednesday, Aug. 18, and Thursday, Aug. 19. The performers for the various events will be drawn from the performance department of the Berkshire Music Center, whose members are studying at the Center under fellowship. The performances will be open to the friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the Center.

BSO leader Erich Leinsdorf and Paul Fromm, head of the Fromm Music Foundation, discuss plans for the BMC Contemporary Music Festival which begins this Sunday.

The five composers whose works will be featured are in residence at Tanglewood and assisting in the preparation of their works. They are: Charles Dodge, New York City; Donald Harris, Paris; Fred Myrow, Buffalo, N.Y.; James Randall, Cleveland, Ohio; and David Reck, Princeton, N.J. The public will have an opportunity to learn something of their personal approaches to composition through a panel discussion which will be held Aug. 16, at 1 p.m. Aaron Copland, chairman of the faculty of the Berkshire Music Center, will moderate the panel discussion. Gunther Schuller, Elliott Carter and Donald Martino will also participate in the discussion.

The Berkshire Festival's Tuesday evening chamber music concert Aug. 17 will follow the spirit of the Festival of Contemporary American Music by presenting "A Retrospective Concert of Music by Aaron Copland," in celebration of Mr. Copland's 25th anniversary at Tanglewood. The program will include: As It Fell Upon a Day (1923); Vitebsk (Study on a Jewish Theme) (1929) Sextet (1937); In the Beginning (1947); and Piano Fantasy (1957).

FESTIVAL OF AMERICAN
CONTEMPOARY MUSIC

Schenectady Union-S
SCHENECTADY, N. Y
D. 81,331

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NewEnglandNewsclipA
Box 2078, Boston 02106

Transcript-Telegr
HOLYOKE, M
Circ. 26,42

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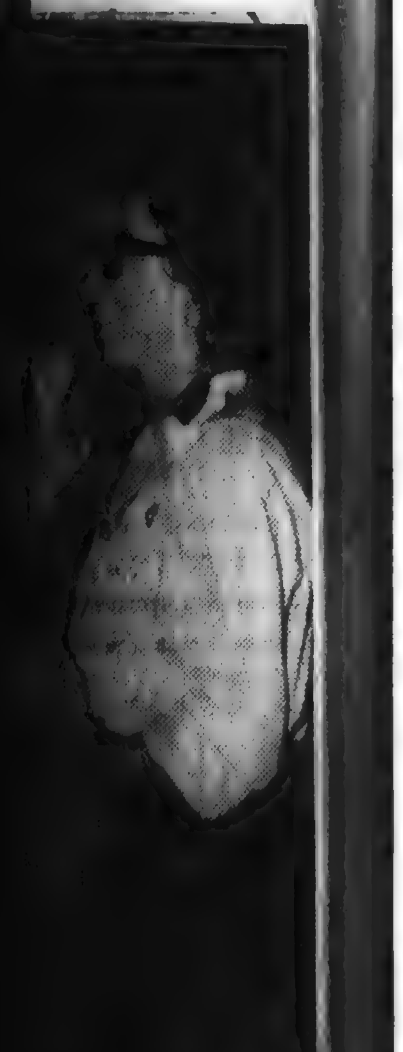

Whitestone

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Schenectady Union-Star
SCHENECTADY, N. Y.
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MAY 29 1965 Buffalo

Festival To Present 5 New Works

The Berkshire Music Festival's contemporary American music festival at Tanglewood, Lenox, Mass., Aug. 15-19 will present five new works comsioned by the Berkshire Music Center.

The works will include one for nine instrumentalists, by Charles Dodge; a string quartet by Donald Harris; an orchestral number by Fred Myrow, a work for two voices and tape recorder by James Randall and a work for six instrumentalists and speaker by Davir Reck.

The festival will include five concerts: three of instrumental and vocal chamber music performed by resident Fromm Fellows of the Berkshire Music Center; a concert by the center orchestra conducted by Gunther Schuller; and a concert of music by Aaron Copland performed in honor of Copland's 25 years of teaching at the center by fellows of the center, members of the Boston Symphony Chamber Players and William Masselos, pianist.

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

MAY 28 1965

Contemporary Music Commissioned For Tanglewood

Erich Leinsdorf, Director of the Berkshire Music Center, has announced that five composers have been awarded commissions by the Berkshire Music Center and that the resulting works will be given their premiere performances at the second Festival of Contemporaty American Music to be held at Tanglewood, Lenox, from August 15 to 19. The Contemporary American Music Festival will be presented by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago, which made four of the five commissions available. The fifth Commission is the Samuel Wechsler Commission, established by Samuel Wechsler of New York City.

The composers commissioned and the works they have chosen to write are: Charles Dodge, 23, of Ames, Iowa, and of New York City; a work for nine instrumenentalists.

Donald Harris, 34, of St. Paul, Minnesota and Paris, France; a string quartet.

Fred Myrow, 25, of Los Angeles, California, and Buffalo, New York; an orchestral work.

James Randall, 35, of Cleveland, Ohio, and Princeton, New Jersey; a work for two voices and tape recorder.

David Reck, 30, of McAllen, Texas, and New York City; a work for six instrumentalists and speaker.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 157,419 · SUN. 297,843

MAY 30 1965 Buffalo

In the Realm of Music

Fred Myrow's Orchestral Work To Be Performed at Berkshire

PREMIERE PERFORMANCE —An orchestral work of Fred Myrow of the University at Buffalo will be performed for the first time at the second Festival of Contemporary American Music, Aug. 15 through 19, at the Berkshire Festival at Tanglewood (Lenox, Mass.)

Myrow, 25, an associate in the Center of the Creative and Performing Arts at UB, is one of five young composers in the country, who were awarded commissions by the Berkshire Music Center in co-operation with the Fromm Music Foundation of Chicago and the Samuel Wechsler Commission of New York City.

He was appointed a creative associate at UB in September under a grant from the Rockefeller Foundation. Rcently, his grant was renewed enabling him to remain on the UB campus until June 1966.

The young composer, whose home is Los Angeles but locally resides at 414 Delaware Ave., studied composition under Ingolf Dahl of Los Angeles, and Darius Milhaud of San Francisco.

He also received a Fulbright Fellowship for two years study in Rome under Goffredo Petrassi. While there, Myrow's stay was extended for another year under a grant from the Italian government.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BUFFALO EVENING NEWS
Monday, August 23, 1965

Critics Praise Work Of Composer Myrow In Berkshire Concert

Special to Buffalo Evening News

TANGLEWOOD, Mass., Aug. 23 — Buffalo-based composer Fredric Myrow was singled out for particular mention in press accounts of the five-concert Festival of Contemporary Amercan Music, a major feature of the Berkshire Festival which closed on the week-end.

Mr. Myrow, 25, is one of the Creative Associates in State University of Buffalo. He was represented in the festival by his "Music for Orchestra I."

The composer "has evolved a quite personal idiom, making free use of post-Webern materials," wrote New York Times critic Harold C. Schonberg.

Of several works performed, composer Myrow's was "the one that spoke the strongest," in the opinion of critic William Bender of the New York Herald-Tribune. The writer added:

"His music had a definite romantic throb. It expresses itself directly in orchestral terms, in an impressionistic style."

The critic concluded: "His influences are many, but his style and his message are his own. And he knows how to say what he wants to say and get it over."

NewEnglandNewsclipAgency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 11 1965

5 American Composers Featured at Tanglewood

The second Festival of Contemporary American Music at Tanglewood will feature works by five young American composers. The concerts, Aug. 15-19, will include a program of music by Aaron Copland, to mark his 25th year as a faculty member of the Berkshire Music Center.

Each of the five younger composers has achived recognition in a certain area of the country but none is known nationally. With the Music Center, the Formm Music Foundation of Chicago is co-sponsoring the festival and comissioning the festival and commissioning five of the works to be heard. The Samuel Wechsler Foundation of New York has also commissioned a work.

The five composers whose works will be featured are now in residence at Tanglewood and assisting in the preparation of their works. They are: Charles Dodge, New York City; Donald Harris, Paris; Fred Myrow, Buffalo; James Randall, Cleveland; and David Reck, Princeton, N.J.

The public will have an opportunity to learn something of their personal approaches to composition through a panel discussion which will be held Monday at 1 p.m. Copland will moderate the panel discussion. Gunther Schuller, Elliott Carter and Donald Martino will also participate in the discussion.

Each program will include works by other young composers. All concerts are at 8 p.m. in the Tanglewood Theater. The schedule is as follows:

SUNDAY—"Light Spirit," Michael Colgrass. "Songs from the Japanese," Fred Myrow; Chamber Concerto, Thea Musgrave; first performance of Demonstrations, James Randall; Composition in Five Parts for Cello and Piano, Charles Dodge; first performance of a Fromm commission "Number Two," David Reck.

MONDAY—Panel discussion at 1 p.m. Evening concert of Sonata for Piano Four Hands (1941), Harold Shapero; Night Music I, George Crumb; first performance of a Fromm commission, "Mudgett: Monologues by a Mass Murderer," James Randall; first U.S. performance of a 1957 Wechsler commission, Piano Sonata, Donald Harris; Third Quartet, Ezra Sims; Music for Winds, Barney Childs.

TUESDAY—All-Copland program. "As It Fell Upon a Day" (1923), "Vitebsk" (1929), with Joseph Silverstein, Jules Eskin and Claude Frank of the Boston Symphony Chamber Players, Sextet (1937), "In the Beginning" (1947), Piano Fantasy (1957).

WEDNESDAY—First performance of "A Study in Proportions, or How To Stop Worrying and Love the Row," David Reck; first performance of a Wechsler commission, String Quartet No. 1 (1965), Donald Harris; "Himnus ad Galli Cantum," Julian Orbon; first performance of a Fromm commission, "Folia" Charles Dodge; Fromm commission, Double Concerto, Elliott Carter.

THURSDAY—"Tetrameron," Russell Smith; Concerto for Clarinet and Orchestra, Easley Blackwood; First performance of Cmoposition for Orchestra, Donald Martino; First performance of a Fromm commission, "Untitled," Fred Myrow; "Of Men and Mountains," Charles Ruggles.

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ALLENTOWN, PA.
CALL-CHRONICLE
SUN. 110,500

AUG 15 1965 Buffalo

Audience Can Be Aided By Descriptive Titles

By ALBERT HOFAMMANN

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A festival of contemporary American music opens today at the Berkshire Festival, Tanglewood, Mass., and one of the titles of a work scheduled for performance Wednesday night is "A Study in Proportions or How to Stop Worrying and Love the Row."

This is a clever title. The "row," of course, is the Schoenbergian 12-tone row in which pitches are carefully plotted according to a preconceived pattern. The composer is a man from Princeton, N. J., David Reck, a man who apparently has a sense of humor. If he is a "row" composer himself, he is unusual, for perhaps the primary objection to works in this composition technique is that the composers, unlike Schoenberg himself, rarely have a sense of humor.

Had it not been for this title on the program which is planned to run for five days, it is unlikely the announcement of the festival would have attracted much attention at this desk. The titles of so many of the compositions sound so dull — "Demonstrations," "Composition for Orchestra," "Number Two" and even one titled "Untitled."

MUSIC FOR SUNDAY

Problem of Titles

No one today can probably urge a return to the too cute titles of the small Romantics, such as "Elf in the Attic," "Donkey on the Streets" or "Naiad in the Brook," but must one go so far in escaping the romantic agony as to title something "Untitled?" Presumably this work, by a composer from Buffalo, N. Y., Fred Myrow, is "Untitled Number 1." If he continues writing music, Myrow may simply keep his first title and add numbers.

On the other hand, this, too, displays some humor. There is no earthly reason that a composer cannot write his ninth or 88th Untitled, if composers could write ninth or 88th symphonies or sonatas or ballades or intermezzi.

Of course these more or less vague titles of the past do tell the listeners something about the music before it is performed. Sonata will clue him in to the form to some extent; symphony will alert him to the medium of performance probably; ballade or intermezzo may provide some hint of the emotional type of the music.

Words About Music

Anyway, there will be five days of recent music by American composers at Tanglewood, and a panel discussion moderated by Aaron Copland, chairman of the faculty of the Berkshire Music Center, is planned for tomorrow afternoon to permit the composers to talk to the public about their personal approaches to composition.

These are the days of analysis and discussion in music. Scores must be subjected to nuclear fission and composers must cover their creations with a cloud of technical jargon derived from mathematics and physics. Anyone who says he writes music just the way he feels like writing music, for the fun of writing music, isn't worth consideration.

The trouble is that explanations in words about music don't really help much. In the old days composers and critics borrowed terms from literature and painting to talk about music, and the process was never genuinely satisfactory. Today they like to borrow terms from science, and the process is no more satisfactory than the old system.

Creation of Mood

Debussy created a mood with poetic titles like "Sounds and Perfumes Waft Through the Evening Air" or "The Moon Sinks Upon the Ancient Temple" but the titles are unnecessary. The music says what it says, regardless of the title, which could just as well be titles like those of Debussy's etudes—"Thirds, Sixths, Octaves, Arpeggios."

The one title demands imagination from the performer and listener; the other relieves both of some of the work and reduces the possibility of mistake in interpretation and response. "Untitled" may be as amusing as "How to Stop Worrying and Love the Row," but no one will know in advance and no one may make an effort to find out what "Untitled" has to say. One title has salesmanship.

Composers represented on the American festival include such "old timers" as Copland, Shapero, Carter, Ruggles and Blackwood, and "newcomers" like Myrow, Reck, Musgrave, Dodge and Randall. Regardless of the titles they have given their music, all the works probably deserve serious listening by the Tanglewood audience.

New Music

Boston Globe Sept 5, 1965

Fromm Group Sponsors Successful, Useful Fete

By MICHAEL STEINBERG

For 10 years the Fromm Music Foundation has been doing its considerable bit toward keeping the Berkshire Music Center in touch with the 20th century. During the final week at Tanglewood this year, the Foundation and the Center sponsored five concerts of contemporary American music.

There was a Copland retrospective in honor of the composer's quarter century of teaching at Tanglewood, and four concerts were devoted mostly to music by newer composers.

The Fromm Foundation had commissioned four works that had their first performances at this festival: "Folia" by Charles Dodge, who at 23 is the youngest of the composers involved; "Music for Orchestra" by Fredric Myrow; "MUDGETT: monologues by a mass murderer" by James Randall, who is in his middle 30's and senior member of the group; and "Number Two" by David Reck.

There was also the first performance of a string quartet by Donald Harris, a commission from Samuel Wechsler. Each of the five commissioned composers was represented by one other piece.

Beyond that, there was music by Easley Blackwood, Elliott Carter, Barney Childs, Michael Colgrass, George Crumb, Donald Martino, Thea Musgrave, Julian Orbon, Carl Ruggles, Harold Shapero, and Russell Smith.

Except Carte and Ruggles, they are all Tanglewood alumni; Carter and Martino were on this year's composition faculty; and Carter's "Double Concerto" and Orbon's "Himnus ad Galli Cantum" are Fromm commissions from earlier years.

I had to miss the Copland concert and one of the others, but what I did hear added up to something quite impressive. As for what I did not hear, I particularly regret the Dodge "Folia," of which reports were extremely good.

It was clear enough also that other Fromm beneficiaries are highly talented, though their gifts are of different weights and different kinds.

Myrow's new "Music for Orchestra," of whose three projected sections only one is completed, and his earlier "Songs from the Japanese" show that he is a composer with an unusual feeling for the sensuous beauty of music. He writes a very delicate music. Some of what he does seems self-conscious and he gets trapped in a few of the "beautiful sound" cliches that have been part of the modern music establishment since Webern's Opus 6.

The far more significant impression is made by the freshness with which Myrow handles these resources and by the integrity which keeps him from succumbing to the temptation of writing a merely decorative, pretty music. He does not evade compositional problems, and he is obviously on the way to being a real composer.

Randall is quite different. He has little interest in sound itself; for him it is merely a means of rendering his ideas audible.

"MUDGETT" necessarily made an incomplete impression because the text was incomprehensible. The composer's cheerful acknowledgment in a program note that this was indeed so "in the absence of supplementary information which cannot be provided in time" was no help. That is merely one of the gestures of contempt for the audience that some composers enjoy making.

Anyhow, what came across in this piece for pre-recorded female voice and tape was music of economy and clarity. I assume that the purpose of the extremely spare writing and the restrained harmonic style would become clear if the text were.

I hope I am not wrong in imputing the sleazy cinema-organ sound of the electronic score to the composer's wry sense of humor vis-a-vis his subject matter.

David Reck's earlier piece, "A Study in Proportions or How to Stop Worrying and Love the Row," was an engaging and unpretentious bit of jazzy writing. The title carries ominous warning of heavy humor, and it provided some preparation for his Fromm piece, "Number Two." This turned out to be painfully pretentious and puerile in its straining for humor and fantasy.

Theatrical shows with primitive sight gags and the use of words one is not accustomed to hearing in the concert hall, however understandable as rebellious gesture, are not an adequate substitute for composition. Reck's talent, however lightweight, is genuine, and I hope he will find his way back to music.

In welcome contrast to the 1964 Fromm Festival at Tanglewood, the standard of performance was high. This year the structure of the Music Center was different.

In the past there had been a small group of players who were responsible for all the new music: these players were not always wisely chosen and they were in any case badly overworked.

This year, the student population at Tanglewood was smaller and more select. The idea was that nearly all the students would be of Fromm standards so that there would be a large pool of performers to draw from.

Inevitably there were unevenesses, and in something like the large but soloistic ensemble of the Carter "Double Concerto" the lesser competence of a few of the players was clearly apparent.

Still, a number of the performances I heard seemed notably good. I remember especially those of the two pieces by Reck, both conducted by Gunther Schuller and with Barbara Smith Conrad as speaker in "Number Two;" that of George Crumb's "Night Music I," sung by Judith Keller and conducted by Melvin Strauss; and those of both Myrow pieces, the "Music for Orchestra" conducted by Gunther Schuller and the "Songs from the Japanese" sung by Phyllis Brynjulson and conducted by James Dixon.

On the other hand, there were only two really poor performances, poor to the point of misrepresenting the music, and they were those of Harold Shapero's "Sonata for Piano Four Hands" and of Charles Dodge's "Composition in Five Parts for Cello and Piano." And Randall by working only with prerecorded tape in "MUDGETT" was of course, able to bypass the performance problem altogether.

I think of a few matters for discontent also. Audiences are quite large and lively, but still this remains "a festival within a festival," and it continues the isolation of new music. The absence of all but two or three Boston Symphony players is relevant also. A less muddle-headed administration would be welcome also, one that would provide correct information about the programs and accurate and useful program notes. It becomes harder each year to find out what is going on.

These problems can be solved. The 1965 Festival of Contemporary American Music at Tanglewood was a solid and valuable achieve-

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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 29 1965

Back on The Rails —Or Off?

By HAROLD C. SCHONBERG

DURING the final week of the Berkshire Music Festival, a festival of contemporary American music preceded the last three Shed concerts. One of the events was a symposium about modern music and its problems, presided over by Aaron Copland. It was Copland who mentioned something to the effect that the music of the last fifteen years or so was a complete revolution; that things are currently in a highly disturbed state. Whereupon Elliott Carter rose to take issue.

No (said Carter). The current scene is not as revolutionary as all that. It really started at the end of the nineteenth century and went underground. The rise of Fascism, Communism and Nazism, all repressive movements and strongly hostile to any kind of avant-garde thought, held back the new music. But now contemporary music is back on the track again. And (said Carter) it is much more lively, expressive, inventive than the old music. "I can't understand why the public resists it," he plaintively mused.

But resist it the public does. Whether or not a part of the historical continuum, the advanced music today does offer unprecedented difficulties in listening. There are three aspects to the new music. It has developed from the so-called Viennese school of Schoenberg, Berg and Webern, to which has been added the total control (serialization of all elements, including dynamics and rhythm) introduced by such theorists as Milton Babbitt and Pierre Boulez. Another element incorporates chance. Here the performers, by improvising within bounds set by the composer, share the process of creation. John Cage and his followers would come under this blanket. And the third, coming up fast, is electronic and computer music.

Relationship

But all of these kinds of music — and the five concerts of the American music festival at Tanglewood provided a fine illustration — have a certain family relationship. Melody in the established or conventional sense is pulverized. Nearly all of the composers, whether or not strict serialists, use the idea of the twelve-tone system for whatever melodic lines are present. They manipulate these serial elements, often in compositions of remarkable density and complexity. Very few have completely shucked off the pointillism of Webern. And virtually all are hypnotized by the grammar of the new music: its "space-time," its "controlled accidents," its "sets," and so on, as often as not making that grammar the end rather than the means.

One can pose an analogy with music of the baroque school. The new music is apt to be objective, "technical," preoccupied with a presentation of formal patterns within a well-organized set of rules. Often it is very difficult to tell one work from another in both the baroque and the new schools of composition. The patterns, rather than the expressive elements, are the important thing. Indeed, the approach of the new music is specifically antiromantic. And for a variety of reasons (chief of which is the sheer inability of most musicians to begin to play the new music) the young composers write for small groups. Orchestral music, choral music, opera — these are seldom found. Instead we have works up to chamber-orchestra size, garnished with new kinds of instruments, of which the vibraphone seems to be the official insigne of the avant-garde. Yes, there is a strong esthetic relationship between the new music and the baroque. Old Presbyter is but New Priest writ large.

Which way are we all going? The five concerts indicated that the young composers are still experimenting. Strict serialism seems to be out, though elements of serialism, combined with aleatory and electronics, are in constant use. It should be pointed out that the Tanglewood group of composers are much of the same school, out of the Columbia-Princeton group. Other kinds of music are being written today, from the romanticism of Howard Hanson to the Dada of John Cage. At Tanglewood we get just one aspect of the modern school, admittedly one of the strongest on the international scene. And these young Americans, in common with their European counterparts, have forged an anonymous-sounding kind of music, one that has almost immediately imposed its own kind of academism and orthodoxy.

That is the big trouble with the new music, not its dissonance, or experimentalism, or rigid organization. Because of its formidable complexity, its creators are apt to run around with a rather smug feeling of being in an "in" group, suggesting that nobody but a select, trained handful can understand their music. As a matter of fact, the music is not that hard to follow. Exposure to it makes the new patterns and manipulations sound quite straightforward, and one can generally guess with a fair degree of success the eventual course of any composition after the initial statement of the row, or set

Solemn

Of course it all boils down to the fact that a superior mind creates superior music, a poetic mind poetic music, an imaginative mind imaginative music whatever the medium. These kinds of mind are rare at any time, and were not encountered on this occasion. At Tanglewood were heard, for the most part, a solemn group of young academics, busily engaged in grinding out music according to certain precepts. Every now and then a score was heard that did try to get out of the mold. Composers like David Reck, Easley Blackwood and Fredric Myrow at least suggested that they had some individuality, that they were dealing as much with expressive materials as with the equations of total organization. Otherwise the music was very drab, one piece very much like another piece.

It was interesting to note that Webern is no longer the overpowering influence he was, only a few years back. Rather than concentrate on the post-Webern kind of pointillism that was the vogue, the young people (if this series of five concerts is a representative indication) have superimposed a Bergian kind of melody over the pointillism. Time and again one heard echoes of Alban Berg's "Wozzeck" and (especially) "Lulu." Perhaps this represents a loosening-up. Can it be that the youngsters are once more looking in the direction of traditional melody? Melody is the most seductive of sirens, and that ever-young, ever-old lady may yet cast her spell, as she always has done, bringing a new group of suitors to her side.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 33,014 SUN. 35,527

JUL 11 1965

Four Seminars Set at Tanglewood

Erich Leinsdorf, music director of the Boston Symphony Orchestra and director of the Orchestra's Berkshiere Music Center at Tanglewood, Lenox, Mass., has made known plans for four seminar's at the Center's 25th season.

The first of these will be a Seminar in Contemporary Music for Music Educators, a four-week session from July 19 to Aug. 15. Gunther Schuller and Peter Swing will be cochairmen, in continuation of the workshop initiated last year under a grant from the Music Educators National Conference Contemporary Music Project for Creativity in Music Education, established by the Ford Foundation. Teachers of music on all levels of all ages and academiic backgrounds, will study contemporary techniques and styles; performance problems; evaluation and understanding through listening to the most recent and advanced compositions.

The Seminar in Conducting will be offered this summer, with a chairman to be announced in a three-week session from July 26-Aug. 15. This course will be open to all serious applicants and will include seminars and discussions; classes in solfege and baton technique, and obervation at Boston Symphony Orchestra rehearsals and concerts.

A new String Teachers' Seminar will be conducted for two weeks this summer, from July 18-Aug. 1. This seminar is an outgrowth of the String Symposia at Tanglewood in the past two summers. Louis Krasner will be chairman, joined by members of the Boston Symphony and the Berkshire Music Center faculty and guest teachers including Isaac Stern.

In the next two weeks, August 1-15, a Piano Teachers' Seminar will be offered under the chairmanship of Victor Babin.

NEW YORK, N. Y.
LATIN AMERICAN
DAILY - CIRC. N. AVA

AUG 18 1965

Cuban in Spotlight

Orbon's

During the week of the
tival of Contemporary
can Music sponsored b
Fromm Music Foundatio
Tanglewood, a work by a
American composer share
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Orbon's music is, abov
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craft, mark him as som
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AUG 1 8 1965

Cuban in Spotlight At Festival

Orbon's Work Is Distinctive

By RENE BUCH
Editor for the Arts

During the week of the Festival of Contemporary American Music sponsored by the Fromm Music Foundation at Tanglewood, a work by a Latin American composer shared the spotlight with several U.S. compositions. It was the "Himnus ad Galli Cantum," by the Cuban Julian Orbon, and among the serial compositions presently favored by young American composers, this tonal setting of the words of Aurelius Prudentius, a Hispano-Roman poet from the Third Century, appeared in a distinctive light.

Orbon's music is, above everything else, personal. His independent mind, his deep knowledge of 16th Century counterpoint and his total involvement in the expressive elements of his art and his craft, mark him as someone apart from the usual run of musical practitioners. He is that particular man who is not afraid to tread where giants have made their way and, surprising many, come out with his quarry well in hand, cleanly bagged.

Born in Aviles, Spain, on August 6, 1925, of a Spanish father (a musician, who founded the Conservatorio Orbon in Havana) and a Cuban mother, Orbon seems to have been predestined to symbolize the trends that create the musical mixture that is Cuban music. After living through the Civil War in Spain, he went back to Cuba—he had been there briefly as a child—to live.

He was fifteen years old. He was talented and ambitious. He studied first with his father and then with Jose Ardevol, the Spanish composer, who was revolutionizing, with his teachings if not with his music, the pedagogical environment of the island. Ardevol's Renovacion Musical group gave concerts of works by new Cuban composers influenced by an aesthetic nationalism that found its being in a Scarlatti-Falla-Stravinsky spectrum—and inc one of these, the 16-year-old premiered his Opus 1: a Tocatta for Piano. A year later, his Capriccio Concertante for Chamber Orchestra was heard.

What distinguished Orbon from the rest of Ardevol's students was his individuality. Groups, though efficiently channelling the efforts of its members, carry in them the danger of interbreeding. Set against some of the works heard in those concerts—a sonata for four French horns had been reviewed as "a traffic jam" in Old Havana's narrow streets—Orbon's passionate logic and respect for the expressiveness of his art stood out. By 1945, he had attracted the attention of Erich Kleiber, musical director of Havana's Philharmonic Orchestra, who premiered his Symphony No. 1.

Later in his career he withdrew the work from his canon. The following year he was studying with Aaron Copland at Tanglewood.

He composed his "Homenaje a la Tonadilla" for orchestra, performed in Havana by Freider Weissmann. "An early work," Orbon says, "but by far my most popular and productive." (A few months ago it was played by the Pittsburgh Symphony Orchestra at Carnegie Hall.)

From 1941 to September 1948 there was a hiatus in his productivity. By reasons of health he went to Saranac Lake, New York. Completely cured, he returned to Cuba and married.

His list of compositions grew: a Prelude and Tocatta for guitar—dedicated to Rey de la Torre, a string quartet—premiered at a concert of the Composer's Forum in Columbia University, later taken over by the Fine Arts Quartet and played all over the U.S. and Europe; he started composition on a Mass ("Misa sobre los Tonos") for chorus and orchestra, still unfinished.

In 1954, his "Three Symphonic Versions" won the Juan Landaeta Prize at the First Latin American Music Festival of Caracas, Venezuela.

In this work, Orbon's conception of music appears full-fledged. The first movement is based on a Pavane by Luis de Milan, the Spanish Renaissance "vihuelista," the second movement uses a Conductus by Perotinus, dating from the Middle Ages; and the third is a percussive variations on a "xilophone" tune from the Congo. (The work has been performed by Juan Jose Castro with the London Symphony Orchestra and the BBC Symphony Orchestra, and also by Antal Dorati and the Minneapolis Symphony.)

Villa-Lobos, a great admirer of Orbon's, conducted in Brazil the premiere of his next work, the "Symphonic Dances," which in 1959, Georges Balanchine used for part of his ballet "Panamerica." (with Maria Tallchief, Robert Irving conducting.)

The Fromm Music Foundation commissioned him to compost the "Himnus ad Galli cantum" for Tanglewood, and the Koussevitzky Foundation his Concerto Grosso, for string quartet and orchestra, played in Mexico City, Pittsburgh, New York and Baden-Baden, Germany, where it created quite a stir.

With a Guggenheim grant that took him and his family — he had two sons by then — to New York, he had time to compose "Three Cantigas of the King," for soprano, harpsichord, string quartet and percussion. Colombian harpsichordist Rafael Puyana gave the first performance at New York's Town Hall, under the direction of Eric Simon, but by then, Orbon's life had been caught up in the political events that shook Cuba.

In May, 1960 Orbon returned to his country after the Castro's take-over. He remained until August. That month he left for Mexico, a political exile, to become Carlos Chavez's assistant at the National Conservatory's Composition Workshop.

After living in Mexico for two-and-a-half years, he came to New York to live and work. The result: a Harpsichord Partita, commissioned by Puyana; an instrumental version of the same work for string quartet, celesta, harmonium, vibraphone and harpsichord (premiered at the Inter American Music Festival of Washington this year with resounding success) and a vocal work still not performed professionally: "Monte Gelboe," the Lamentations of David on the Death of Saul and Jonathan, in Hebrew, for tenor, orchestra and harpsichord concertante.

At present, he is composing another symphonic work commissioned by the Caracas Latin American Music Festival, soon to take place.

Orbon's position in today's music world remains what it always was: a lonely fight for his own ideas. Never an academician, his harmonic language rests exclusively upon the aesthetic demands of each work. "I'm very interested in serial technique, but only as a technique," he says. "I don't believe that any musical form loses expressiveness because it has gone out of fashion. What I don't believe possible today, is to write nationalistic music. Nationalism, as an expression, is finished. Yet, techniques are never entirely lost. Juan Ramon Jimenez once said that art is the constant purification of the same elements. I agree wholeheartedly with him."

With a smile he adds: "Where does this leave me in respect to the "new music," the aleatory experiments, the preoccupation with sounds and sound sources? I still don't know. I can only think that contemporary Mathematics and Physics can exert an indeterminate influence in artistic creation, but not an immediate one." And lifting his head, he quietly remarks: "If we are to accept that the Eisenberg's principle of indetermination plays a leading role on aleatory music, we would, logically, have to admit that Leibnitz's differential calculus is a vital influence in Mozart's music."

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Morning Globe
BOSTON, Mass.
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Randall Compositions Engaging

By GEORGE GELLES

LENOX—Wednesday night's concert in the Festival of Contemporary American Music at Tanglewood featured music by six younger composers the oldest being 39 year old Barney Childs, the youngest 23-year-old Charles Dodge. Both these men as well as composers Michael Colgrass, Donald Harris and Thea Musgrave attended classes at the Berkshire Music Center for at least one year of their training. The only exception to this classification among the composers heard last night was J. K. Randall.

Randall, currently professor of music at Princeton University, was represented by the first complete performance of his Demonstrations I through V composed in 1961.

The pieces turned out to be very engaging both for the great rhythmic variety in the five short movements and for the interesting combinations of instruments and uses to which the instruments are put.

The two movements, for two cellos, numbers I and III were especially nice, the one cello having a lyric melody in the very low register, the other playing pizzicato and at times embellishing the melody.

Michael Colgrass's "Light Spirit for Flute, Viola, Guitar and Percussion" was not as successful, due to the soggy flute and violin playing which never gave the quasi-cadenzas around which the first part of the piece is built any bite. Things got better when the guitarist Stanley Silverman percussion players Richard Fitz and John Berbamo had their solo section near the end of the piece. The jazzy section brought out the best in everyone except the conductor, John Canarina who conducted the entire performance without much except a moderately clear beat.

The string quartet by Donald Harris received the best performance of the evening by four Berkshire Music Center players, Paul Zukofsky, Virginia Halfmann, John Ferritto and Klaus Heitz. The quartet seemed too long for the different combinations of sonorities that the composer played on.

Barney Childs had his "Music for Winds" played and Thea Musgrave her Chamber Concerto for Nine Instruments, though neither work seemed convincing. The Childs piece starts with a very respectable sounding trombone solo but by the partly chance playing in the final section, the direction of the piece is lost.

Miss Musgrave's work was well conducted by Alois Springer but was dulled by the consistent use of the same sonorities and the recurring rhythm, sounding like the Morse code from "Victory at Sea."

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Herald Tribune (m)
NEW YORK, N. Y.
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AUG 2 0 1965

At Tanglewood, A 'Light Spirit'

By William Bender

LENOX, Mass.

On one side of the great lawn at Tanglewood this week Erich Leinsdorf and a small army of singers and instrumentalists have been preparing "Lohengrin" for the final weekend of the season.

On the other, the Berkshire Music Center, the educational arm of the Boston Symphony, has been staging its second festival of contemporary American music.

It is something to stroll that lawn of an afternoon when both are rehearsing and the sounds meet.

But Wednesday night things were quite over at the main shed, and all attention was turned to the contemporary offerings in the 1,200-seat theater-concert hall. A powerful mountain storm, complete with thunder, lightning and lots of rain, had swept the 210-acre estate earlier in the evening, and Gunther Schuller laughingly welcomed the audience to the "First Underwater Festival of Contemporary American Music."

The remark, coming as it did from the man who has supervised preparation of the festival, pointed up the refreshing humor and lack of pomposity that mark the goings-on at the Music Center these days.

That mood was sustained by the first work on the program, Colgrass's "Light Spirit," an easygoing atonal etching for flute, viola, guitar and two percussionists. An idea of its mood can probably be conveyed best by quoting the composer himself, who incidentally was born in Chicago in 1932 and has studied with Ben Weber:

"I have two distinct sides to my personality—a serious unintelligent self, and an intelligent unserious self. Then every so often, just by luck, I achieve a perfectly unique combination of these—a non-intelligent unserious noself."

Words not to be taken too seriously, obviously, and "Light Spirit" is not taken too seriously as well that is all to the good. Its rhythms and timbers have a delicate airiness, and it boasts a jazz interlude that really took off last night. All in all, a lot of fun.

The two featured works, Charles Dodge's "Folia" for seven instruments and two percussionists and Donald Harris' String Quartet No. 1, attempted deeper things than the Colgrass, yet each could have learned from "Light Spirit." Both were too inbred for their own good.

The dodge, conducted with flair by Melvin Strauss, one of the fellowship students here, made the strongest impression. It is a brilliant bit of action painting, exuding the excitement of new sonorities and fresh textures. Still, it was weakened by its monosyllabic dialogue, and its mechanically-achieved extremes of density.

The Harris abounded in concentration, technique, and the usual string devices, but was too wrapped up in itself to communicate anything of significance. It was commissioned by Samuel Wechler. The Dodge was one of four works commissioned by the Fromm Music Foundation.

Of the other works, Barney Childs' Music for Winds and Thea Musgrave's Chamber Concerto for Nine Instruments both proved heavily derivative—as far back as Varese—but the Musgave had real movement to it. J. K. Randall's five short, fragmentary "Demonstrations" lacked charm.

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Music Review

Contemporary Music IV

By JAY C. ROSENFELD

THE FOURTH evening of Contemporary American Music, sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation, presented a half dozen more examples of today's musical thinking in the program in the Theater Concert Hall at Tanglewood last night.

There was one Fromm Foundation commission, "Folia" by Charles Dodge, a 1964 student at the Center, written for violin, viola, bass clarinet, flute, English horn, tuba, two percussionists, and piano. This was conducted by Melvin Strauss and it seemed to have more coherence than most of the compositions for this number of personnel than has been heard so far in this series.

* * *

BUT AFTER hearing some 24 works to date, the main distinction lies in the instruments required, which have ranged from a quartet to a baker's dozen. The musical result or formula has been nearly uniform.

Strauss did a good job with the nonette and tried, by body English, among other means, to give more than mere precision to the composition. But it still remained a succession of jerks and few connected sequences. I hesitate to call them phrases, or idioms, or motifs.

* * *

ONE MIGHT discuss whether a "pleasant" sound is at all a desideratum, or, indeed, could we agree what "pleasant" means in music? What will evolve in this gestation period is beyond my vision, but it is evident that a process of education is necessary for the audience, and it might not be disadvantageous for some such process for the performers whose anxiety is continuously apparent.

Some of this music could well be sounded by electronic means and maybe that is to be the goal or result, a system of the production of sounds which does not require human hands or embouchures.

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Music Review

Contemporary Music

By JAY C. ROSENFELD

THE FESTIVAL of Contemporary American Music began its five-concert series of recitals sponsored by the Fromm Music Foundation in the Theater-Concert Hall at Tanglewood last night.

This is the 10th year that Paul Fromm has favored the Berkshire Music Center with his intelligent beneficence and lavish philanthropy. The aims of the foundation are to further recent contemporary music. It accomplishes this by awarding commissions, awarding prizes for existing works and sponsoring the study, performance, publication and recording of this type of music.

* * *

AARON COPLAND, dean of American composers and, since the founding of the Berkshire Music Center in 1940 by the late Serge Koussevitzky, its director, made a few gracious introductory remarks. His most significant word showed his awareness of the difficulties this new music is encountering and he asked the audience "for your continuing interest."

There was one sonata for piano solo, by Donald Harris, and authoritatively played by Miss Joan Panetti, a 1964 Smith college graduate. The balance of the concert was for varied ensembles and accompanying groups. The Harris sonata and a *"Himnus ad Galli Cantum"* by Julian Orbon, a setting of a poem by Aurelio Prudencio, "Christ, wakener of souls, calls us to a new life," for soprano with accompaniment of eight instruments, are expertly written and so pleasantly comprehensible that they may here be dismissed as presenting no problems.

* * *

IT WAS the essay of David Reck, five movements with a long, sophisticated title, for 3 brass, 2 basses, a vibraphone and drums, which presented the issue head-on. Gunther Schuller, under whose supervision all the programs except that of Tuesday evening have been prepared, conducted this study. Night Music I for Four Performers by George Crumb was conducted by Melvin Strauss, and Schuller also conducted Eliott Carter's double concerto for harpsichord and piano.

All three works are moot and their classification becomes pedantic or controversial. One may establish arbitrary standards of beauty and decree that a piece of music should convey a message, contrive a situation or create a mood, and then attempt to fit each composition into a slot. Among the many things thus required are a tolerance and a sense of humor and a sincere attempt by the audience at empathy with the composers.

The Fromm Foundation's concentration on all phases of composition, especially in its aim to return the initiative to the composer and thus strengthen the most vital source of a healthy musical culture, is unique. Happily, all the forces at Tanglewood appreciate the foundation's motives and are apparently lending it every possible aid and support.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

AUG 20 1965

The Strong Pulse Of Today's Music

By William Bender

LENOX, Mass.

Tanglewood's second festival of contemporary American music closed in grand style last night.

Gunther Schuller led the 75-member Berkshire Music Center student orchestra in brilliant performances of works by Russell Smith, Easley Blackwood, Donald Martino and Frederic Myrow—all of which turned out to be highly individual and stimulating—as well as Carl Ruggles' "Of Men and Mountains," a craggy but vital symphonic ode written in 1924 but heard last night in a 1951 revision.

All in all, it was a fitting climax to a week of splendid contemporary activities. For all the skill of last night's music, however, it could not be said to have been happy music. Strong, thoroughly itself, assertive, and very much of its time, yes. But only the Ruggles was really optimistic, and its optimism sprang from a kind of maverick, devil-may-care rompishness typical of this composer's rugged individualism.

Who influences this nutshell younger generation? Take your pick. Hindemith, Berg, Webern, Mahler, Stravinsky, the impressionists—the influence of all of them, and more, popped up here and there last night. Who influenced ruggles? Why, Ruggles, of course.

Of all the new works, the one that spoke the strongest was Myrow's "Music for Orchestra—I," an eight-minute work and the last of the compositions commissioned for the festival by the Fromm Music Foundation.

To the conventional ear, Myrow may sound a mere post-Webernian. Actually, he is as much pre-Webern as Post. His music had a definite romantic throb. It expresses itself directly in orchestral terms in an impressionistic style. And binding it all up is an efficient, knowing serialism that never gets in the composer's way.

Myrow, who is only 25 and has a Tennessee Williams kind of round face, walrus mustache and head of curly hair, admits to the influence of Mahler, Stravinsky and the impressionists. He adores Luciano Berio, and is currently engaged in the Rockefeller project at Buffalo under Lukas Foss.

"Music for Orchestra—I" is actually part of a work in progress. He plans four or five other movements of similar length based on the same material, which can be played as an integral work or separately. His influences are many, but his style and his message are his own. And he knows how to say what he wants to say and get it over.

There was also a clarinet concerto by Blackwood, completed last year and given its first performance by the Cincinnati Symphony under Max Rudolf. It is a wild thing, completely unpredictable, with the solo instrument constantly fighting the orchestra. Yet, it ends up being irresistible and transcending questions of technique and style.

Martino's composition for orchestra was written a decade ago but was receiving its first performance on this occasion. Its evocation of the aural world of Alban Berg is skilled and sophisticated for a man who was then in his mid-20s, but today it sounds too drawn out and tortured for the good of its material.

Smith was represented by an 11-minute work entitled "Tetrameron" and consisting of four short episodes bound into one movement. It had a nice flavor of Stravinskyian neo-classicism.

It was a concert to make everyone at Tanglewood proud, but Schuller most of all.

He is an extraordinary man of 39. Watching him inspire the young members of the student orchestra at rehearsal, watching him conduct them in performance, and listening to the music of the composers he believes in—one realizes that here is a rare blend of technique and human warmth, and exactly what the contemporary scene needs plenty of.

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Music: More Moderns

Reck's 'Number Two' and 'Mudgett' by Randall Presented at Tanglewood

By HAROLD C. SCHONBERG

Special to The New York Times

LENOX, Mass., Aug. 16—Two of the Fromm Music Foundation commissions were presented Monday eve- the Festival of Contemporary ning at the second concert of American Music at Tanglewood.

The one that caused something of a commotion was David Reck's "Number Two." Depending on how you look at it, it was high camp, burlesque, irreverence personified, dada, a happening, a wild spoof. Ot it was, as the composer in his straight-faced notes explained, an exploration of certain relationships between actress and instrumentalists, between precise notation and varying degrees of imprecise materials. Or it was just awful music, and judging from some hearty booing, some in the audience had that point of view.

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A little irreverence never hurt anybody, and Mr. Reck had himself a high old time poking fun at some of the clichés of post-Webern avant-gardism. The speaker would come up with portentous phrases, such as "the primeval silence of your hair."

One instrumentalist gave up in disgust and walked out, to return with two containers of coffee, one of which he handed to the desperate conductor. Instrumentalists were losing themselves, counting aloud and making musical "in" jokes. Sample: "One. Two. Three. Fourfive," the last two beats together.

So, as the late Serge Koussevitzky would have said, "Vot means it?" Everything and nothing. Mostly nothing. Most listeners seemed to have a good time. Of course these were highly trained listeners. The majority of them students at the Berkshire Music Center. This idiom is in their blood, and they responded.

But one can imagine Dr. Koussevitzky listening with amazement, swirling his cape around him and stalking out, that great vein in his forehead pulsating with rage.

The other premiere was J. K. Randall's "Mudgett," for prerecorded female voice and converted digital tape. It consists of two parts—an electronic prelude and a section called "Toronto,," in which male and female voice are subjected to various kinds of electronic manipulation.

Mr. Randall has created an interesting piece in a form that is assuming greater and greater importance. He seems more fascinated with sonorities than many of his electronic brethren, and his pitch relationships were more definite.

Thus we had less of the science-fiction kind of electronic music, with its bleeps and white noise, and more of the character of something with roots in the past. Or is it that one's ears are becoming familiar with this new tonal spectrum and one is beginning to accept a performance without performers.

The audience looked at the three loudspeakers, the three speakers looked back, and at the end there was a burst of applause to which the speakers did not respond. But the composer came on stage to take his bows.

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Elsewhere on the program were works by Harold Shapero, Charles Dodge and Frederic Myrow. The Shapero Sonata for Piano—Four Hands, composed in 1941, was full of formulas by Aaron Copland and Stravinsky. Mostly Copland. Pleasant but too derivative to be of much interest.

Mr. Dodge's composition in five parts for cello and piano doggedly went on in a kind of serial technique and ended up a terrible bore. Five little Japanese songs by Mr. Myrow, in a delicate and orthodox post-Webern kind of writing, were skillful and attractive.

Berkshire Music Center students were the evening's performers and, as in Sunday's concert, the playing was confident and on a high level.

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AUG 20 1965

Music Review

Contempo

By ANDREW L. CLARKE

A NEAR capacity crowd
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form simply because
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The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 19

Music: New Orthodoxy at Tanglewood

Charles Dodge's 'Folia' Introduced at Festival

Colgrass Work Wins Audience's Favor

By HAROLD C. SCHONBERG

Special to The New York Times

LENOX, Mass., Aug. 18—Each concert of the current Festival of American Music at Tanglewood has been arranged to include a Fromm Music Foundation commission. This evening it was "Folia," by Charles Dodge, a work scored for nine players and the assortment of instruments beloved of so much of the avant-garde. These include bass clarinet, tuba, a wide variety of percussion and, of course, vibraphone, in addition to such more standard instruments as violin, viola, flute, piano and English horn.

Whitestone

Charles Dodge

"Folia" is an example of the new orthodoxy. It concerns itself with pitch relationships, attack characteristics, rhythmic relationships, and so on. As in all scores of its kind, it is athematic and completely dissonant. What it does offer are new insights into instrumental resources, singly and in combination. It has its aural and intellectual fascination and even a strong sense of purpose. But it does not have much personality. Too many young people are writing this kind of music in much the same way, and Mr. Dodge has not added much of his own beyond the expected skills of a good technician.

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Tonight's concert had a good deal of music of this kind, and it lacked the punch that one or two compositions on each of the preceding programs supplied. The biggest audience hit was "Light Spirit," by Michael Colgrass. It is scored for flute, viola, guitar and all kinds of percussion and has a perky, lively quality. Part of the music is improvisatory, with the performers going off on their own. A percussion man himself, Mr. Colgrass knows all the tricks.

Less interest was attached to J. K. Randall's "Pitch-Derived Rhythms—Five Demonstrations" and to Music for Winds by Barney Childs. The former never seemed to go anywhere. One can take it as an article of faith that the music is logically assembled, on its own premises; all post-Webern music is. But the writing was dry and unimaginative. Mr. Childs's work, for a brass and wind ensemble, was not an example of effective or colorful scoring. It sounded gray, labored and determined, and there was little to catch the attention.

Also on the program were Donald Harris's String Quartet No. 1 and Thea Musgrave's Chamber Concerto for Nine Instruments. Both are competent, well-written pieces. The quartet, full of Webernesque sounds and sororities, pushes string writing to its near limits and has a dynamic range extending from quadruple pianissimos to triple fortissimos. Often a chamber-orchestra texture results. Here again one could have wished for more personality. The shadows of Webern and his successors block out the composer's own image. But at least Mr. Harris has composed a thoroughly professional piece.

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The chamber concerto by Miss Musgrave was less adventurous. Smooth writing and expert construction did not hide the routine qualities of the ideas. One could draw an analogy between anonymous-sounding examples of the modern school and equally anonymous-sounding examples of the baroque. Formula remains formula.

A group of conductors from the Berkshire Music Center assisted in this evening's proceedings. John Canarina led the Colgrass and Musgrave works, Melvin Strauss the Dodge and Alois Springer the Childs. All seemed on top of the music. As before, Berkshire Music Center student performers were the players. Some of them are marvelous.

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AUG 20 1965

Music Review

Contemporary Music V

By ANDREW L. CLARKE

A NEAR capacity crowd was on hand Thursday night in the Theater-Concert Hall at Tanglewood to hear the final concert of the Festival of Contemporary American Music which has been going on all week.

It was an interesting program in that it served to scan practically the entire landscape of "contemporary" music written in this country. The youngest composer represented was Fredric Edgar Myrow (1940), a composition student at the Berkshire Music Center, and the oldest was Charles Ruggles (1876), a contemporary of Charles Ives and with him, one of the trailblazers in this idiom. The student orchestra, under Gunther Schuller, was impressive, as usual, both in its comprehension and performance of the material.

* * *

RUSSELL SMITH'S "Tetrameron," which opened the concert, is a tonal work that leaves a strong impression of romanticism. Its relation to the compositions which followed was not unlike that of an impressionist painting to abstract art and it served as a good conditioner.

Easley Blackwood's "Concerto for Clarinet and Orchestra" is written in the traditional concerto form; however, its content was anything but. Soloist Sherman Friedland, a student from Brookline, gave it a sensitive reading and the orchestra was in control behind him. It was good to note that the solo line was discernible at all times, but this was accomplished in both the opening allegro and the closing vivace by tentative and, frequently, cluttered writing in the ensemble parts. Only in the second movement, marked "molto lento" and dedicated to Paul Hindemith, did the two components achieve a sense of complementarity.

* * *

DONALD MARTINO'S "Composition for Orchestra" was notable for the same sense of linear writing that I attributed to his Trio for Violin, Clarinet and Piano, performed here last summer. Mr. Martino is certainly in the vanguard of new ideas but he never resorts to the technique of seemingly complete disorder. I should think his music would be more satisfying to perform simply because each instrument has more to do than sound an occasional bleep once every 32 bars or so. If this piece does have a defect from a listener's viewpoint, it lies in its plodding nature and in its conception as one movement rather than two or three.

* * *

MR. MYROW'S "Music for Orchestra" had a kaleidoscopic quality and made interesting use of the sustained chord technique. The piece was well received and he, like Messrs. Blackwood and Martino, was in the audience to acknowledge the crowd's appreciation.

It was Charles Ruggles' "Of Men and Mountains, Symphonic Ensemble," however, which provided both the climax and the contrast of the evening. This composer is second to none when it comes to writing sheer dissonance, but what wonderful use he makes of the full orchestra ensemble!

The opening movement in particular was bold, brassy and utterly defiant and spoke well of the deeds of men it purported to speak of. Some of the dissonances are shattering but their brilliance puts one on the edge of his seat. Ives, it is said, once stood up after a performance of this work and shouted at a nearby listener who was objecting violently to the music: "Don't be such a damn sissy. Why don't you use your ears like a man."

* * *

JUST BEFORE the second half, Aaron Copland, who is retiring this year as faculty head of the Berkshire Music Center, came out on stage to present this year's composition awards.

Winner of the Koussevitzky Music Foundation award was Russell Peck of Oak Park, Mich., a student at the University of Michigan. Philip Rhodes of Forest City, N.C., a student at Yale, won the Raphael Sagalyn prize, normally awarded for a symphonic composition but presented this year for a chamber music work.

The New York Times
NEW YORK, N.Y.
D. 652,135 SUN. 1,355,614

AUG 17 1965

Music: More Moderns

Reck's 'Number Two' and 'Mudgett' by Randall Presented at Tanglewood

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 16—Two of the Fromm Music Foundation commissions were presented this evening at the second concert of the Festival of Contemporary American Music at Tanglewood.

The one that caused something of a commotion was David Reck's "Number Two." Depending on how you look at it, it was high camp, burlesque, irreverence personified, dada, a happening, a wild spoof. Ot it was, as the composer in his straight-faced notes explained, an exploration of certain relationships between actress and instrumentalists, between precise notation and varying degrees of imprecise materials. Or it was just awful music, and judging from some hearty booing, some in the audience had that point of view.

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A little irreverence never hurt anybody, and Mr. Reck had himself a high old time poking fun at some of the clichés of post-Webern avant-gardism. The speaker would come up with portentous phrases, such as "the primeval silence of your hair."

One instrumentalist gave up in disgust and walked out, to return with two containers of coffee, one of which he handed to the desperate conductor. Instrumentalists were losing themselves, counting aloud and making musical "in" jokes. Sample: "One. Two. Three. Fourfive," the last two beats together.

So, as the late Serge Koussevitzky would have said, "Vot means it?" Everything and nothing. Mostly nothing. Most listeners seemed to have a good time. Of course these were highly trained listeners. The majority of them students at the Berkshire Music Center. This idiom is in their blood, and they responded.

But one can imagine Dr. Koussevitzky listening with amazement, swirling his cape around him and stalking out, that great vein in his forehead pulsating with rage.

The other premiere was J. K. Randall's "Mudgett," for prerecorded female voice and converted digital tape. It consists of two parts—an electronic prelude and a section called "Toronto,," in which male and female voice are subjected to various kinds of electronic manipulation.

Mr. Randall has created an interesting piece in a form that is assuming greater and greater importance. He seems more fascinated with sonorities than many of his electronic brethren, and his pitch relationships were more definite.

Thus we had less of the science-fiction kind of electronic music, with its bleeps and white noise, and more of the character of something with roots in the past. Or is it that one's ears are becoming familiar with this new tonal spectrum and one is beginning to accept a performance without performers.

The audience looked at the three loudspeakers, the three speakers looked back, and at the end there was a burst of applause to which the speakers did not respond. But the composer came on stage to take his bows.

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Elsewhere on the program were works by Harold Shapero, Charles Dodge and Frederic Myrow. The Shapero Sonata for Piano—Four Hands, composed in 1941, was full of formulas by Aaron Copland and Stravinsky. Mostly Copland. Pleasant but too derivative to be of much interest.

Mr. Dodge's composition in five parts for cello and piano doggedly went on in a kind of serial technique and ended up a terrible bore. Five little Japanese songs by Mr. Myrow, in a delicate and orthodox post-Webern kind of writing, were skillful and attractive.

Berkshire Music Center students were the evening's performers and, as in yesterday's concert, the playing was confident and on a high level.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 17 1965

Music Review

Contemporary Music II

by JAY C. ROSENFELD

THE SECOND concert of the Festival of Contemporary American Music, sponsored by the Berkshire Music Center in cooperation with the Fromm Music Foundation, offered two examples at Tanglewood last night of composition with an obvious search for conventional beauty, two others of the experimental category which pervades the clan's thinking, and one out-and-out high-jinks.

The Theater-Concert Hall was well filled again, with the students of the Center a substantial phalanx, and it was the first time in this series that good, unmistakable boos were heard in the hall. A Composition in Five Parts for Cello and Piano by Charles Dodge was the first of the evening to attract this response. It is a sort of musical hop-scotch which informs a good share of all this music, and reveals one of the real problems of this school of writers: They are at sea concerning what means to use to express themselves. The piano, possibly, but the cello was not the vehicle on which to transport what Mr. Dodge (Berkshire Music Center '64) chose to convey.

* * *

IF SOMEONE could straighten out the circles of a target of a rifle range and then play the perforations, bulls'-eyes and near-misses, this kind of swift leap between chance intervals might well result.

A work by J. K. Randall, commissioned by the Fromm Music Foundation, for prerecorded female voice and converted digital tape, had two parts. The first, an electronic prelude, had atmosphere and cohesion, but the stage was vacant except for the loud-speakers and amplifiers. The second part, named "Toronto," with a Charles Addams legend, was in totally different spirit and its smart-aleck manner tended to destroy whatever respect the first section had engendered.

Harold Shapero's Sonata for Piano Four Hands and Fredric Myrow's Songs from the Japanese are worthy of unlimited deference and approbation. Shapero discloses a legitimate framework on which his inventions fit appropriately; Myrow reveals a sympathetic poetry in his music which matches the text as hand in glove. One, indeed, "In a gust of wind," is a seconds-long gem.

* * *

DONALD RECK'S, "Number Two" was a riot. A speaker, a flute, bass clarinet, vibraphone, guitar, violin, and bass, the group conducted by Gunther Schuller, let go in post-college-examinations release, and the roof came off the theater. Barbara Smith-Conrad as the speaker was a knockout in appearance and in uninhibited, nonsensical, escapist frolic. Each participant, in addition to his basic assignment, had a percussion instrument as an adjunct, and when no other means of hell-raising was indicated, he gave the drum or gong a wallop. The guitarist took a coffee break and returned with one "no sugar" and one "no cream." Victor Borge, Hoffnung and Schickele can move over a bit.

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 50,372 SUN. 83,324

AUG 22 1965

Pre and Post

By LOUISE M'CAMY

Down at Tanglewood the week this is being written, and here at Bennington, Vt., there is a great outpouring of contemporary music, which is why I came here. The Tanglewood concerts of the Berkshire Festival are featuring the commissioned works of young American composers during this second annual Festival of Contemporary American Music. The 20th Annual Bennington Composers' Conference has just opened.

The Berkshire Music Center commissions were established in cooperation with the Fromm Music Foundation of Chicago to help gifted young composers bridge the abyss between academic scholarships and public recognition. The Bennington Conference offers composers, from undergraduate college levels to advanced status, an opportunity to hear their works played professionally and criticized. Participants represent all parts of the country.

In addition to its function as a forum for young American composers, the Bennington Conference includes a Chamber Music Center for amateurs. And it means just that. The people involved have no professional connections. They like chamber music, and they come in order to increase their knowledge of the literature. Most of them meet regularly the year around at Middlebury College for chamber music sessions. Their repertory ranges in time from the Renaissance to 1965.

It has been [illegible] years since Chattanooga had a resident chamber music group. In the meantime we have had isolated chamber music concerts sponsored by the Jewish Community Center and Cadek Conservatory which have alleviated the drought to some extent. And there have been the excellent Saturday night faculty concerts at the Sewanee Summer Music Center. But a diet that will develop a healthy appreciation of this wonderful musical form requires more regular meals. And these take money.

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Times (m)
NEW YORK, N. Y.
Circ. 652,135

AUG 21 1965

Music: End of an American Festival

Works for Orchestra Given at Tanglewood

Myrow's Fromm Fund Piece Is Introduced

By HAROLD C. SCHONBERG

Special to The New York Times

LENOX, Mass., Aug. 19 — The last of the five consecutive evening concerts of the Festival of Contemporary American Music took place Thursday night in the theater-concert hall at Tanglewood. Much the same pattern was observed. There was one Fromm Music Foundation commission, and all of the other works were written by composers who had studied or taught at the Berkshire Music Center.

Thursday evening's concert, however, was all orchestra, whereas the others had been devoted primarily to chamber music. There was a piece by Carl Ruggles to end the evening.

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Mr. Ruggles, now 89 years old and living in Vermont, was one of the American musical heroes of the nineteen-twenties. With Charles Ives, he was a sturdy Yankee who wrote in a dissonant and uncompromising style. Unlike Ives, though, Mr. Ruggles's music has not displayed much staying power. Virtually the only piece of his that has remained in the repertory is the three-movement, but short, "Men and Mountains." That was the work conducted tonight by Gunther Schuller. It is a score that offers great, energetic, defiant clumps of sound, and it was a moving idea to end a festival of contemporary American music with a specimen of one of America's grand veterans.

The last of the Fromm Music Foundation commissions was Frederic Myrow's "Music for Orchestra." Mr. Myrow is a New Yorker, 25 years old, who has evolved a quite personal idiom, making free use of post-Webern materials. His "Music for Orchestra" combines a mixture of total dissonance and Viennese-sounding melodic elements of a Bergian nature.

Whitestone

Frederic Myrow

It is interesting that where 10 years ago Webern was all the rage in the younger set, the Berg of "Lulu" seems to have taken over.

Donald Martino's "Composition for Orchestra," for instance, is very reminiscent of "Lulu," both orchestrally and melodically. At times it all but breaks into the Dr. Schoen theme from the opera.

Indeed, Mr. Martino's score is too derivative for comfort. Derivative in a different way was Russell Smith's "Tetameron" a lyric but conventional work pieced together from tag-ends of everything from the late romantics on.

Easley Blackwood, the son of the man who invented the Blackwood bridge convention, is a composer who has been getting quite a few performances. His clarinet concerto heard Thursday night is full of ideas; expertly orchestrated and very much to the point. Mr. Blackwood, as do so many of his colleagues today, makes free use of serial techniques, though the concerto itself is not a strict serial work. It even has Ostinato-like figures throughout the first movement, though these Ostinatos have nothing to do with the famous Ostinato techniques so popularized by Stravinsky. A strong, individual work with a good deal of vitality, this concerto could conceivably have a longer life than most music of its kind composed today.

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Gunther Schuller conducted all of the music. The orchestra was composed of the young musicians of the Berkshire Music Center, and they made up a frighteningly efficient group. And as a conductor, Mr. Schuller has come a long way. He has control. His rhythm is unfaltering. And in the music he specializes this is saying something. He knows just where to attack one of these highly difficult scores. The clarinet soloist for the Blackwood work was Sherman Friedland, a young man who obsviously had solved every problem with which he was faced.

At intermission, Aaron Copland came out to announce the year's prize-winners in composition. Russell Peck of Oak Park, received the Koussevitzky composition prize and Phillip Rhodes of Forest City, N. C., was presented with the Raphael Sagalyn Award. Both composers are 1965 fellows of the Berkshire Music Center. Each award was for $300.

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AUG 17 1965

Music: 2d Festival of Modern Works

New U.S. Composers Heard at Tanglewood

By HAROLD C. SCHONBERG

Special to The New York Times

LENOX, Mass., Aug. 15— The names of David Reck, Charles Dodge, Fredric Myrow, James Randall and Donald Harris are not exactly household musical words. Perhaps they never will be. But for five days, at least, their music will be given a thorough airing here. They are the major composers in the second Festival of Contemporary American Music in Tanglewood's theater-concert hall.

In this festival the emphasis is on youth, even though the music of several older composers has been placed on the programs. All of the composers have had some relationship with the Berkshire Music Center. That includes Aaron Copland, who will have an entire evening on Tuesday. It will be given in honor of Mr. Copland's 25 years of teaching and administration at the center.

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As in previous years, the Fromm Music Foundation is heavily underwriting the series. Messrs. Dodge, Myrow, Randall and Reck each will be represented by a newly composed work resulting from a Fromm commission. Mr. Harris also received a commission, from Samuel Wechsler of New York. In addition, each of those five composers will be represented by an earlier work.

Mr. Reck led off Sunday evening. His piece, scored for saxophone, trumpet, trombone, two string basses, vibraphone and percussion, had the intriguing title "A Study in Proportions, or How to Stop Worrying and Enjoy the Row." The row is, of course, the tone row—the 12 tones arranged in an order determined by the composer.

In orthodox row, or "serial" writing, the composer generally avoids any hint of consonance—thirds, or scalewise patterns. But Mr. Reck, a young man out of Texas, has some very original ideas about serial technique. In recent years the strict 12-tone writing of Schoenberg and his school has been considerably modified, and as Mr. Reck sees the style, it can be consonant and easy-going. Not that his music is simple. No serial music is. But Mr. Reck has juggled his row around in a third-stream manner that incorporates jazz—hints, even, of Dixieland.

James Randall

Whitestone Photos

David Reck

So he has composed a jazzy, breezy, lively serial work that lives up to its title. At the end he even has various instrumentalists stand, in the most approved jam-session style. It was a first performance for this piece (not a Fromm commission, though), and the audience, consisting mostly of Berkshire Music Center kids, just loved it.

The other new work was the first American performance of Mr. Harris's Piano Sonata. A rather academic exercise in 12-tone writing, George Crumb's "Night Music I" for four performers was a traditional example of post-Webern pointillism, and Julian Orbon's "Himnus ad Galli Cantum" a not very interesting piece for soprano and eight instruments. It was the only tonal work on the program, and though undeniably "modern," it hit the ears—as against the music of Reck, Crumb and Elliott Carter—like an old-fashioned piece of Gyrowetz or Himmel.

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The Carter—his Double Concerto—was the most ambitious work of the evening as avant-garde music goes. This is tolerably well-known, and it is greatly admired by the younger set. It is long, complicated, dense, and it takes a tone row through all kinds of adventures. It also demands quite a good deal from the listener. But in the long run it probably will turn out to be one of those works more admired by professionals for its technical manipulations than by the public for its expressive content.

All of the performances were under the direction of Gunther Schuller, and the musicians were the talented young members of the performance department of the Berkshire Music Center. One takes their playing with complete faith in its competence and integrity. The performers have been pointing toward this week for a long time, and obviously they had the music well in hand.

The New York Times
NEW YORK, N. Y.
D. 603,574 SUN. 1,283,785

JAN 24 1965

In August, nine young composers who were commissioned by the Fromm Foundation to write music for a Contemporary American Music Festival, gathered at the Berkshire Music Center in Lenox, Mass. Each had a commissioned work performed during the week's programs, and yesterday afternoon four of those were heard at Town Hall.

The festival was intended to focus attention on the composers and to give their works not only first but second performances as well. Although yesterday's playings were premieres here, they were actually third performances. Friday, the works were given in the Coolidge Auditorium of the Library of Congress in Washington.

The pieces chosen were Mario Davidovsky's Synchronisms No. 2, for flute, clarinet, violin, cello and tape recorder, the only electronic work; Charles Wuorinen's Chamber Concerto for Flute and 11 Players; Donald Martino's Concerto for Wind Quintet, and Harvey Sollberger's Chamber Variations for 12 Players and Conductor.

This music is all typical of the New York school of serial composing. As such it has no mass appeal. But it was surprising that the concert did not draw more people—the hall was only about one-third filled. And most of those faces were familiar from the summer festival.

The question of mass appeal seems beside the point with works like these—works of extreme complexity and overbearing seriousness. They seem to be written only for other musicians. And yet the composers presumably want their music to be heard and maybe even to be celebrated or popular.

Of the four, perhaps two could gain a toehold in the nonesoteric concertgoers list of favorites. Those would be the Davidovsky and the Sollberger. The first lasts about five minutes—a point strongly in the favor of any serial work. And the juxtaposition of the live instruments with the percussive taped backgrounds is fascinating, funny and often surprising.

The Sollberger work lasts 16 minutes, and its complexities are bewildering, but it has a dramatic sense that holds the attention.

The other works speak only to the specialist.

The Martino Quintet has a low emotional level during its 18 minutes that makes it overly long for it scontent. Again, the details of the composition were interesting but essentially academic.

The Wuorinen Concerto was strongly declamatory, but its motion was often frozen in fine orchestral distinctions. It talked a great deal but did not say much. The harpsichord part was played on a piano doctored to imitate the harpsichord, because the instrument had not been delivered to Town Hall. Mr. Sollberger was the solo flutist.

The performances were exemplary. Familiar faces from the summer festival were also on the stage, and conducting the works again were Gunther Schuller and Melvin Strauss.

The Fromm Foundation and the Berkshire Music Center have been cited for their laudatory role in helping the young composers. These men represent today's music and deserve support. But the organizations deserve added praise for making good their promise of the commissions with repeated performances. H.K.

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AARON COPLAND'S RETIREMENT & SPECIAL CONCERT

[illegible]

DAYT[illegible] [illegible]WS

Philad[illegible] [illegible]nquirer

Los Ang[illegible] Times

NEW[illegible] PRESS

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Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565

AUG 19 1965

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Herald News (e)
FALL RIVER, Mass.
Circ. 41,447

AUG 19 1965

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Times (e)
GLOUCESTER, Mass.
Circ. 10,022

AUG [illegible] 1965

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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593

AUG [illegible] 1965

Copland Resigns Tanglewood Job Due To Age

LENOX, Mass. (UPI) — The distinguished American composer Aaron Copland has announced he will resign his two positions with the Berkshire Music Center at Tanglewood at the end of this summer.

Tanglewood is the "summer home" of the Boston Symphony Orchestra. Copland has been head of the center's department of composition since 1940 when the center was founded. He has been chairman of the faculty since 1957.

Music Director Erich Leinsdorf of the Boston Symphony announced Joseph Silver-Leinsdorf of the Boston Symphony announced Joseph Silverstein, the orchestra concertmaster, will become chairman of the center's faculty, and Gunther Schuller will become of the contemporary music activities and composition.

Copland cited his appraching 65th birthday as a factor in his decision to leave the center.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

[illegible] Knickerbocker News
Saturday, August 21, 1965

A Song for Aaron Copland

Aaron Copland, the composer, has reached 65 and announced this week his retirement as head of the faculty and of the composition department of the Berkshire Music Center at Tanglewood.

N 12

His retirement marks the approaching end of the Koussevitsky era there, for there are but few musicians and composers of that regime left at Tanglewood.

But it is no sad song we sing on Mr. Copland's retirement. He is going to be around for a long time yet, and his music is going to be around even longer.

One critic has described his music as "direct, lucid, lean in texture and extremely personal." Those qualities stem from Mr. Copland's own concern in eliminating the chasm that often exists between listener and composer. He once said:

"It makes no sense to ignore them (the listeners) and to write as if they did not exist. I feel it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

And so he gave us "Appalachian Spring," his "Third Symphony," the new "Outdoor Overture," the music for the ballet "Billy the Kid" and some of the best of the movie music written.

Despite his retirement as a teacher, we can hope for still more music from him, direct, lucid, lean, American music.

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 1[illegible] 1965

COPLAND TO GIVE UP TANGLEWOOD POSTS

Aaron Copland, who has been associated with the Berkshire Music Center at Tanglewood since its founding in 1940, is retiring from the two positions he has held there. He has been head of the center's department of composition since 1940 and chairman of the faculty since 1957.

The announcement of Mr. Copland's retirement at the end of this summer's session later this week was made at last night's chamber music program at Tanglewood, honoring the composer for his 25 years of service to the center.

Erich Leinsdorf, director of the center and music director of the Boston Symphony Orchestra, also announced the appointfent of Joseph Silverstein, the orchestra's concertmaster, as chairman of the center's faculty and Gunther Schuller as head of contemporary music activities and composition.

Mr. Copland cited "my approaching birthday marking the normal retirement age" as a factor in his decision. He will be 65 years old on Nov. 14. He expects to return to teach in special programs at Tanglewood from time to time.

Mr. Silverstein, who joined the Boston Symphony in 1955 at the age of 23, has been its concertmaster and a member of the center faculty since 1962.

Mr. Schuller, prominent in contemporary circles as both composer and conductor, has been at Tanglewood for the last two summers, serving as acting head of contemporary music activities and composition in Mr. Copland's absence.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. [illegible]

AUG 23 1965

Mr. Copland Bids Good-By To Berkshire Music Center

When the Berkshire Music Center was founded at Tanglewood near Lenox, Mass., in 1940 as a summer music school and site of summer performances by the Boston Symphony Orchestra, composer Aaron Copland headed its department of composition. In 1957 he became chairman of the faculty.

Last week Mr. Copland, who will be 65 on Nov. 14, was honored for his 25 years' service to the center, and announced he was retiring from these positions. He will be succeeded as faculty chairman by Joseph Silverstein, the Boston Symphony concertmaster, and as composition chief by composer Gunther Schuller.

SAN FRANCISCO
News Call Bulletin
D. 182,281 SUN. 152,305

AUG 1[illegible] 1965

TANGLEWOOD'S LOSS — Composer **Aaron Copland,** who will be 65 next Nov. 14, will resign as head of the faculty at the Berkshire Music Center at Tanglewood in Lenox, Mass., when the summer sessions close. He has held the position since 1940. Director **Erich Leinsdorf** of the Boston Symphony, which makes its summer home at Tanglewood, said **Joseph Silverstein,** the orchestra's concert master, will become chairman of the faculty and **Gunther Schuller** will become head of contemporary music activities and composition.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427

AUG 19 1965

Copland Retiring At Tanglewood, Name Two

Aaron Copland will retire as head of the department of composition and chairman of the faculty at Berkshire Music Center at the end of this summer's session.

Copland has been associated with the center since its founding in 1940. Tuesday night's Festival chamber music concert was in Copland's honor.

At the concert, Erich Leinsdorf announced that Joseph Silverstein, the Boston Symphony's concert master, will replace Copland as chairman of the faculty and Gunther Schuller, associated with Tanglewood's festival of American contemporary music will become head of composition.

The Herald Statesman
YONKERS, N. Y.
D. 46,565

AUG 26 1965

Copland Leaves Tanglewood Job

At the August 17 concert of Chamber Music, at Tanglewood, honoring Aaron Copland, Erich Leinsdorf announced that Mr. Copland is leaving his long-held positions as Chairman of the Faculty and Head of the Department of Composition.

These posts, held by the composer since 1957 and 1940, respectively, will be filled by Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, who will become Chairman of the Faculty and Gunther Schuller, closely associated with Tangelwood since 1964, who will become Head of the Department of Composition.

Buffalo Evening News
D. 278,313 SUN. 291,625

AUG 20 1965

Copland Leaving Tanglewood Post

Special to Buffalo Evening News

LENOX, Mass., Aug. 20—Aaron Copland, one of America's most influential musical figures, is retiring from his influential position at the Berkshire Music Center after a quarter century of guiding and encouraging young composers at Tanglewood.

Erich Leinsdorf made the announcement at the intermission of a retrospective concert of Mr. Copland's music, noting that Mr. Copland wished to devote himself exclusively "to your most important activitiy—that of composing."

Gunther Schuller, composer and conductor, will succeed Mr. Copland as head of contemporary music activities and composition at the center.

Joseph Silverstein, concertmaster of the Boston Symphony, will succeed to the second of the posts held by Mr. Copland—chairman of the faculty.

Mr. Copland's retirement was something of a surprise, being apparently a development of only the last week or so.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

AUG 1 9 1965

Tanglewood

Aaron Copeland Resigning 2 Posts At Music Center

Noted American composer Aaron Copeland, who has been associated with the Berkshire Music Center at Tanglewood since its founding ~~in 1940~~ is resigning from the two position which he currently holds there.

He has served as head of the center's department of composition since 1940, and chairman of the faculty since 1957. The announcement of Copeland's retirement was made last night at the chamber music program which honored him.

Erich Leinsdorf, director of the center, and Boston Symphony Orchestra conductor announced the appointment of Joseph Silverstein, concertmaster of the orchestra, to chair the center's faculty, and that of Gunther Schuller as head of contemporary music activities and composition.

Copeland will be 65 on Nov. 14. He expects to return to teach in special programs at Tanglewood from time to time in the future.

Silverstein joined the BSO in 1955 at the age of 23, and has been the concertmaster since 1962. Schuller, prominent in music circled as a composer and conductor, has served as the head of composition at Tanglewood for the past two summers, in Copeland's absence.

KINGSTON, N. Y.
FREEMAN
D. 18,000

AUG 1 8 1965

Copland Retirement From Two Music Posts Announced

At Tuesday's (August 17) Berkshire Festival Chamber Music concert honoring Aaron Copland, Erich Leinsdorf announced that Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, and Gunther Schuller had been appointed to positions in the Berkshire Music Center which had long been held by Aaron Copland. Since the founding of the Music Center in 1940 Mr. Copland has been the Head of the Department of Composition, and since 1957 Chairman of the Faculty. It is from these two posts that Mr. Copland will retire at the conclusion of this summer's session later this week.

Mr. Leinsdorf announced that Silverstein will become Chairman of the Faculty of the Music Center while Mr. Schuller will assume the post of Head of the Contemporary Music Activities and Composition.

Last night's chamber music concert paid homage to Mr. Copland's 25 years of service to the Berskhire Music Center which he has served in various capacities. For the entire quarter century since the inception of the Boston Symphony Orchestra's summer center for the advanced study of music, the distinguished American composer has been Head of Composition. During the decade from 1946 to 1956 he was Assistant Director of the Center, and assumed the position of Chairman of the Faculty in 1957. Mr. Copland expects to return to Tanglewood from time to time to teach in special programs offered by the Music Center.

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

AUG 1 9 1965

Aaron Copland Retires From Tanglewood Post

By William Bender

LENOX, Mass.

Aaron Copland, one of America's most influential musical figures, is retiring from his influential position at the Berkshire Music Center after a quarter century of guiding and encouraging young composers at Tanglewood.

Erich Leinsdorf made the announcement Tuesday night at the intermission of a retrospective concert of Copland's music, noting that Copland wished to devote himself exclusively "to your most important activity—that of composing."

Gunther Schuller, the composer and conductor, will succeed Copland as head of contemporary music activities and composition at the center. Joseph Silverstein, concertmaster of the Boston Symphony, will succeed to the second of the posts held by Copland—chairman of the faculty.

Copland's retirement was something of a surprise, being apparently a development of only the last week or so. Last night's concert had been scheduled long ago in honor of his 25th anniversary and in recognition of his importance to contemporary music. Scheduling it last night placed it smack in the middle of Tanglewood's second annual Festival of Contemporary American Music, where it belonged.

The festival began Sunday and will conclude today—five days of the music of today featuring five young Americans—Charles Dodge of New York City, Donald Harris of Paris, Fred Myrow of Buffalo, James Randall of Cleveland and David Reck of Princeton, N. J. The festival is presented with the help of the Fromm Music Foundation of Chicago and Paul Fromm himself, that enlightened maecenas of the contemporary music scene.

The festival's concerts are devoted to chamber music and take place in the wooden, 1,200-seat theater, as opposed to the big steel and wood shed where the weekend concerts by the Boston Symphony take place. There were 1,202 persons at the Copland concert. They gave Copland a standing ovation when he came out on stage to say farewell. And they applauded his music warmly, too.

The program carried Copland's progress from "As It Fell Upon a Day," a charming song for soprano, flute and clarinet dating from 1923, to his piano fantasy of 1957. In between were "Vitebsk," a study for piano, violin and cello of 1929, the sextet of 1937 and "In the Beginning," an *a capella* work for mezzo-soprano and chorus.

A fully rounded retrospective of a man who wrote his most popular music in orchestral terms for the ballet stage and the movies would not have been possible here, and this retrospective was a very nice one indeed. The familiar sextet, scored for string quartet, clarinet and piano, is actually something of a retrospective itself, revealing as it does in Copland's marvelous sense of rhythm, surprising accentuation and lyricism.

The appointments of Schuller represents the new directions Tanglewood is taking under Leinsdorf's active hand. Schuller, whose artistic tentacles reach in almost every direction, once had Leinsdorf for a boss when he played first horn with the Metropolitan Opera Orchestra. Another of his former bosses was jazz trumpeter Miles Davis, with whom Schuller made some classic jazz records.

Silverstein, who joined the Boston Symphony in 1955 at 23 and became concertmaster in 1962, symbolizes the tight bond that Leinsdorf wants between the orchestra and the school.

As to the school, it provided most of the performers last night, with the exception of Silverstein, pianist Claude Frank and Jules Eskin, first cellists of the Boston Symphony, as well as William Masselos, who performed with his accustomed high style and contemporary flair in the fantasy. The students were, unfortunately, too numerous to mention.

"In the Beginning" was excellently performed by Judity Keller and the New England Conservatory chorus and members of the Tanglewood Choral Institute under Lorna Cooke de Varon, but proved to be the good things one finds in the typical choral composition, and the obvious cliches as well.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 2 1 1965

Name in the News

An Original Musical Thinker

Aaron Copland was born and reared in Brooklyn but a great share of the recognition he acquired over the years had Berkshire associations. So much so, in fact, that by preemption Berkshire has nearly claimed him as hers, an exercise of the right of artistic eminent domain to which he probably would not protest too earnestly.

Indeed, the long stride of his active gait carries his tall slender figure along our back roads with a pace more appropriate to our terrain, it would seem, than to metropolitan pavements. Yet no one is farther from a back woodsman than Copland. He is actually one of our foremost internationalists, invited to many foreign countries to conduct or to be present when his music is played, to lecture with the articulateness for which he is noted, and to act as ambassador for our culture under many auspices, not the least of which is that of our State Department.

* * *

The years 1890 to 1900 were a vintage decade for composers. Aaron arrived exactly at the turn of the century, but he quickly took his place among the elite of our own country and that of Europe. Later when he was head of the composition faculty at the Berkshire Music Center he would invite many of his contemporaries for a season and so the Tanglewood pines sheltered such men as Hindemith, Milhaud, Honegger and Ibert, as well as many others of a later generation.

Copland, born of a family of comfortable circumstances, his father being a retailer, went to Paris to study after his courses at Juilliard in New York. There he attended the classes of that unique teacher, Nadia Boulanger, to which so many other Americans also went and which acquired the *sobriquet* of *"boulangerie"* (the bakery), whose graduates benefited permanently from the thoroughness of the inspiring "ovens."

Copland came home in 1925 with a symphony for orchestra and organ in his briefcase. Walter Damrosch in New York played it immediately with Mlle. Boulanger at the console. Serge Koussevitzky, then in his first year at Boston, lost no time to repeat the occasion and there took root an alliance which grew and flourished til the Boston conductor's death in 1951 and which culminated in the invitation to the aquiline nosed bachelor to come to Tanglewood in 1940 when Koussevitzky's new academy was instituted. This week Copland announced his retirement as head of the faculty and composition department of the Berkshire Music Center.

Copland's biographers are pleased to divide his composing activities into periods: jazz, abstract, folk-song, theatrical, and so on, but it is perhaps a disservice to a man of such stature to put everything he ever wrote into a cubby-hole with a label. He is an original musical thinker. Much of what he has written is as definitely his as though his signature was affixed to each performance. He doesn't belong in any particular "school," yet his style is individual and his influence has been wide and strong.

Mr. Copland: His Style Is His Own

Another of his early sponsors was the late Mrs. Elizabeth Sprague Coolidge who first honored him by including his "Music for the Theater" in her first Pan-American chamber music festival in Mexico in 1937. Her more important favor, however, was the result of a commission she gave him for a ballet to be danced by Martha Graham at Mrs. Coolidge's birthday celebration in the Library of Congress in 1944. This brought forth one of Copland's most treasured scores, "Appalachian Suite," which as a concert piece has long been established as a substantial part of orchestral repertory. This was not only written while the composer was residing in the Berkshires but it borrowed and incorporated several of our Shaker tunes as a basis.

Copland has written for every musical channel—opera, ballet, orchestra, chamber music and instrumental solo. Current contemporary music, not alone American, has departed from the formulas and logarithms which Copland learned and uses in his music. A comparison would not be profitable nor would an assessment be warranted, but the gifts and inspiration on which Copland built have a validity, first of all, and an appeal which time has not altered nor probably will not diminish in public approval and appreciation.

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AUG 13 1965

Special Concert At Tanglewood To Honor Copland

A special concert will be given on Tuesday evening in celebration of Aaron Copland's 25th anniversary with the Berkshire Music Center. Mr. Copland has been with the Center since its founding in 1940, when Dr. Serge Koussevitzky, then director of the Center, asked him to join the faculty.

The concert will be titled "A Retrospective Concert of Music by Aaron Copland," and will be presented as part of the Berkshire Festival's Tuesday evening chamber music series in connection with the festival of contemporary American music (August 15-19). The festival of contemporary American music is presented at Tanglewood by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

NewEngland NewsclipAge
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Morning Globe
BOSTON, Mass
Circ. 221,211

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Silverstein

Copland

By GEORGE GEL

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Music Notes

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 18 1965

Silverstein to Succeed Him

Copland to Retire From Berkshire Faculty

By GEORGE GELLES

LENOX—As the third concert in the Festival of Contemporary American Music being held at Tanglewood, the Berkshire Music Center and the Fromm Music Foundation presented a retrospective view of the music of Aaron Copland. Tuesday night's concert had special significance, for at it Copland made public his retirement at the end of the Summer from the Center's faculty.

With the Center since its inception in 1940, Copland has been head of the department of composition since the initial year, and since 1957, chairman of the faculty.

Erich Leinsdorf, director of the Berkshire Music Center, accepted Copland's resignation, noting that "we must all reflect upon the deep and lasting influence you have had upon the musical education of those who attended our Music Center and the entire United States.

At the same time Leinsdorf —"with high expectations" — announceed that Boston Symphony Orchestra concertmaster Joseph Silverstein would suceed Copland as faculty chairman, and that Gunther Schuller would assume the position of head of the contemporary music activities and composition.

At the concert, five of Copland's pieces were played in chronological order, taking the listener from the song for soprano, flute, and clarinet, "As It fell Upon a Day," No. 1, composed in 1923, to the "Piano Fantasy" of 1957. Also heard were "Vitebsk—Study on a Jewish Theme)" written in 1929 for piano, violin, and cello; the Sextet for String Quartet, Clarinet and Piano (1937), and "In the Beginning" for chorus and mezzo-soprano solo, written in 1947.

Certainly the most striking thing in Copland's music is the continued use of certain devices, for instance the folk elements and the rhythmic alteration of a melody to give a newly shaped phrase. But there is usually never enough to make interesting pieces, and in most cases boredom sets in after a few minutes.

The most interestingly played piece was the "Vitebsk" as performed by Joseph Silverstein, violin, Jules Eskin, cello, and Claude Frank, piano. Eskin's playing was perfectly adequate, Frank's was very good, always supple and shapely. Silverstein's intonation was often poor and phrasing non-existent.

There was also very fine playing from William Masselos in the Piano Fantasy. Like the other pieces, this one gets tied down to one musical idea, in this case the opening motto. Though Copland's inventiveness never seems to come alive to save the piece, Masselos did admirably with what he had, playing with great energy and style, especially in the fast middle section.

The student contributions weer mostly adequate, the best performance coming from the chorus, led by Lorna Cooke de Varon, in "In the Beginning." Here too there is a great amount of literal repetition and one feels that after the telling of the third day's creation one could write the remaining four day's story without any trouble.

Soloist Judith Keller sang on pitch, if colorlessly, unfortunately bringing out the sameness of most of the piece.

THE SUN
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Music Notes

Tribute To Aaron Copland

By ELLIOTT W. GALKIN

Lenox, Mass.

DEDICATED to a retrospective view of the compositional activities of Aaron Copland during the last 25 years, the third concert in the Tanglewood Festival of Contemporary Music afforded occasion for rejoicing and regret.

The event provided a comprehensive opportunity for the admiration of the composition of a personality who during the last three decades has been one of the most forceful and dynamic figures in the history of music in this country.

At the same time the musical joyousness was dimmed by the announcement of Erich Leinsdorf, musical director of the Boston Symphony Orchestra, of the retirement of Mr. Copland as chairman of the faculty of the Berkshire Music Festival, effective at the end of this summer.

Mr. Leinsdorf announced that Mr. Copland's educational responsibilities will be divided next summer between two personalities recognized and respected in the world of music. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will assume the chairmanship of the music faculty, while Gunther Schuller, distinguished American composer, has been named director of contemporary activities and composition.

In presenting its retrospective view of Mr. Copland's compositional development, the program included a variety of choral and instrumental works. It began with his song for soprano with flute and clarinet accompaniment, "As It Fell Upon a Day," written in 1923 when the composer was 23 years old.

Occasionally described as "white-note music," it is already the evocation of a musician of sensitivity, fresh in its open harmony, with the short ostinato figures contrasting dramatically against a lyrical expansiveness which was to become so definitely a characteristic of Mr. Copland's style. It was rendered with subtle sense of balance and interplay of part by Helen Farras, soprano; Virginia Sindelar, flute, and Sherman Freidland, clarinet.

Of the more dissonant and dramatic qualities was Copland's "Vitebsk," subtitled "A Study on a Jewish Theme," for piano, violin and cello which dates from 1929. Here is a new language; one of harmonic fluctuation, of an obvious sense of experimentation with rythmical asymetry and unexpectedness, and of poignant expressivity.

It received a brilliant performance by Claude Frank, piano; Joseph Silverstein, violin, and Jules Eskin, cello, precise of ensemble and intense of sonority, the Coplandesque parallel octaves and harmonies limpid in their effect.

Difficult Work Played

The difficult "Sextet for String Quartet, Clarinet, and Piano (1937)," which followed, represents perhaps a more obvious amalgamation of Stravinsky-like elements into Copland's style than his earlier works. Here is a composition jagged in its rhythmic contours with great emphasis upon the mysticism and transparency of sound; here is a work which in its flexible manipulation and meter and melody reveals a composer who is master of his craft.

Virginia Halsmann and Marylou Speaker, violins; Mark Cleghorn, viola; Stephen Geeber, cello; Sherman Freidland, clarinet; Marilyn Neeley, piano, were its authoritative interpreters.

Of a more theatrical evocation was "In the Beginning," for mezzo-soprano and a cappella chorus, written in 1947. Here Copland demonstrated a unique understanding of massed choral textural possibilities, the sustained unison notes of the ensemble, dramatic behind the majestic incantations of the soloist.

Miss Judith Keller, mezzo-soprano, was passionate declaration while Lorna Cooke De Varon, conducting the combined New England Conservatory Chorus and members of the Tanglewood Institute Seminar in Choral Music, was effective although ponderous in her leadership.

A Fitting Climax

The evening ended with a bravura reading by William Masselos of Copland's "Piano Fantasy," of 1957, one of a handful of his recent works in which the composer had adopted some of the serial techniques of Viennese expressionism.

It served as a fitting climax to a program which demonstrated the enormous imagination and inventiveness of a personality whose activities as creative artist, educator and proselytizer for the cause of the American composer placed him among the more significant figures in the artistic life of this nation. America is in his debt.

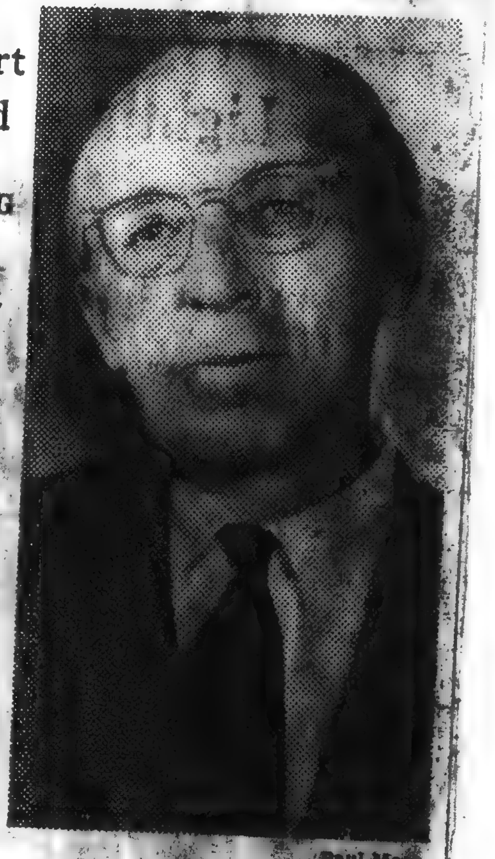
The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 19 1965

Music: Copland Tribute

Retrospective Concert Played at Tanglewood

By HAROLD C. SCHONBERG
Special to The New York Times



Paul Moor

Aaron Copland

LENOX, Mass., Aug. 17—The retrospective concert of music by Aaron Copland, presented Tuesday night as part of the Festival of Contemporary American Music, turned out to be, in a way, a memorial to the leading American composer. For at the concert Erich Leinsdorf came on stage and announced that Mr. Copland would no longer head the faculty and composition department of the Berkshire Music Center.

At Tanglewood, Mr. Copland's decision to leave had been an open secret for some time. Nevertheless, the announcement did catch many by surprise, and it certainly came as one to the nonprofessional members of the audience. Mr. Leinsdorf explained that Mr. Copland was observing "normal retirement age" after 25 years of association with the music center. His position will be filled by two men. Joseph Silverstein, concertmaster of the Boston Symphony, will be chairman of faculty, and Gunther Schuller will be head of the composition department.

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Mr. Leinsdorf brought the composer on stage while he read the announcement. To many veterans in the audience it was the end of an era, for Mr. Copland had been part of the Koussevitzky regime, and there are not many left. The audience stood in tribute to Mr. Copland and recalled him many times. He did not make a speech.

The music of the retrospective concert covered a wide span in Mr. Copland's career, extending from "As It Fell Upon a Day" of 1923 to the big Piano Fantasy of 1957. None of the so-called "American" works, those which are most popular with the public, were given. There also were "Vitebsk" of 1929, the Sextet of 1937 and "In the Beginning" of 1947.

"As It Fell Upon a Day," composed when Mr. Copland was studying in Paris with Nadia Boulanger, shows that even from the beginning the composer was strongly anti-romantic. The work is scored for soprano, flute and clarinet. All is lean, logical, harmonically acerbic, with all superfluity stripped away.

"Vitebsk," the well-known study on a Jewish theme for piano, violin and clarinet, is full of life and character, and it was a pleasure to hear it again.

The Sextet, probably Mr. Copland's best-known chamber work, is a stripped-down version of his "Short Symphony," an orchestral work heard very seldom. It is full of Copland fingerprints—the very individual rhythmic patterns, the leaping melodic lines and the sculptured, economical harmonies. And, one might add, the canny writing for the six instruments.

"In the Beginning" is a choral work, a setting of the opening of Genesis. It is one of Copland's more accessible works in that it avoids some of the tough harmonic clashes of his middle period. It was sung by the New England Conservatory Chorus and members of the Tanglewood Institute seminar in choral music. The mezzo-soprano soloist was Judith Keller.

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When the Piano Fantasy was first heard, it was a problematic work, and it still is, strange, powerful, very long, muscular, almost totally dissonant. Extremely difficult to play, filled with suggestions of serial technique, it asks a great deal from pianist and listener. An unlovely work, yet curiously absorbing, it has to be approached with respect. Admiration and love may come later. William Masselos was the pianist—a superb one, who gave a fabulous performance. This young man should be playing in every major concert hall, and with every major orchestra, in the country.

Too many performers participated for a detailed listing. But mention should be made of the players in "Vitebsk" — Claude Frank, pianist; Joseph Silverstein, violinist, and Jules Eskin, cellist. The last two are first-desk Boston Symphony men. With Mr. Frank, they made up a lovely sounding trio—three expert, musicianly performers who thought alike and played alike. Mr. Copland was fortunate in his interpreters this evening.

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Sunday Courant
HARTFORD, Conn.
Circ. 175,923

AUG 22 1965

The Lively Arts —

Mr. Copland Departs

By T. H. Parker

Naturally you can't have a festival of contemporary American music without Aaron Copland, and least of all at Tanglewood. But last week, when Erich Leinsdorf and members of the Boston Symphony had programed an ~~evening of Mr.~~ Copland's work as a salute to the composer, they actually found out they were giving him a farewell.

The chamber music concert paid homage to Mr. Copland's 25 years of service to the Berkshire Music Center where he has served in various capacities. It also marked his retirement from the center, and although most of the insiders at Tanglewood knew about this, there certainly were many in the audience who didn't. To these Mr. Leinsdorf's announcement that Mr. Copland is leaving came as a surprise. To all, it must have imparted a sense of melancholy.

*

For the center has been fortunate in having on its staff for an entire quarter century a composer of such stature, of such professional candor, and of such general popularity. Ever since the inception of the Boston Symphony Orchestra's summer center for the advanced study of music, Mr. Copland has been head of the department of composition. During the decade from 1946 to 1956, he was assistant director of the center, and assumed the position as chairman of the faculty in 1957.

Mr. Copland expects to return to Tanglewood from time to time to teach in special summer programs offered there. But the eight-bar rests between his appearances are going to seem pretty long.

The composer gave no specific reason for leaving other than that, having served for a quarter century, it seemed a normal time to retire. Which is indeed normal enough when one also considers that his 65th birthday is just coming up over the horizon.

Mr. Leinsdorf made plain that Mr. Copland hopes to devote himself exclusively to his most important activity, that of composing. Thus, if we do not see Mr. Copland about the lawns and halls of Tanglewood as often as we did in the past, we can at least hope to hear some of his new works performed in the big Music Shed.

Without at all reflecting on Mr. Copland's successors, it is rather flattering to think that it is going to take two of them to fill Mr. Copland's shoes. Joseph Silverstein, concertmaster of the Boston Symphony, will become chairman of the Music Center faculty. Gunther Schuller has been named head of the contemporary music activities and composition department.

Mr. Silverstein joined the Boston Symphony in 1955 at the age of 23. He was made concertmaster in 1962, and has served on the Berkshire Music Center faculty since that time.

Mr. Schuller has been associated with the center since 1964, and for part of his two summers at Tanglewood has been acting head of contemporary music activities and composition in Mr. Copland's absence. Mr. Schuller has been closely connected with the Festival of Contemporary American Music that has been held at Tanglewood last season, and this under the combined auspices of the center and the Fromm Music Foundation.

Both Mr. Silverstein and Mr. Schuller will assume their new duties and begin planning the 1966 session of the center immediately after the close of this year's 25th - anniversary season.

*

In announcing Mr. Copland's retirement, Mr. Leinsdorf said:

"For 25 years, since the inception of the Berkshire Music Center, our dear friend Aaron Copland has given uncompromisingly of his time and effort to provide our young composers with rich experiences in aiding them to develop their talents.

"After this long association and, as he said to me, 'My approaching birthday marking the normal retirement age,' Mr. Copland has asked to be relieved of his regular duties here at Tanglewood. For one who has given so much, I could only accept his wishes with the greatest regret.

"As you leave us in your capacities as chairman of the faculty and head of the composition department, we must all reflect upon the deep and abiding influence you have had upon the musical education of those who attended our Music Center and the entire United States.

"Sometime ago I said that Tanglewood is a tree of many branches. The branch of that tree you tended has flourished with the brightest flowers. It remains for us and those who follow to continue your work."

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AUG 18 1965

Retiree Honored, Two Promoted at Music Center

Joseph Silverstein and Gunther Schuller were appointed Tuesday night by Erich Leinsdorf to two posts made vacant by the retirement of Aaron Copland as chairman of the faculty and head of the composition department of Berkshire Music Center at Tanglewood. Silverstein will become chairman of the faculty and Schuller, head of contemporary music activities and composition. From left are Leinsdorf, Silverstein, Schuller and Copland.

Silverstein, Schuller Appointed To Retiring Copland's Jobs

Composer Feted at Chamber Concert On 25 Years at Tanglewood

At Tuesday's Berkshire Festival chamber music concert honoring Aaron Copland, Erich Leinsdorf announced that Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Gunther Schuller had been appointed to positions in the Berkshire Music Center which had long been held by Copland.

Since the founding of the center in 1940 Copland has been the head of the department of composition, and since 1957 chairman of the faculty. It is from these two posts that Copland will retire at the conclusion of this summer's session later this week.

Various Capacities

Leinsdorf announced that Silverstein will become chairman of the faculty of the center while Schuller will assume the post of head of the contemporary music activities and composition.

Tuesday night's concert paid homage to Copland's 25 years of service to the center which he has served in various capacities. For the entire quarter century since the inception of the orchestra's summer center for the advanced study of music, Copland has been head of composition.

During the decade from 1946 to 1956 he was assistant director of the center, and assumed the position of chairman of the faculty in 1957. Copland expects to return to Tanglewood from time to time to teach in special programs.

Will Start Planning

Silverstein, who became a member of the orchestra in 1955 at the age of 23, was appointed concertmaster in 1962, and has served on the center's faculty since that time.

Since 1964 Schuller has been associated with the center and for portions of his two summers at Tanglewood he has been acting head of contemporary music activities and composition in Copland's absence. Schuller has been closely connected with the festival of contemporary American music, now in progress at Tanglewood under the combined auspices of the Fromm Music Foundation and Berkshire Music Center both this season and last.

Silverstein and Schuller will assume their new duties and commence the planning for the 1966 session of the center immediately after the close of this year's 25th anniversary session.

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AUG 18 1965

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ERICH LEINSDORF, left, has appointed Joseph Silverstein and Gunther Schuller to two posts made vacant by the retirement of Aaron Copland as chairman of the faculty and head of the composition department of the Berkshire Music Center. Mr. Leinsdorf made the announcement at last night's concert honoring Mr. Copland's 25 years with the Berkshire Music Center. Mr. Silverstein will become chairman of the faculty and Mr. Schuller will take over contemporary music and composition units.

Music Review

Homage to Copland

By JAY C. ROSENFELD

IN THE Theater-Concert Hall at Tanglewood last night, Erich Leinsdorf, director of the Berkshire Music Center now for three years, paid a short tribute to Aaron Copland at the end of the first half of the program, announcing Copland's retirement after 25 years as chairman of the school's faculty. At the same time, he announced that Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, would be the new faculty chairman, and that Gunther Schuller, previously assistant to Mr. Copland, would be the new head of the composition department.

The evening was the last of the season's Tuesday evening chamber music concerts and also the central one of five consecutive programs in the Festival of Contemporary American Music being sponsored by the Fromm Music Foundation. The entire evening was happily devoted to "a retrospective concert of music by Aaron Copland in celebration of his 25th anniversary at Tanglewood 1940-1965," and there were selections from the catalogue of his music chosen to be played chronologically of 1923 to 1957.

* * *

IT WAS a memorable evening. The composer was called to the stage from his seat in the audience several times, but allowed his music to communicate all that may have welled up in his nostalgic experience and the demonstration of affection the audience accorded him.

There were five numbers on the program but the last two, the latest of this anthology, were tremendous in their impact. Lorna Cooke de Varon conducted the New England Conservatory Chorus and members of the Tanglewood Institute Seminar in Choral Music in a performance of "In the Beginning," an *a capella* work of 1947 in which the mezzo-soprano soloist was Judith Keller. The text is from Genesis, the music's creative force from Copland's profoundest resources and the evening's conveyance from de Varon's dynamic and galvanic leadership. The performance was awesome.

Copland penetrated the nobility of the Scriptures and expressed his understanding with the stark compatability of a Grant Wood. The music is primitive in its directness if not in its manner, and there is no layer of veneer, no suspicion of hypocrisy. Miss de Varon compounded the effect of a veridical vision. The 70 voices sang for her with knife-sharp attacks and releases, with thorough conviction, with fervent and vibrant tone; in short, a performance which raised everyone out of his seat.

* * *

EQUALLY impressive in the same way was William Masselos' playing of the piano fantasy of 1957, a 30-minute, continuous example of Copland's progressive awareness of music's progress. Masselos gave it a transcendant reading, astounding in his audacious command and employment of the piano's potential. Copland begins with four collosal and ponderous single notes, in descending serial steps, and proceeds to lead and draw his motto through intricate and imposing labyrinths of development which require a Herculean effort on the part of the artist. Masselos matched the conception with defiant mastery, alternating massive tonal effects with gentic and poetic tendrils. A monumental performance.

In retrospect, the first three works are of much smaller scope, although the performances were by no means overshadowed. The 1923 "As It Fell Upon a Day," for soprano, sung by Helene Farras, with accompaniment of flute (Virginia Sindelar) and clarinet (Sherman Friedland), was a remarkable blending of tonal qualities; "Vitebsk," a study on a Jewish Theme, of 1929, is for piano, violin and cello, played by Claude Frank, Joseph Silverstein and Jules Eskin, respectively; and the Sextet, of 1937, was played by Virginia Halfmann and Marylou Speaker, violins, Mark Cleghorn, viola, Stephen Geber, cello, Mr. Friedland, clarinet, and Marilyn Neeley, piano.

* * *

THE ACHIEVEMENTS of a school are not easy to define. One may point with pride to the skyrockets which individual students may set off to illuminate their own progress as well as their launching pad, but a total assessment would reveal a slower, almost glacier- like advance, inexorable and effective on a vast territory. Such is the effect Aaron Copland's regime has had on American music. The program last night and the tributes spoken by Leinsdorf and expressed in another way by the Fromm Foundation are not only highly appropriate and deserved but show a measure of the appreciation due a leader. Furthermore, it also shows the sagacity and astuteness on the part of the founder of the Center, Serge Koussevitzky, in his appraisal of the capacity of the then 40-year-old Copland.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 190,628 SUN. 339,420

SEPT 1 2 1965

Music Notes

The Symphony And Contemporary Music

By ELLIOTT W. GALKIN

DURING a public round-table discussion which took place as part of the Fromm Foundation Festival at the Berkshire Music Center last month, a young composer was asked by a member of the audience why so little contemporary music is being written for orchestra.

His answer was five-fold: first, the orchestra is an outmoded and primitive instrument, lending itself with little flexibility to experimental writing. Second, the music of today is invariably difficult, requiring more rehearsal time than is permitted in a typical orchestral schedule.

Third, the attitude of most conductors toward contemporary music is one of conservatism at best. In addition, because of their heavy concert obligations, the complexity of budgetary commitments, and their desire to please the crowd (as well as their respective boards of trustees), their programs are composed of items tried and true at the box office. In short they have neither motivation nor time to learn new music.

Conservatism Cited

Finally, concluded the young composer sadly if not scornfully, the audiences for symphonic concerts are among the most conservative in the world, accepting only with difficulty any controversial musical presentation.

As a result of such negative factors, it is understandable for the young composer to find a solution which is both practical and aesthetically satisfying. He thus prefers to address himself to small ensembles, of his own instrumental and vocal selection, groups which might easily be found on university campuses where the audiences are at least curious and sympathetic, and where, in the United States, the largest percentage of performances of contemporary music is taking place.

There is another consequence of such musical pessimism: the writing of music for orchestra, when it does occur by young composers, appears frequently to be the result both of inexperience and of a desire to compromise. The final products inevitably therefore, appear tame and cautious when compared to the works for chamber ensembles.

True At Tanglewood

Such a phenomenon and a dichotomy of styles were certainly characteristics of the recent Fromm Foundation Festival at Tanglewood in which each of five young composers was represented by both a chamber work and a selection for orchestra. With only one possible exception, the compositions for orchestra, in contrast to the works for various chamber ensembles which were consistently imbued with qualities of freshness and experimentalism, seemed doctrinaire and conservative.

Yet paradoxically the sonorous image of the orchestra with its wide assortment of instrumental possibilities should present, theoretically, the composer with his greatest compositional challenges. "The orchestra is the ultimate test of a composer" observed another young musician regretfully.

It is true that since Stravinsky and Webern the orchestra has with rare exceptions remained static. There are some scholars who go back further. "The orchestra has remained stationery since Berlioz," Sir Thomas Beecham wrote in 1946, and his observation, while perhaps over-simplified, has been confirmed by a repertoire in which, with rare exceptions, the orchestra has been treated in conventional terms.

Unhealthy Existence

Are the potentialities of the sonorous image of the orchestra to exist only as a kind of idealistic aural mirage? Is the orchestra to continue in its unhealthy existence feeding upon the compositional fruit of yesteryear, eventually to warrant consideration as an outmoded and archaic instrument, an interesting and pleasurable remnant of the past, a decadent relic destined for obsolescence?

For there is no doubt that each era in history is represented by its own musical esthetic and its own instrumental preference. Each century has seemed to focus emphasis upon a particular instrument and the development of its virtuosity. The Sixteenth Century saw lute and gamba players of uncommon proficiency; these were succeeded by outstanding technicians of the harpsichord and organ.

The Eighteenth Century was one in which vocal technique reached its zenitht. The Nineteenth was witness to the age of the prime donna pianist and the complete development of the orchestra, along with the emergence of the orchestra conductor, perhaps the most dominant personality in the history of musical education and performance.

And perhaps it is in the hands of the conductors who today are the taste-makers, the selectors of repertoires and the directors of festivals that the ultimate responsibility for the spiritual perpetuation of orchestras and of orchestral life lies. It is the conductor who in the words of Liszt must be a "pilot rather than a drillmaster" searching and charting new lands of musical investigation and inspiration instead of concentrating upon the cultivation of musical regions and expressions of the past.

Such thinking must appear naive when appraising the orchestral programs which have been announced for this season by orchestras throughout the nation. With the possible exception of Leonard Bernstein's imagination and adventurousness, the offerings consist of the same warmed-over rehash of recognized items that has formed the traditional diet of orchestras.

Baltimore's forthcoming programs of the Philadelphia Symphony Orchestra under Eugene Ormandy constitute a typical and disappointing example. In this series, by one of the world's greatest orchestras under the direction of one of the most distinguished conductors of our time, there will not be one work by a North American composer, and with the exception of the Symphony No. 1 by the Chilean Gustavo Becerra (born 1925), not one work by a composer under the age of 40. In fact the only other living composers included in Ormandy's programs are the 66-year-old Alexander Tcherepnin, and the 83-year-old Stravinsky, the latter represented by a work written in 1929.

Obviously a new orientation is needed, one in which there is a dynamic awareness by conductors of their responsibility to music as a living language and of their obligation to the young composer of today. Only then will the sharp edge of contemporary music be permitted to widen, and the spirit and sounds of experimentation and vigor not be allowed to vanish from the orchestral scene. Only then will the orchestra justify Aaron Copland's description in its best sense, "the nerve center of any musical community."

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 2 0 1965

Tanglewood Festival Over

Frederic Myrow's Music Has Beautiful Delicacy

By MICHAEL STEINBERG

LENOX—Tanglewood's five-day festival of contemporary American music ended with an orchestra concert on Thursday night.

The Berkshire Music Center Orchestra played; Gunther Schuller conducted. The program included Russell Smith's "Tetrameron," Easley Blackwood's Clarinet Concerto, Donald Martino's Composition for Orchestra, Frederic Myrow's Music for Orchestra, and "Of Men and Mountains" by Carl Ruggles.

For me, the greatest pleasure of the week has been discovering the music of Frederic Myrow, first the beautiful songs from the Japanese that were sung here on Monday, and now the music for orchestra. The orchestral work, commissioned by the Fromm Foundation, is planned to be in two sections, though only one is completed so far.

It is music of beautiful delicacy. It starts out as a kind of twittering machine, but even this effect, which in a general way has become so familiar, is managed very originally. Moreover, Myrow's gift is by no means limited to the merely decorative. In other words, the pretty sounds he is capable of inventing for orchestra are part of his equipment, not a self-sufficient artistic aim. The work is beautifuuly and precisely shaped, and its elegance is one of the qualities that gave particular pleasure.

The other work to make a strong impression was the triple symphonic poem of Ruggles. The composer, now in his 90th year, once played the violin for President Cleveland, and "Of Men and Mountains" is itself more than 40 years old. Ruggles is not dazzlingly and startlingly original as Ives was, but his music is written with conviction and it has an impressive rhetorical force.

Emphasis is achieved by dense clusters of dissonance and sometimes by sheer weight of sound. Much of the vocabulary, especially the frequent unison proclamations, is fairly traditional. I kept being reminded of the rather pompous symphonic tradition represented in the Thirties and, I suppose, since, by Roy Harris and Shostakovich among others, though this would have to be music written by a Shostakovich without any nervous system at all.

More surprisingly still, the ghost of Shostakovich was in evidence in Donald Martino's composition for orchestra, though this would be a hypersensible and nervous Shostakovich, the most Berghian side, in other words. Though it received its first performance at this concert, this piece of Martino's is nearly 10 years old, and it bears almost no recognizable relation to what he is writing now. It is attractive for its intensity, but its material seems over-exploited. That it seemed monotonous both in tempo and texture may be the fault of the performance.

Smith's "Tetrameron" is a watery exercise in neo-classicism. About Blackwood's Clarinet Concerto I can unfortunately report no more than that Sherman Friedland played the solo part and that my ear persisted in shutting out this music.

The student orchestra is good and Schuller is a very skillful conductor. Obviously though, the whole operation suffered from inadequate rehearsal time so that, while there were no disasters, there were no really completely convincing performances either.

At the intermission, Aaron Copland presented the Koussevitzky-Tanglewood composition prize to Russell Peck of the University of Michigan, and the Raphael Sagalyn award to Phillip Rhodes of Yale. Both men are composition fellows at Tanglewood this year, and each prize is a cash award of $300.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 1 7 1965

Festival of American Music

Some Interesting.. And Some Different

By MICHAEL STEINBERG

LENOX — During the final week at Tanglewood, the Berkshire Music Center in cooperation with the Fromm Music Foundation is presenting a five-day festival of contemporary American music.

On the first two concerts, given Sunday and Monday nights, there have been first performances of two works commissioned by Fromm Foundation, James Randall's "Mudgett—Monologues by a Mass Murder" and David Reck's "Number Two," the first performance of another piece by Reck, "A Study in Portions, or How to Stop Worrying and Love the Row," the first American performance of the piano sonata by Donald Harris and performances of older works by George Crumb, Harold Shapero, Charles Dodge, Fredric Myrow, and of two that were earlier Fromm commissions, Julian Orbon's "Himnus ad Galli Cantum" and Elliott Carter's Double Concerto.

Some of this one could easily have done without, for example the faceless sonata Harris wrote 10 years ago as a student here, or the dry straw of Dodge's composition in five parts for cello and piano. Most though, of what was performed, was interesting.

Some of it was of course familiar, like Shapero's piano duet sonata and Carter's masterpiece. Orbon's hymn is a well made piece of declamation, stylistically somewhere between the Falla concerto and Stravinsky's Mass, and in its conservatism perhaps a bit unfortunately placed and hard to hear in this context.

Crumb's Night Music I for four performers exploits sensitively the possibilities of writing for voice with keyboards and percussion. It is over-extended and a little mannered, but it confirmed the idea that Crumb is one of the few composers of his generation whose music is at all poetic. Fredric Myrow is another, and his beautiful songs from the Japanese are a rather stronger essay in the same genre of colorful, highly detailed writing for voice with delicately varied accompaniment.

★

Randall's "MUDGETT" is composed for pre-recorded female voice and tape. The program note said that "the text . . . is incomprehensible in the absence of supplementary information which cannot be provided in time for the concert." The piece does not benefit from verbal unintelligibility, but even so, what came across was interesting and clear-headed composition. Furthermore, for once the subject matter made the nasty cinema organ tones of so much taped music seem pretty well in place.

The Reck piece with the long title is a diverting piece in jazz idiom. His "Number Two" is for speaker and six instrumentalists, who do plenty of yacking themselves. Some of the text is near-Dada. More of it, unfortunately, is sappy sentimentality about nature and sex, and it rather suggests the outpourings of that soggy mental ruin, Seymour Glass. There are a few sight gags, too, but the artistic level of the whole thing can be best gauged by the fact that it is the composer's assumption, unfortunately a true one, that it is possible to convulse an audience simply by saying "spermatozoa" to them. Sometimes though when the audience laughed, the conductor, Gunther Schuller, looked cross and shushed us as though we were an opera audience clapping before the "Ave Maria" is over. Some of these composers strike us as not very human. "Ah yes," to quote Reck's own libretto, "Ah yes, you far-out crazy daisy."

Performers were too numerous to list in toto, but some that must be [illegible] for good work [illegible] conductors Schuller, Melvin Strauss, and [illegible] mezzo-soprano [illegible] who sang Crumb's Night Music; [illegible] a marvel of a high soprano who sang Myrow; Barbara Smith-Conrad, a wild and beautiful creature who [illegible] over the Reck; [illegible] and Charles [illegible] harpsichord and [illegible] the Carter; a[illegible] gifted young [illegible] here on Fromm [illegible] fellowships.

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CONTEMPORARY MUSIC IN WASINGTON & NEW YORK

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Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500

JAN 7 1965

Music From Tanglewood To Be Presented At Special Concert

A concert of contemporary music from Tanglewood will be given in the Coolidge Auditorium of the Library of Congress in Washington on Friday, January 22 at 8:30 p.m. and at Town Hall in New York on Saturday, January 23, at 5:30 p.m. The Washington concert will be sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, in cooperation with the Berkshire Music Center and the Fromm Music Foundation. The concerts are an outgrowth of the five-day Festival of Contemporary American Music which took place at Tanglewood last August 9-13, sponsored by the Berkshire Music Center in cooperation with the Fromm Foundation. Four of the twelve works which had world premieres during that Festival will be heard on these two programs. The performers will be largely alumni of the Berkshire Music Center and the Fromm Fellowship program at Tanglewood.

The concerts will open with Mario Davidovsky's Synchronisms No. 2, for Flute, Clarinet, Violin, Viola and Tape Recorder. The second work will be the Chamber Concerto for Flute and Ten Players by Charles Wuorinen, with Harvey Sollberger as flute soloist and Melvin Strauss as conductor. The program will continue with the Concerto for Wind Quintet by Donald Martino, and conclude with Harvey Sollberger's Chamber Variations for Twelve Players and Conductor. The latter two works will be conducted by Gunther Schuller, who was Acting Head of the Berkshire Music Center Composition Department last summer. Mr. Strauss received the Koussevitzky Memorial Conducting Prize and the Eleanor R. Crane Memorial Prize at Tanglewood last August.

The Festival of Contemporary American Music was designed to provide a rallying point for the young composer who, after enjoying the benefits of fellowships, prizes and grants as a student, finds himself abandoned at the moment he is ready to make a contribution to his art. The Festival represented principally the music of the most recent generation of composers. The four works chosen for the New York and Washington performances were selected by the Composition Faculty of the Berkshire Music Center.

Tickets for the Washington concert may be obtained by writing the Coolidge Foundation, Music Division, Library of Congress. Tickets for the New York program are now available at the Town Hall Box Office.

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Review
DARIEN, Conn.
Weekly Circ. 3,898

ITAL CITY NEWS BUREAU
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057

NEW YORK POST
Friday, January 8, 1965

Concert From Tanglewood To Be Given at Town Hall

A concert of contemporary music from Tanglewood will be given at Town Hall Saturday, Jan. 23. The concert is an outgrowth of the five-day Festival of Contemporary Music which took place at Tanglewood this summer and will include works by Mario Davidovsky, Charles Wuorinen, Donald Martino and Harvey Sollberger.

The performers will be largely alumni of the Berkshire Music Center and the Fromm Fellowship program at Tangle-

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New York Post
D. 317,237 SUN. 250.207

JAN 8 1965 Burkhalter

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Sunday Globe
BOSTON, Mass.
Circ. 488,105

JAN 3 1965

The Sunday Star
WASHINGTON, D. C.
SUN. 339,766

JAN 17 1965

The Fromm Music Foundation cooperated with the Berkshire Music Center in Tanglewood last August in presenting a Festival of Contemporary American Music. From that festival a group of instrumentalists led by Gunther Schuller and Melvin Strauss will present a concert of four way-out pieces at the Library of Congress at 8:30 p.m. this Friday. The program, as usual, will be broadcast live by WGMS.

NEW YORK
Journal American
D. 506,746 SUN. 640,586

JAN 25 1965 Burkhalter

SPONSORED by the Berkshire Music Center a concert of contemporary music, commissioned by the Fromm Music Foundation, drew only a fair-sized audience to Town Hall late Saturday afternoon.

All first N.Y. performances, they had been heard during the special festival at Tanglewood last summer.

The program included works by Mario Davidovsky, Donald Martino, Harvey Sollberger, and Charles Wuorinen.

The New York Times
NEW YORK, N.Y.
D. 603,574 SUN. 1,283,785

JAN 25 1965 Burkhalter

Works First Played at Festival Make Local Debut in Town Hall

In August, nine young composers who were commissioned by the Fromm Foundation to write music for a Contemporary American Music Festival, gathered at the Berkshire Music Center in Lenox, Mass. Each had a commissioned work performed during the week's programs, and Saturday afternoon four of those were heard at Town Hall.

The festival was intended to focus attention on the composers and to give their works not only first but second performances as well. Although Saturday's playings were premieres here, they were actually third performances. Friday, the works were given in the Coolidge Auditorium of the Library of Congress in Washington.

The pieces chosen were Mario Davidovsky's Synchronisms No. 2, for flute, clarinet, violin, cello and tape recorder, the only electronic work; Charles Wuorinen's Chamber Concerto for Flute and 11 Players; Donald Martino's Concerto for Wind Quintet, and Harvey Sollberger's Chamber Variations for 12 Players and Conductor.

This music is all typical of the New York school of serial composing. As such it has no mass appeal. But it was surprising that the concert did not draw more people—the hall was only about one-third filled. And most of those faces were familiar from the summer festival.

The question of mass appeal seems beside the point with works like these—works of extreme complexity and overbearing seriousness. They seem to be written only for other musicians. And yet the composers presumably want their music to be heard and maybe even to be celebrated or popular.

Of the four, perhaps two could gain a toehold in the non-esoteric concertgoers list of favorites. Those would be the Davidovsky and the Sollberger. The first lasts about five minutes—a point strongly in the favor of any serial work. And the juxtaposition of the live instruments with the percussive taped backgrounds is fascinating, funny and often surprising.

The Sollberger work lasts 16 minutes, and its complexities are bewildering, but it has a dramatic sense that holds the attention.

The other works speak only to the specialist.

The Martino Quintet has a low emotional level during its 18 minutes that makes it overly long for its content. Again, the details of the composition were interesting but essentially academic.

The Wuorinen Concerto was strongly declamatory, but its motion was often frozen in the orchestral distinctions. It talked a great deal but did not say much. The harpsichord part was played on a piano doctored to imitate the harpsichord, because the instrument had not been delivered to Town Hall. Mr. Sollberger was the solo flutist.

The performances were exemplary. Familiar faces from the summer festival were also on the stage, and conducting the works again were Gunther Schuller and Melvin Strauss.

The Fromm Foundation and the Berkshire Music Center have been cited for their laudatory role in helping the young composers. These men represent today's music and deserve support. But the organizations deserve added praise for making good their promise of the commissions with repeated performances.

H. K.

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BERKSHIRE MUSIC CENTRE

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 7 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUL 21 1965

Berkshire Music Center Concert Tomorrow, 8 P. M.

The Berkshire Music Center Orchestra will present the second concert of the 25th anniversary session of the Berkshire Music Center under the direction of Eleazar de Carvalho tomorrow at 8 p. m. in the theater at Tanglewood.

Mr. de Carvalho, who was himself a student at the Berkshire Music Center and is now music director of the St. Louis Symphony Orchestra, will conduct works by Beethoven, Ravel and Webern.

Since last year the Berkshire Music Center has been divided into two distinct parts, the Tanglewood Institute, with Victor Babin serving as its director and the Performance Department with Louis Speyer serving as director. The Institute program is comprised of a number of seminars, each designed to provide an informational focus for its members. The Performance Department consists of instrumentalists, solo vocalists and composers. It is from the instrumentalists of the Performance Department that the members of the Berkshire Music Center Orchestra are drawn.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, is ~~director of the entire~~ Berkshire Music Center, and Aaron Copland is chairman of the faculty.

The second concert in the Berkshire Music Center's "Music of the Baroque" series, under the direction of Igor Kipnis, will be given Sunday morning in the Theater Concert Hall at Tanglewood.

The program will consist of a rare out-of-season performance of Corelli's Christmas Concerto; a Baroque response to the Berkshire Festival performance of Bach's Cantata 140, "Wachet Auf," in the form of Buxtehude's "Wachet auf, ruft uns die Stimme"; Bach's Suite No. 2 in B Minor; and Suite No. 3 by J. K. F. Fischer, from "Le Journal de Printemps."

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 7 1965

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Morning Globe
BOSTON, Mass.
Circ. 221,211
JUL 9 1965

Young Musicians at Berkshire

By MARGO MILLER

LENOX—For its 25th season the Berkshire Music Center has collected a first-class orchestra of 70 young professional musicians. With some 30 others they comprise the performance department of the school run by the Boston Symphony concurrently with its eight-week Berkshire Festival at Tanglewood.

The quality of the student orchestra was not always such. Charles Munch, who succeeded the Center's founder, Serge Koussevitzky, was largely a caretaker and the orchestra recruited in his tenure was something resembling a Summer camp group. Erich Leinsdorf in his initial two seasons as director was feeling his way toward reviving the center.

This year, for the first time, each member of the performance department is being paid a fellowship of $500. Auditions elected only those musicians whose careers already hold promise. The first cellist of the orchestra, for example, will join the Boston Symphony this coming season.

The first concert of the season Thursday night was conducted by Eleazar de Carvalho, Music Center alumnus, pupil of Koussevitzky and now music director of the St. Louis Symphony. His program consisted of Berlioz' "Benevenuto Cellini" overture, Mozarts Symphony No. 41, "Jupitor" Schoenbergs "Five Pieces for Orchestra" and three excerpts —Russian dance, Waltz and Shrove-Tide Fair — from Stravinsky's 1947 revision of "Petrouchka."

The orchestra has only been together since the end of June. One matter not got to in rehearsals apparently was the proper way of rising with the conductor's stick and acknowledging the applause of the audience. Carvalho had them practice a little.

After that, nothing in the evening was stiff.

The winds are particularly good. They have in each section a good clean, crisp sound. They are wonderfully precise in note values, rhythmic motifs and sense of line. The dreary acoustics of the Tanglewood Theater, a hall seating about 1200, make judgment of the strings difficult, as their tone disappears almost as soon as it issues. Like the winds, however, their playing seems alert and well defined.

Carvalho is a careful director. His cueing is direct, the subdivisions of his beat abundant when necessary. It is possible that as the Summer goes on matters of balance will straighten themselves out: brass tends to overpower.

The Mozart Symphony was without much finesse. It was speedy in tempos, rather gross in its parts, lacking a true cantabile in the second movement or much sense of rhetorical and melodic contrasts. The Berlioz overture and the Stravinsky excerpts drew their character from the fine wind playing, despite woodwind mishaps in the waltz. The Schoenberg's marvelous essences of mood and landscape were nicely done.

The Center's concerts continue through Aug. 22. In addition to orchestral fare there are chamber music programs and composers forums. Admission to these events is by a contribution to the Music Center.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 9 1965

Music Review

BMC Student Orchestra

By ANDREW CLARKE

THE TANGLEWOOD student orchestra demonstrated considerable versatility Thursday night in its initial concert of the season. Tackling a program of classical, romantic and contemporary music, under the expert direction of Eleazar de Carvalho, the student players seemed to be equally at home in all three idioms and at the same time achieved a high degree of professionalism.

* * *

THE FIRST offering, Berlioz' "Overture to Benvenuto Cellini," provided an impressive beginning. The reading was broad and controlled and marked by excellent dynamic contrasts. The brass players in particular gave a good account of themselves.

Mozart's "Symphony No. 41 in C Major," the "Jupiter," showed the strings to good effect. Of special note were the second and fourth movements, perhaps because they are much more interesting harmonically. They were obviously written in an advanced stage of the composer's life and the presaging of the Romantic era is unmistakable. The rousing finale, with its wonderful development of an incredibly simple theme, was taken at a good brisk tempo yet clearly articulated all the while.

* * *

ARNOLD Scheonberg's "Five Pieces for Orchestra," which began the second half, is an early work of the composer's, written before he became totally immersed in the 12-tone system. Nevertheless it is full of dissonances and complex rhythms and a challenging work for any orchestra. But the student group was convincing in its performance. The contrasts were good and there was cohesion throughout.

It was in its rendition of exerpts from the ballet "Petrouchka" by Stravinsky that the orchestra seemed most at home, however. The "Danse Russe" was rollicking and "The Shrove-Tide Fair" provided a rousing conclusion to the concert.

Although the playing was a bit loose in spots, the total effect was one of a carefree abandon entirely appropriate to the music.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 2

DeCarvalho To Conduct BMC Concert

The Berkshire Music Center Orchestra will present the second concert of the 25th anniversary session of the Center, under the direction of Eleazar de Carvalho, Thursday at 8 p.m. in the theatre at Tanglewood. Mr. de Carvalho, who was himself a student at the Berkshire Music Center and is now music director of the St. Louis Symphony Orchestra, will conduct works by Beethoven, Ravel and Webern.

The nature of the Berkshire Music Center has changed considerably since last year. The Center has been divided into two distinct parts, the Tanglewood Institute, with Victor Babin serving as its director, and the performance department with Louis Speyer, director. The institute program is comprised of a number of seminars, each designed to provide an informational focus for its members. The performance department consists of instrumentalists, solo vocalists and composers. It is from the instrumentalists of the performance department that the members of the Berkshire Music Center Orchestra are drawn.

Program Listed

Erich Leinsdorf, music director of the Boston Symphony Orchestra, is director of the entire Berkshire Music Center, and Aaron Copland is chairman of the faculty.

The program for the Thursday concert includes Beethoven's Symphony No. 7, Webern's Six Pieces, Op. 6, and the Ravel Rapsodie Espagnole.

The second concert in the Center's "Music of the Baroque" series, under the direction of Igor Kipnis, will be given Sunday morning in the theatre concert hall at Tanglewood.

The program will consist of a rare out-of-season performance of Corelli's Christmas Concerto; a baroque response to the Berkshire Festival performance of Bach's Cantata 140, "Wachet Auf," in the form of Buxtehude's "Wachet auf, ruft uns die Stimme"; Bach's Suite No. 2 in B minor; and Suite No. 3 by J. K. F. Fischer, from "Le Journal de Printemps."

SWARTHMORE, PA.
SWARTHMOREAN
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JUL 2 1965

Swing Lectures At Tanglewood

PAGE ONE

Peter Gram Swing, chairman of the music department at Swarthmore College and director of the Swarthmore College Chorus will be at the Berkshire Music Center at Lenox, Mass., again this summer.

He will be the chairman of the seminar in Listening and Analysis for an eight-week session. In addition he will be a guest lecturer in the Choral Music seminar and co-chairman, with Gunther Schuller, of the seminar in Contemporary Music for Music Educators.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 23 1965

At Tanglewood

DeCarvalho Conducts An Exciting Concert

By MICHAEL STEINBERG

LENOX—The Summer's second concert by the Berkshire Music Center Orchestra was given at Tanglewood Thursday night. ~~Eleazar de~~ Carvalho conducted, putting his players through another taxing program. This time it was the Beethoven 7th, Webern's Six Pieces, Opus 6, and Ravel's Rapsodie Espagnole.

There is something of the clown about de Carvalho. He makes a kind of game out of the ritual of having the orchestra stand. When he took his bows he flirted elaborately with the squealing nymphets in the front row. And, for that matter, while at work, he will sometimes mime the music as well as conduct it.

Everything is just a little bit crude. De Carvalho's most positive musical characteristic is a sense of rhythm that is not merely strong but at times out-and-out consuming. Music that benefits from a powerful dance impulse goes well, and the rhythmic snap and precision in the Beethoven and Ravel were a real pleasure, especially in recollection of the sort of soggy non-rhythms Bostonian ears are accustomed to.

The Ravel had also a delightful suppleness, not only sensitively felt by de Carcalho but successfully communicated to the orchestra as well. Furthermore, the good rhythm enables him to play Ravel for something other than hysteria and noise, and that, too, is a pleasure.

In general, though, de Carvalho does tend to simplify, to streamline. The music is communicated one level at a time, generally that of beat. The results can be exciting—and they were so notably in the Beethoven finale—but Beethoven's music and Webern's music is more complex than de Carvalho would have us know, and perhaps even Ravel's is not quite so obvious.

The Webern pieces, familiar though they are, blossomed into all sorts of melodic lines and metric patterns that are not normally quite so much in the foreground. Much else, though, went by the board.

In Beethoven, the essential casualness of the conception came out mainly through the tempi, most of them perversely slow. For all that, it was a more enjoyable performance than many more intelligent ones, mainly thanks to the vibrant rhythms and the occasional beautiful details of phrasing.

This year's orchestra is very good, and there were some really fine solos in the ravel and Webern. Altogether, even if this was not a musically profound experience, it was an extremely enjoyable one. And not least, in De Carvalho, Tanglewood has a man admirably fit for his task of teaching the students something about playing in an orchestra.

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Evening Globe
BOSTON, Mass.
Circ. 144,855

AUG 6 1965

Leinsdorf Conducts At Berkshire Center

By GEORGE GELLES

LENOX—Thursday night at Tanglewood the Berkshire Music ~~Center~~ orchestra conducted by Erich Leinsdorf presented one of the more interesting programs of the Summer. Leinsdorf conducted Haydn's Symphony No. 103, the Dallipiccola variations for orchestra (1954) and Ravel's "L'enfant et Les Sortileges."

The Ravel work, a "fantasie lyrique" on a poem by Colette is a marvelously witty display of inventiveness. The "enfant" is faced with multiplication tables that figure themselves, furniture that not only moves on its own but sings, and cats' meows that are more than a credit to the musical menagerie.

The performance was mostly good. Helene Farris, soprano, sang the child very well, and acted better than was to be expected in the two square feet alloted her. The other soloists varied in quality. Batyah Godfrey, contralto, sang with real style in both the Teapot and Chinese Cup episode and in the scene with the two cats. Her partners, both admirable, were William Dupree, tenor, as the teapot, and William Ledbetter, baritone, as the male cat.

Orchestral playing was excellent, especially from the solo flute in the Enfant-Princess sequence.

The only really weak moment came at the end of the arithmetic section. Leinsdorf's conducting never got up enough momentum to make the climax convincing, and this in turn robbed the "numbers" interjections, after the climax, of much of their effectiveness.

The Dallapiccola work which closed the first half of the concert was a qualified success at best. The piece is twelve-tone and rich with melody for Dallapiccola exploits the opening interval of his tone row, the minor second, and uses both this interval and its compliment the major seventh in melodies throughout the piece.

Solo playing, prominent in the twelve variations, was mostly fine. Special commendation should go to the solo woodwinds in the fourth variation. But again conducting got in the way. There was none of the rhythmic flexibility that the composer calls for, and once the tempo was set it remained unchanged to the end of any variation, making the form of most of the pieces unintelligible.

Leinsdorf's conducting was lively in the opening work, Haydn's Symphony No. 103, though in between the very fine outer movements and minuet was a slow movement whose effect was ruined by an incredible display of dancing and horsing around on the podium.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

AU 1965

Music Center Concert Tonight at Tanglewood

Berkshire Music Center Orchestra will present the third concert of the 25th anniversary session of the Berkshire Music Center under the direction of Erich Leinsdorf tonight at 8. Leinsdorf, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center.

The Center has been divided into two distinct parts, the Tanglewood Institute, with Victor Babin serving as its director, and performance department with Louis Speyer serving as director.

The third concert in the Berkshire Music Center's "Music of the Baroque" series, under the supervision of Igor Kipnis, will be given Sunday morning in the Theater Concert Hall at Tanglewood.

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Box 2078, Boston 02106 • 742-4200

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005

JUL 10 1965

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268

JUL 10 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 10 1965

'Music of the Baroque' Opening at Tanglewood

The Berkshire Music Center's Performance ~~Department~~ will present a series of four concerts of Music of the Baroque period beginning tomorrow morning at 10.30. Three of the concerts will be presented on alternate Sunday mornings beginning tomorrow and the last concert in the series will be presented on Saturday afternoon, Aug. 21. 047

The series is under the direction of Igor Kipnis, harpsichordist and son of the noted Russian basso Alexander Kipnis. Mr. Kipnis has set goals of musicianship as well as musicological goals for the performances. Some seldom heard, yet sound theories on the performance of Baroque Music will be put into practice in this series.

The programs in the series will be comprised of the music of Handel, Bach, Buxtehude, Corelli, Boyce, Biber, Albinoni, Fischer, Purcell, Rameau, Scarlatti, Telemann, and Vivaldi.

The program for the concert tomorrow will be devoted exclusively to Handel.

The Seminar in Choral Music at the Berkshire Music Center will present the first concert in a series of four choral concerts this afternoon. The Seminar in Choral Music has been divided into four sessions, each of two weeks. At the end of each of these sessions the seminar students will present a concert of choral music of the period studied. The first concert is entitled "Choral Music of the Renaissance," and will be presented in the Chamber Music Hall at Tanglewood at 3 p.m. tomorrow.

Future programs will be devoted to choral music of the Baroque, Romantic and Contemporary periods.

TIGHT BINDING

Second Section THE CHRISTIAN SCIENCE MONITOR Friday, July 16, 1965

More than music

For the 300 students at Tanglewood, music is an attitude of mind, a way of looking at life. This year the summer school of the Boston Symphony Orchestra observes its 25th anniversary. Founded by Koussevitzky, the Berkshire Music Center vigorously maintains a tradition of rich musicianship.

By John Marshall Cuno
Staff correspondent of The Christian Science Monitor

Lenox, Mass.

Tuba at twilight

FOR THE STUDENT AT TANGLEWOOD, MUSIC is more than auditions and practice sessions, lectures, rehearsals, and even sitting at the feet of the Boston Symphony "pros." Music here is an attitude of mind, a way of looking at life, a drawing close to the universe itself.

The wind stirs the hemlock hedges. The great elms rise to magnificent crescendos and spread themselves serenely. The adagio shadows lengthen at sunset across the wide lawns like sonata movements.

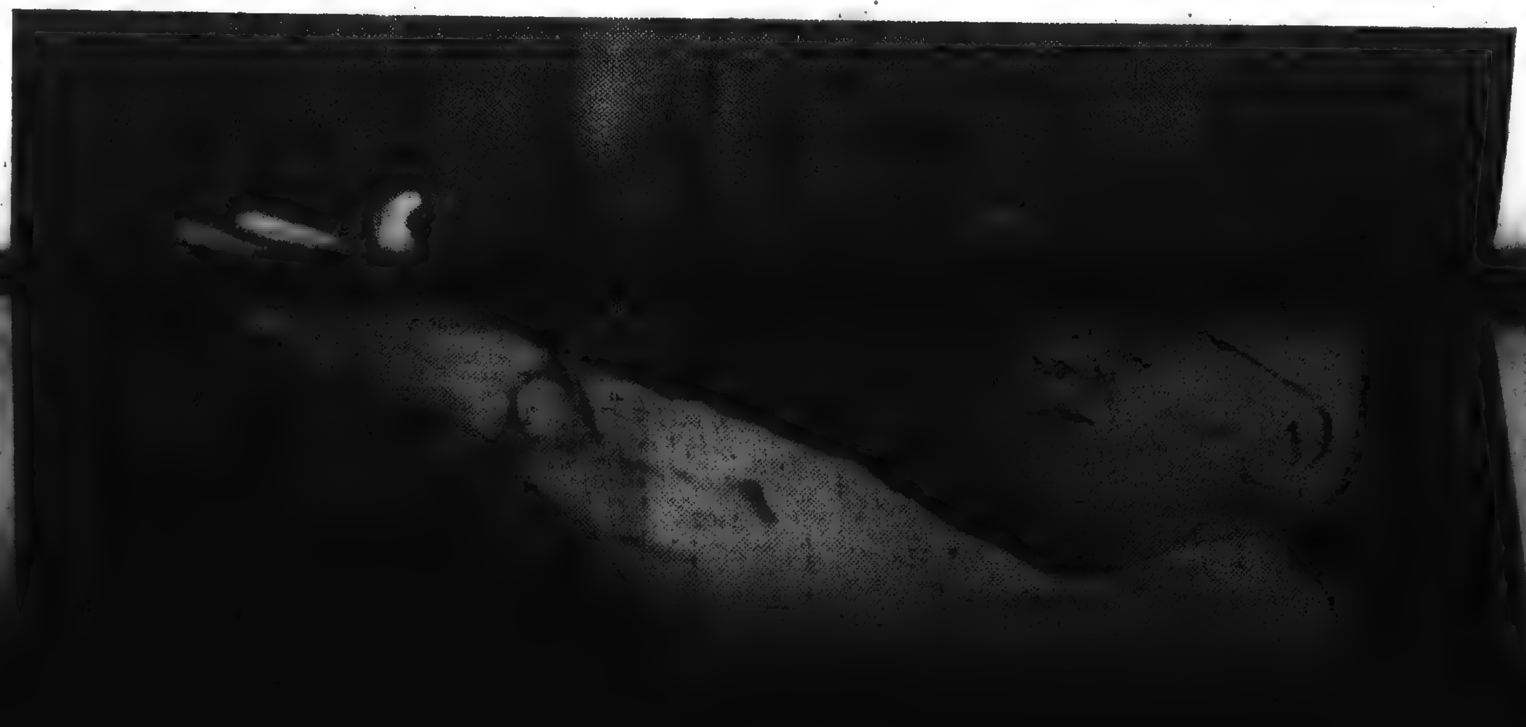
Down the meadow and beyond Lake Mahkeenac — a view once familiar to Nathaniel Hawthorne — serenity persists. And where the surrounding Berkshires hold the sky, there is a quiet rhythm in the configuration of the hills.

At the Chamber Music Hall, a brown wooden structure on the 210-acre estate, a group of about 150 music students had gathered early on Sunday afternoon, the week before the Boston Symphony Orchestra's opening concert (July 2).

[illegible] the composer, Randall Thompson. [illegible] perform Mr. Thompson's "Alleluia" later that day during the opening exercises of the 25th anniversary of the Berkshire Music Center. The composer would conduct his own work.

Question of pronunciation

While waiting for him to arrive, Jack Pierpont, an [illegible] in the choral department, was warming up



TIGHT BINDING

182

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Question of pronunciation

While waiting for him to arrive, Jack Pierpont, an assistant in the choral department, was warming up the group.

After the second run-through, a sudden hush fell over the singers as Mr. Thompson came in the back door. Warm applause greeted the white-haired composer. He held up his hand briefly, but the students continued their enthusiastic welcome until he stood facing the group.

"It's good to be here," he said, smiling. "I can't call you all by your first names yet. Have you been singing? How'd it go? How do you pronounce 'alleluia'?"

The group made a cautious attempt.

"Yes, it's 'al-'al-lé-lu-ia,' [illegible] . . .' Do you take a breath between the first and second measures? No, not here. . . ."

In this manner he went over the entire work, explaining his phrasing and [illegible]

And then they sang—[illegible] the composer would suggest ways to [illegible]

Sustained crescendo

"Very nice," he said, "but you were looking so sad. [Laughter.] You will not convey the expression of tenderness that way. . . . Don't lose that opening pianissimo. I never write three 'piano' marks. I write only two, and that is as soft as you can get. You can't sing this softly enough, because if you sing it at all, it will be heard. . . . Let's do it one more time."

They did. This time it sounded deeply reverent, infinitely tender, buoyant but steady and sensitively controlled. Gradually it grew to a sustained crescendo. Then, almost imperceptibly, it softened, melting away.

Music at Tanglewood also means getting together at the Theater-Concert Hall for speeches—for listening, searching, sharing ideas, looking ahead, remembering.

At 3 o'clock Thomas Perry, manager of the Boston Symphony, stood on the stage and welcomed everyone to the opening exercises of the music center.

Looking briefly into the past, he talked about Serge Koussevitzky, who conceived the idea of such a school where young musicians could be brought into close contact with top professionals. Mr. Perry briefly introduced Mrs. Olga Koussevitzky, who has continued her lively interest in the music center and who was in the audience.

Henry Cabot, president of Boston Symphony, then spoke about orchestra finances and career prospects. The outlook was bright, he felt. The lowest-paid musician in the Boston Symphony now receives $10,000.

Mr. Cabot introduced Erich Leinsdorf with warm words of appreciation for the maestro, ending with a warning to the students, "But watch out for him!"

Artist as a servant

Few who attended the exercises will forget Mr. Leinsdorf's profound message that day — full of thoughtful, genuine concern for the careers of his aspiring young pupils and for the condition of music in the United States today.

"I stress the idea of service," he said at one point. "I consider the word 'servant' one of the highest terms of praise for a man who fills a need and who gives something valuable to his fellow men. The artist is a servant to his art, and by serving his art he serves the public."

He talked also about time.

"Artists should travel with 'light baggage,'" he counseled. "They should not be held down by too many anchors. They should use their time unhindered by family responsibilities, at least until the trial-and-error period has passed. Time is needed: time for the inner man without intrusion; time for contemplation and growth."

'Ring of pure gold'

Mr. Thompson, after being introduced by Mr. Leinsdorf, said:

"I came here to conduct, not to make a speech. But after that eloquent speech by Mr. Leinsdorf, one cannot help saying a word. It had the ring of pure gold. If you came here and heard nothing else but that speech, it would have been worth your while."

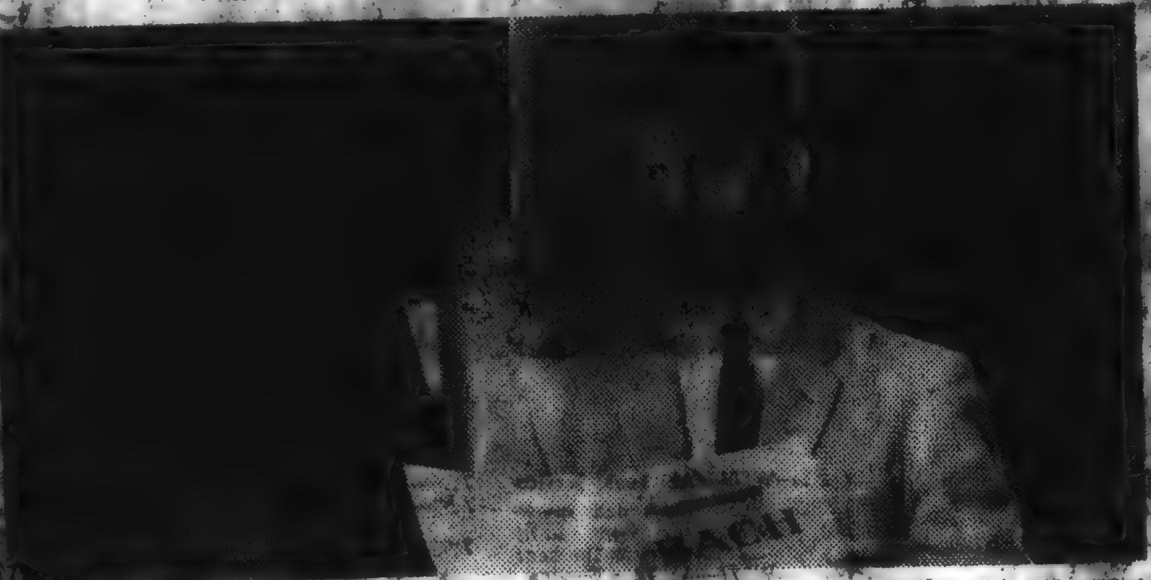
Then he lifted his hands to the singers seated in the front rows of the theater. They sang the "Alleluia"—even more beautifully than before.

The audience could watch the changing expressions of Mr. Thompson's face as he conducted. Mainly what they saw was a commanding tenderness combined with the radiant, encouraging joy.

Tomorrow the students would get down to the serious business of auditions, classes, study, and long, intense hours of practice.

Music at Tanglewood, as Mr. Leinsdorf has said, is a "relentless self-discipline."

Olga Koussevitzky, widow of the founder



Well-tempered auditioner

Randall Thompson rehearses his 'Alleluia'

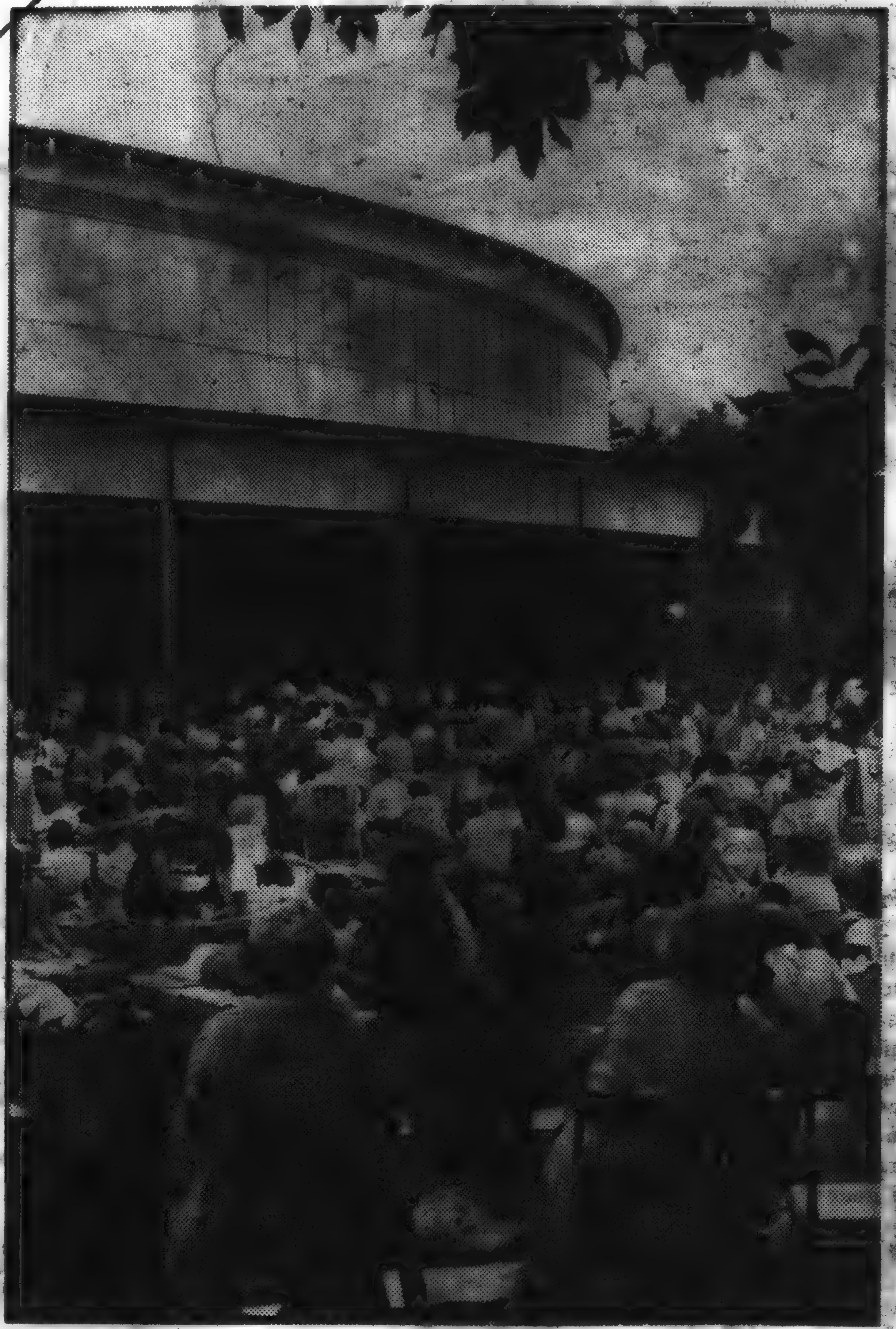
Lorna Cooke de Varon conducts a choral class

Photographs
by Jonathan Thomas,
staff photographer

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

AUG 8 1965



TANGLEWOOD rhapsodies are for everybody. Behind the scene is the 25-year-old Berkshire Music Center, a world-renowned school.

That Unusual School At Tanglewood

By Raymond Morin

BETWEEN WEEKEND invasions by the thousands of persons who attend the Berkshire Music Festival at Tanglewood in Lenox (July 2-Aug. 22), important history is being made at the Berkshire Music Center on the same magnificent grounds.

The center is the world's most unusual institution for post-graduate study in music.

When it was founded 25 years ago by the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, it was called a "school."

Basically, it still is. But, as the Boston Symphony's summer educational department it has a faculty of international renown.

Operated for eight weeks during the same period as the Berkshire Music Festival, the center is organized into two distinct departments with a total of 300 students.

The first, the Performance Department, is made up of 100 stringently selected musicians from the United States and 23 foreign countries. Each has received a fellowship stipend of $500 to help defray his expenses.

The second is the Tanglewood Institute, new this year, in which 200 musicians are enrolled. They pay tuition and participate largely as observers.

For the two months that the center is in session, Tanglewood's 210 acres, overlooking Lake Mahkeenac between Lenox and Stockbridge, are a lively beehive of individual activity.

The throngs of music lovers who gather on the lovely grounds for the Berkshire Music Festival's celebrated weekend and evening concerts have little idea of the intense creativity being generated by the center's students in between.

However, a visitor can see the artistic inspiration blossoming at many moments of the day, in many places.

It may be in a classroom of the main house where Aaron Copland or Zoltan Kodaly (the celebrated Hungarian composer is there this summer) are advising a group of hopeful composers. . . or a small group may be rehearsing in the little chamber-music hall . . . members of the Boston Symphony and/or their students may be practicing in the replica of the "Little Red House," former home of Nathaniel Hawthorne.

Practicing soloists may be hard at work in the 1200-capacity Theater-Concert Hall . . . or instrumentalists may be sharpening their skill in the practice rooms within the 6,000-capacity Music Shed. . . or maybe a group of students is discussing music or being taught theory under one of Tanglewood's many big, beautiful trees.

DURING ITS 25 years of service, the center has consistently served as a springboard to professional musical careers. Many who had already attained that status rose to even greater heights.

Conductors of the Boston Symphony Orchestra automatically serve as directors of the Berkshire Music Center. The center was founded in 1940, not long after the start of the Berkshire Music Festival, in fulfillment of Koussevitzky's ambition. He directed the center from its founding until his death in the spring of 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has run the center since he was appointed conductor of the Boston Symphony in 1963.

Some 5,300 young musicians, including 600 from foreign countries, have received experience, guidance and valuable training at the center since its inception.

The record of their accomplishments is highly impressive.

Among the alumni are members of hundreds of orchestras here and abroad.

There are 30 alumni in the Boston Symphony and 14 in the Philadelphia Orchestra. Many more are members of opera companies, including 18 singers on the current Metropolitan Opera roster.

Other center students are now orchestral conductors with the New York Philharmonic, Buffalo Philharmonic, Los Angeles Philharmonic, Ravinia Festival, St. Louis Symphony, among others.

The center has prepared musicians to head many music schools; for example, the Eastman School of Music, in Rochester, N.Y., and the Interlochen Academy of the Arts in Interlochen, Mich. — and its "graduates" include performers and teachers in all parts of the world.

SO MUCH for statistics. Now, how were this summer's 100 musicians selected for the center's August Performance Department?

Last March and April, auditions were held in 10 American cities, from Boston to San Francisco, from Chicago to Dallas.

These were for instrumentalists only. Vocal and keyboard fellowships had already been selected.

The Performance Department's primary need was for a symphony orchestra of 70 players, those to conduct it, composers to write music for it, and singers to perform special scores with it.

The result of the auditions has been a beautifully balanced orchestra — 37 strings, harp, 16 woodwinds, 12 brasses, and 4 percussionists. Three conductors are enrolled, from Florida, Iowa, and New Jersey. The geographic area represented by composers extends from Israel to France, Massachusetts to California.

To assure and reward zealous effort by young contemporary composers, the center early this summer awarded five composition commissions and specified the types of works to be written. The composers' ages range from 23 to 35. Types include a work for nine instrumentalists, string quartet, "an orchestral work," work for two voices and tape recorder, and a work for six instrumentalists and speaker.

All of these will be heard at the center's second Festival of Contemporary American Music, to be held at Tanglewood Aug. 15 to 19.

Now what about the center's Tanglewood Institute with its 200 student observers?

THE INSTITUTE is an innovation this summer. It offers a number of seminar programs, each designed to provide an informational focus to its members.

Among those from the central Massachusetts area attending are Miss Gloria Sandrof, daughter of Mr. and Mrs. Max Sandrof, 47 Halford St., Gardner, and Richard Fiske, Main Street, Upton. Miss Sandrof is attending the Seminar in Contemporary Music for Music Educators, and Fiske is attending the seminar in Conducting.

In each seminar, particular class work is offered, and each member spends several afternoons each week in informal chamber music and choral singing with other members of the institute.

Institute seminars include Choral Music, Lorna Cooke De Varon, chairman; Piano and Workshop, Victor Babin; Wind Teaching and Performing, Roger Voisin; String Teaching, Louis Krasner; Music in American Life, Max Kaplan; Listening and Analysis, Peter Gram Swing; Conducting, Eleazar De Carvalho; Contemporary Music for Music Educators, Gunther Schuller and Swing.

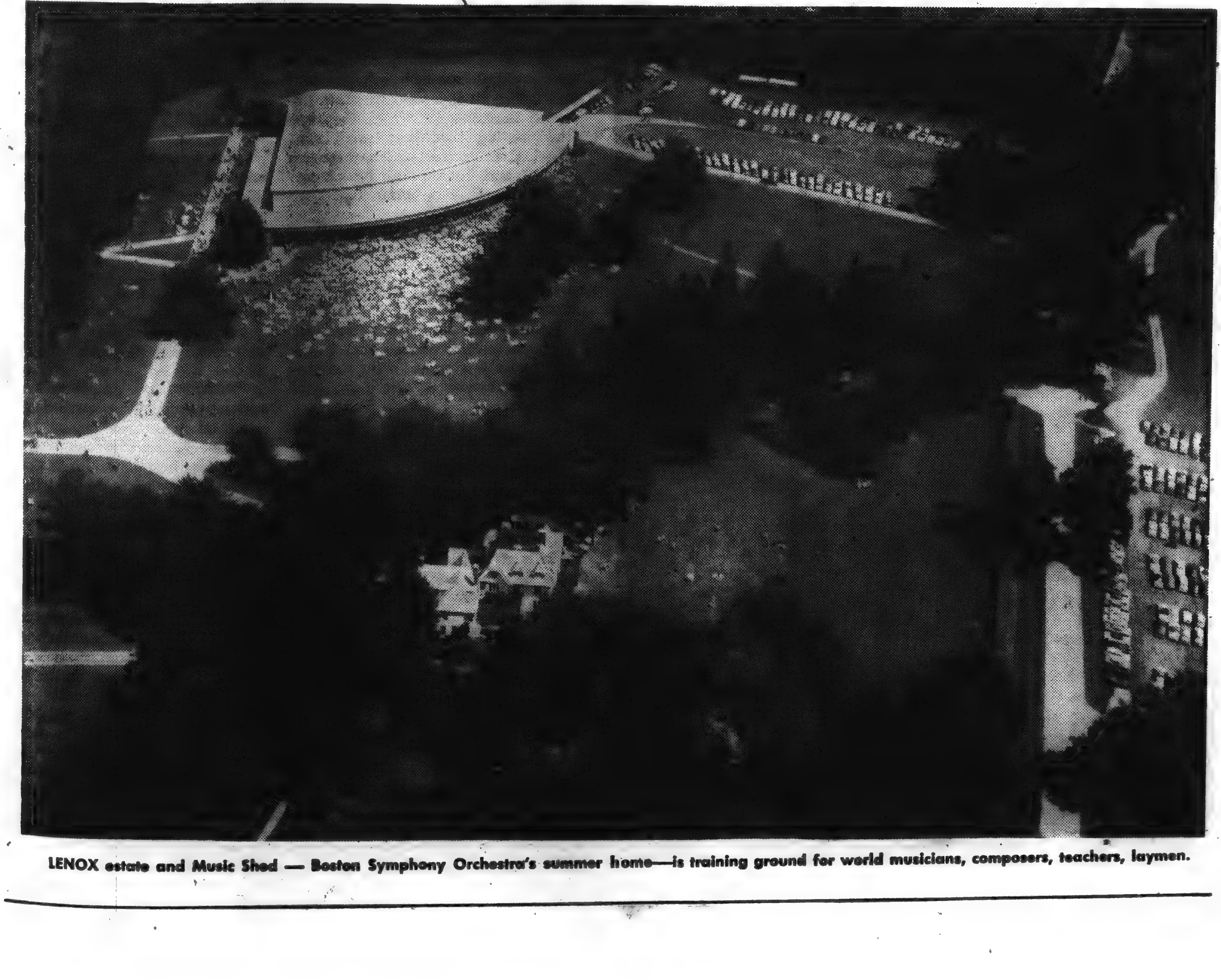
The benefit to members of the institute is clearly expressed by Erich Leinsdorf:

"It offers to musical laymen, teachers, and non-performing musicians a milieu of performances of the highest quality in addition to a series of specialized seminars. Those who work in the larger field of school and amateur music will find here guidance, stimulation, and new ideas."

Guidance. . . stimulation. . . new ideas — that is the center's paramount reason for being.

Continued on Next Page

FAMED conductor Erich Leinsdorf — also head of music faculty — spoke to dignitaries and summer students at 1965 grand opening.



LENOX estate and Music Shed — Boston Symphony Orchestra's summer home—is training ground for world musicians, composers, teachers, laymen.

What happens to all those promising youngsters?

Continued from Preceding Page

ON SUNDAY AFTERNOON, June 27, opening exercises were held at Tanglewood for the center's 25th anniversary session.

It was a glamorous affair. Although the Berkshire Festival had not started yet and the usual throngs of Boston Symphony devotees were not there, a larger number of celebrities attended the functions, including a "tea" in the Tanglewood Gardens, at which punch was served instead.

Any young musical hopeful who felt himself at the threshold of fame and fortune by virtue of his acceptance as a student at the center was brought up short by Leinsdorf in his formal address.

He cautioned loud and clear against the lure of comfortable middle-class existence that leads many talents astray.

"People who covet things," said Leinsdorf, "who manifest the materialistic tendencies of our age, have one strike against them if they wish to develop artistic and musical personalities."

Said he, bluntly: "I would strongly advise these people not to attempt any artistic career.

"I do not say that an artist isn't entitled to a good bed and an excellent meal. But this is not materialism."

Leinsdorf was paraphrasing something said more than a century ago by the German composer-critic, Robert Schumann, in a little pamphlet called "Hints to Young Musicians."

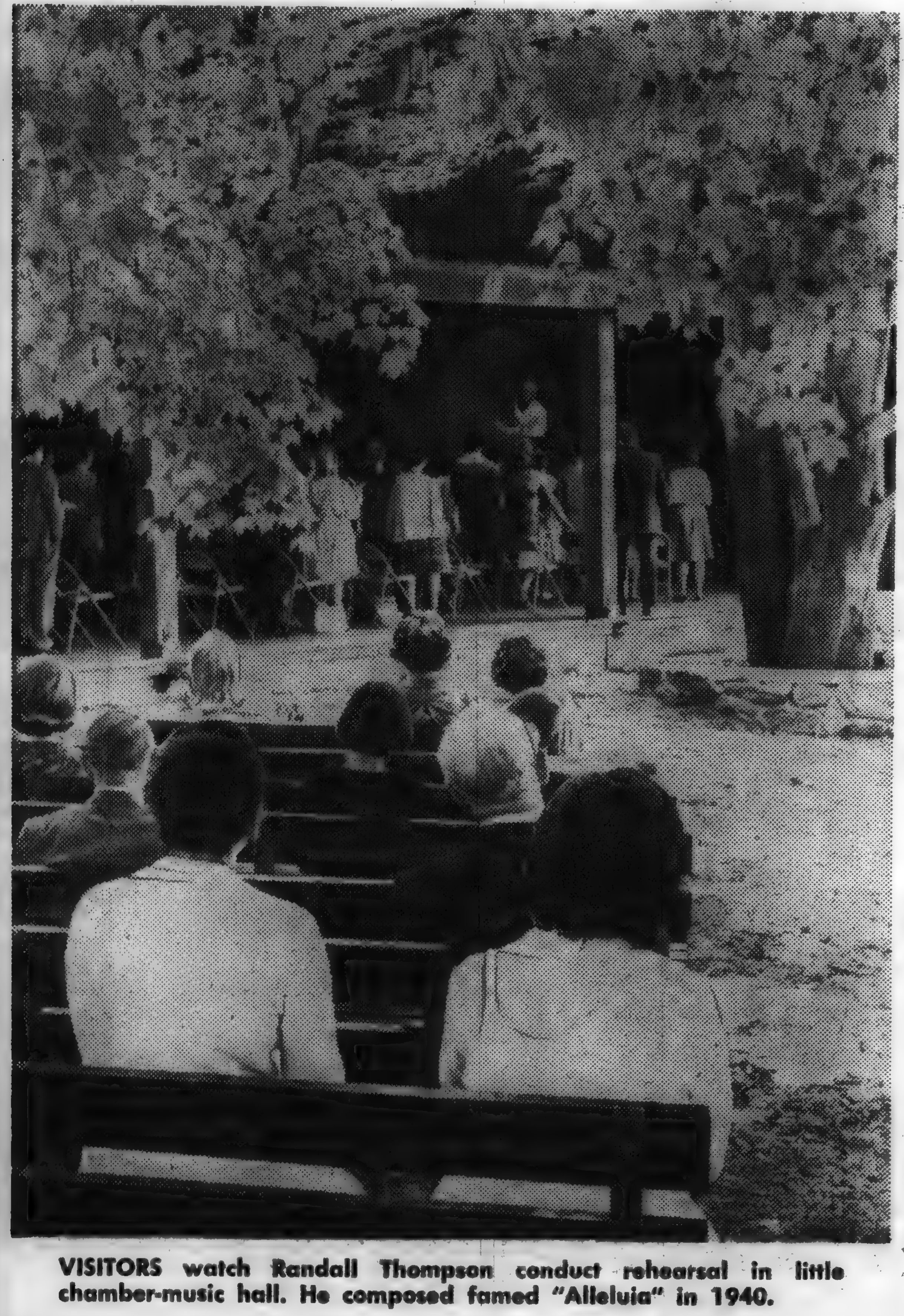
Schumann's way of expressing it was: "Art is not for the end of getting riches. Only become a greater and greater artist — there is no end to learning; the rest will come of itself."

Leinsdorf went on to give a kindly phrased but stern warning to any deluded opportunists who may have been in the audience.

"I have found during the last 25 years," he said, "that most promising youngsters remain in evidence only for a short time. They seem to come and go within a decade, not to be heard from after that.

"When I recall the young pianists, violinists, and singers who have at one time or another auditioned for me or appeared in performance with me — their attractiveness, their musical gift, their facility — I considered their success almost assured. But then invariably something happened.

"Rarely did I find out what went wrong with their careers, but occasionally I still encounter one of those former white hopes in a small college town, making a living by teaching, looking middle-aged before having reached 35, and being bitter, frustrated, and disappointed."



VISITORS watch Randall Thompson conduct rehearsal in little chamber-music hall. He composed famed "Alleluia" in 1940.

LEINSDORF ALLOWED for no solace in such a compromise-career when he added:

"To be a reluctant teacher does not make for the most inspiring instruction. I suggest that within these talented people are conflicts incompatible with artistic achievement."

At another moment he said:

"The trouble with the people who cannot seem to find an opportunity is that they wish to determine to the last detail what they will and will not do.

"I know a number of accomplished pianists who spend their lives in frustration and misery because they do not have solo careers, when they could contribute enormously to the musical pleasure of the public by becoming expert accompanists, chamber music players, coaches, or possibly performers on another keyboard instrument.

"I know of violinists who struggle with undiminished zeal against hopeless odds, insisting on solo concertizing, when they could be playing string quartets with profit and success.

"I know of excellent young singers who could always have engagements and make fine careers if they accepted the roles for which they are fit. Insisting that they must sing principal roles (for which they are not fit) and not obtaining such opportunities, they complain that they have no chance."

Following Leinsdorf's address, a panel was held for the benefit of center participants, faculty and guests, entitled, "Aid to the Arts in America."

It cast both light and gloom on the opportunities for the young musician who is obsessed with the ambition to attain artistic fame and affluence.

ON THE PANEL were Leinsdorf; Roger Stevens, President Johnson's Special Assistant for the Arts and chairman of the National Council of the Arts; Sen. Edward M. Kennedy of Massachusetts, a co-sponsor of bills to provide financial assistance for the arts; Phyllis Curtin, Metropolitan Opera soprano who will be a soloist at the Worcester Music Festival on Thursday night, Oct. 21; Henry B. Cabot, president of the Boston Symphony; and Victor Babin, pianist, director of the Cleveland Institute of Music and chairman of the Tanglewood Institute.

Cabot, recalling that 30 center alumni are now members of the Boston Symphony, gave heartening information when he disclosed that the smallest annual salary paid to a member of the orchestra is $10,000. Other income is garnered from recordings, teaching, individual appearances, etc.

On the other hand, Miss Curtin interspersed grim prospects among her remarks concerning government subsidy of musical organizations and individuals.

She deplored certain items of her working equipment, such as expensive gowns, that are non-deductible for income tax purposes, and many costly working expenses that must be paid out of fees. She also deplored the favoritism shown foreign singers in filling out the rosters of American opera companies.

At one dramatic point she cited a considerable number of performing celebrities who have been forced to abandon their careers in favor of teaching, because "they have families to bring up and can no longer afford to perform."

All of this was realistic and factual fodder for the Berkshire Center's students to mull over while they pursue their summer assignments.

On hand to steer the center's young musicians is an impressive administration headed by Leinsdorf.

Aaron Copland is chairman of the faculty; Victor Babin, institute chairman. Louis Speyer, now retired as English hornist with the Boston Symphony and generally conceded to be the world's greatest performer on that instrument, is assistant director. Harry J. Kraut is administrator and Viola C. Aliferis is his assistant.

RUNNING THE CENTER costs money.

This summer's Tanglewood brochure of Boston Symphony concerts also lists some 15 "Friends' Events."

These include concerts by the Berkshire Music Center Orchestra, chamber music, the Festival of Contemporary American Music in cooperation with the Fromm Music Foundation of Chicago, and a Composers' Forum. There is no admission charge to "Friends" of the center.

"Friends" are people who make special financial contributions toward its operation. They are but one of some 30 sources that contribute funds for the fellowships in the center's Performance Department.

Each summer a "Gala Evening" — this year's to be held Wednesday evening—is held at Tanglewood for the benefit of the center. Each major department offers a representative program of its accomplishments.

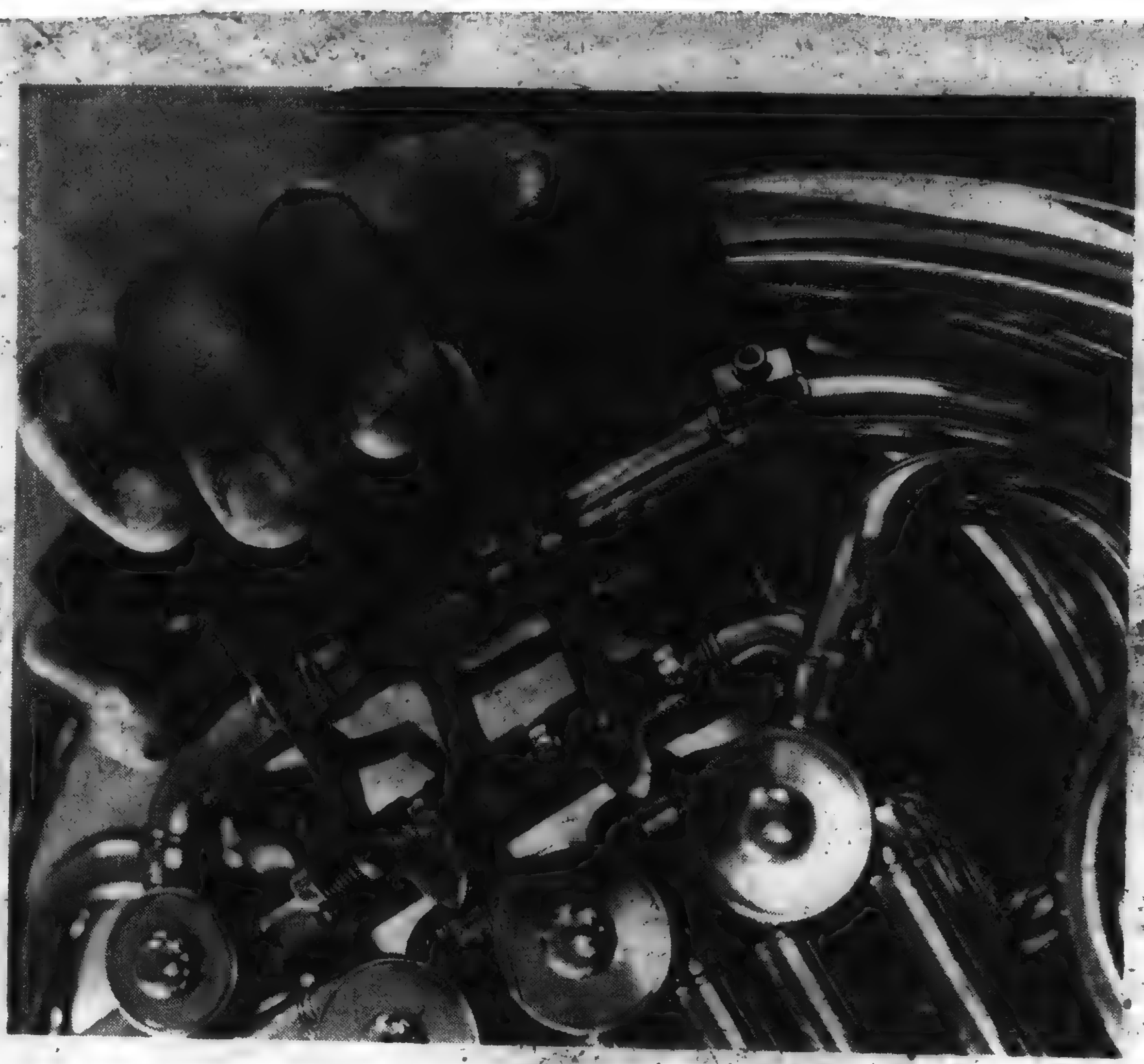
Last summer, for the first time, the Boston Symphony and Berkshire Center Orchestra combined for spectacular performances under Leinsdorf and Leopold Stokowski.

This summer, like the many before it, much is going on at Tanglewood.

Its Berkshire Music Festival, so well known to music lovers the country over, is telling the story of the past and present.

Its Berkshire Music Center, comparatively so little known, is writing the history of the future.

TIGHT BINDING



Tanglewood Students

Closeups show Rizler's hands on his French horn, his wife's poised delicately on her flute.

Frederick and Emilie [illegible]ler are pictured in

THE 25TH SEASON [illegible]he Berkshire Music Center at T[illegible]lewood finds a number of changes, in[illegible]ed by Erich Leinsdorf in his third su[illegible]r as director of the Center. Divided [illegible] into the Performance Department, wh[illegible] is limited to 100 Fellows, and the Tan[illegible]ood Institute, which is a series of semi[illegible] programs for those concerned with org[illegible]ing, supporting and operating musical [illegible]ups, the Center is seeking to maintai[illegible] strength as a bridge from postgradua[illegible] professional levels in music.

Two members of the [illegible]ormance Department this season ar[illegible]r. and Mrs. Frederick Lee Rizler of A[illegible] Arbor, Mich., both students at the Uni[illegible]ity of Michigan. Frederick, 21, play[illegible] French horn; his wife, Sarah, 22, who [illegible]alled Emilie, plays flute. They live at [illegible]indsor Moun-

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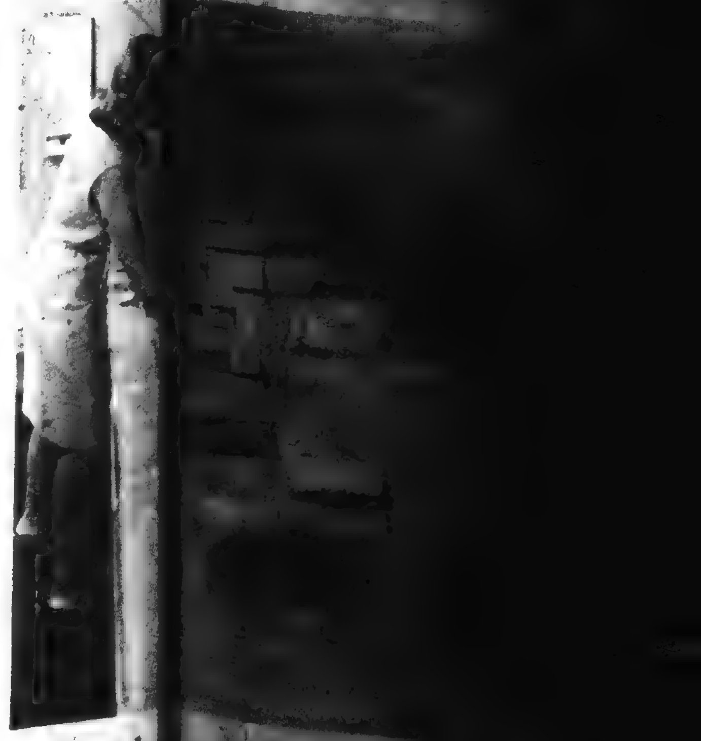
Male segment of instrumentalists gathers nightly for touch football because the running improves lung power. At left is Rizler.



The couple [illegible]ust find time f[illegible] too: break[illegible] or dinner at [illegible] lunch in th[illegible] top-floor [illegible]

TIGHT BINDING

rederick and Emi ler are pictured in Tanglew s formal gardens

HE 25TH SEASO e Berkshire
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00 Fellows, and the T d Institute,
which is a series of se programs for
those concerned with , support-
ing and operating mus , the Cen-
is seeking to mai s strength as
bridge from postgra professional
vels in music.

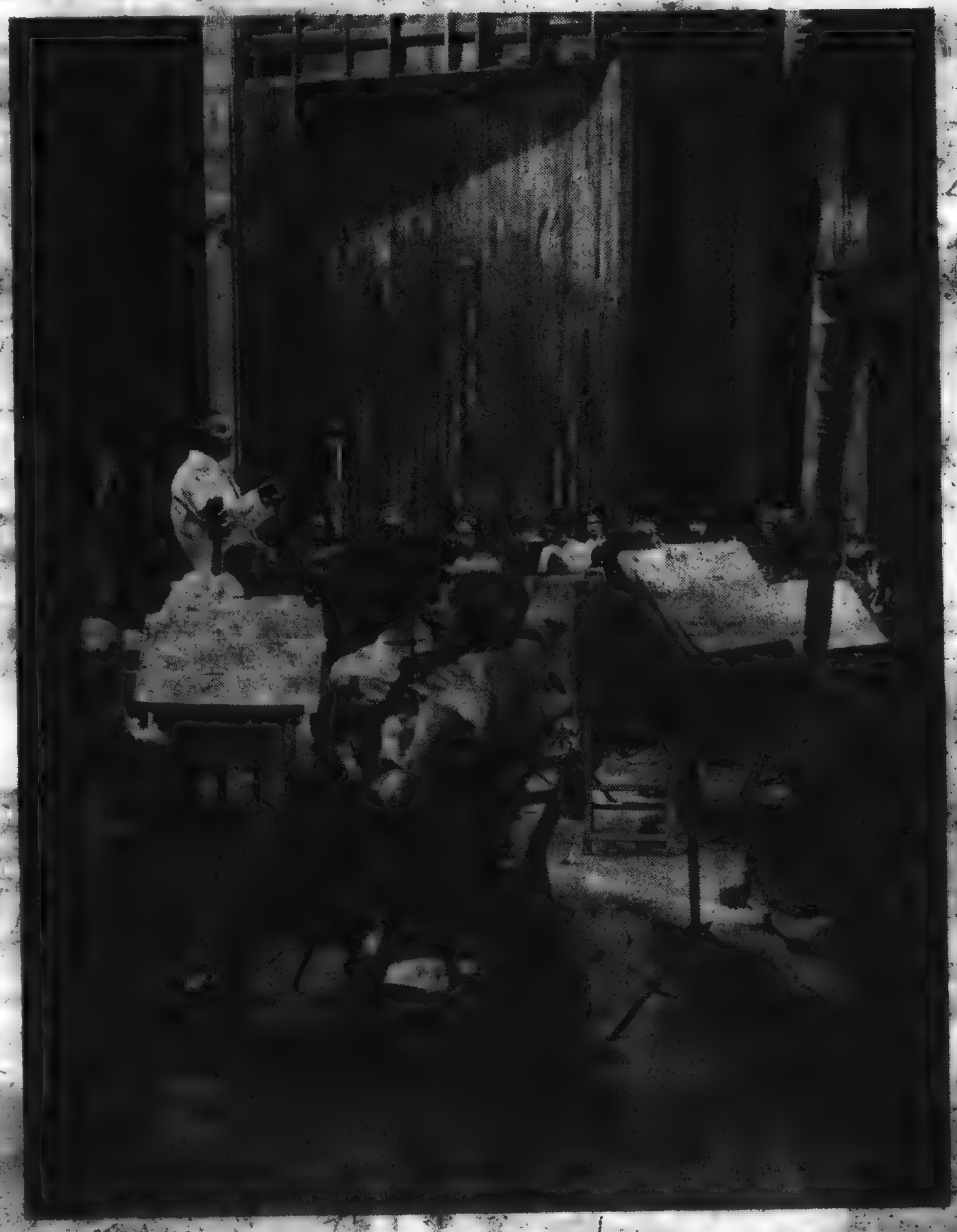
Two members of th ormance De-
rtment this season r. and Mrs.
rederick Lee Rizler Arbor, Mich.
th students at the ity of Michi-
an. Frederick, 21, French horn;
wife, Sarah, 22, w called Emilie.
s flute. They live ndsor Moun-

tain School, maintain a rigorous schedule of classes, rehearsals and practice at Tanglewood and are among 70 orchestral instrumentalists at the Center this summer.

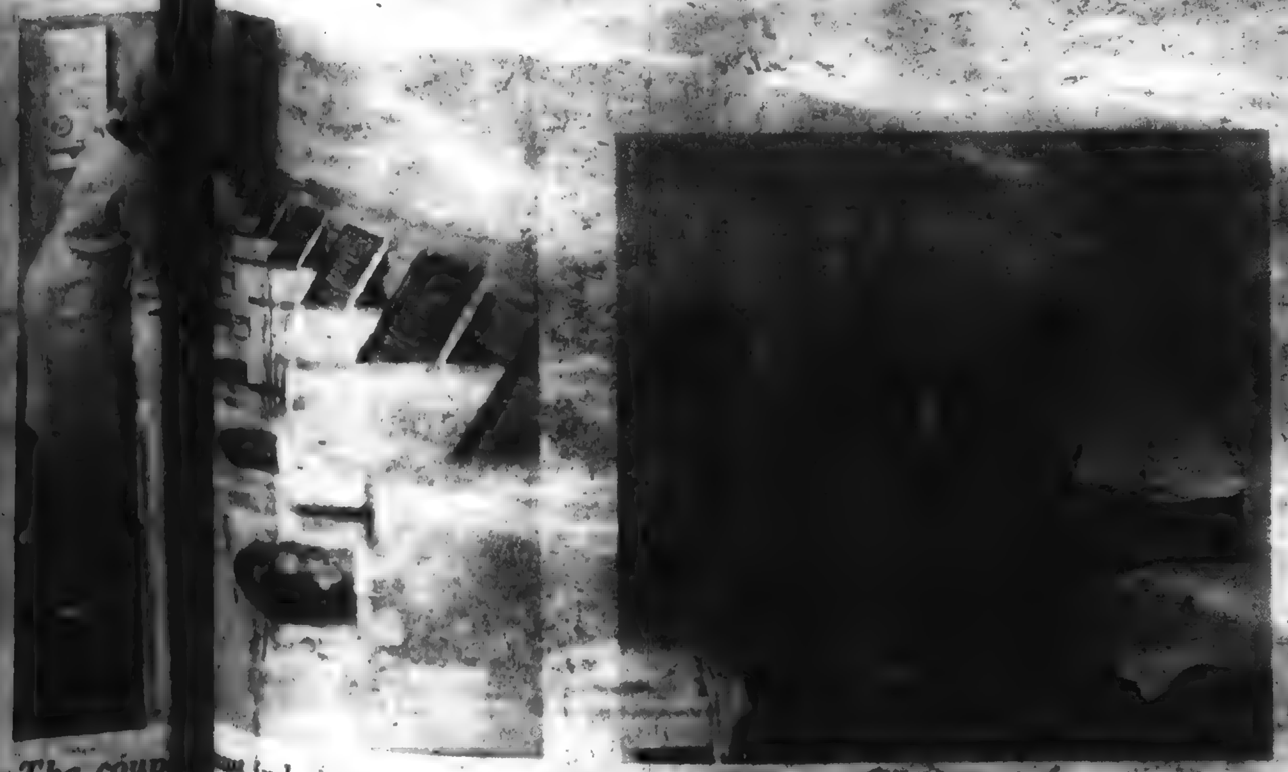
Like the other members of the Performance Department, the Rizlers are recipients of $500 Fellowships made possible by the Friends of the Berkshire Music Center. Fellowships for all the students was one of Leinsdorf's major innovations for the Center this year. The Friends may attend concerts by the students, including the Festival of Contemporary American Music.

On these pages, Berkshire Week follows the Rizlers through a typical day, which formally starts between 9:30 and 10 a.m. and ends rather informally with touch football or a private practice session just before dusk.

Photos by Joel Librizzi



The Rizlers' schedule
includes (above)
work with a chamber
music group, playing (left)
in the Music Center orchestra
conducted here by Eleazar
de Carvalho and practicing
alone in the individual
practice sheds
at Tanglewood.



The coup nd time for the mundane necessities
too: brea r linner at Windsor Mountain dining room,
lunch in loor room at the school, laundry.

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Sunday Telegram
WORCESTER, Mass.
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AUG 1 1965

Music

An Exciting Talent From Japan

By RAYMOND MORIN
Telegram Music Critic

One of the most refreshing personalities and exciting talents at the Berkshire Music Center, Tanglewood, this summer is Shuku Iwasaki from Tokyo, Japan.

Shuku is petite, pretty, and an indefatigable worker. She is enrolle din the center's performance department, with a ellowship in piano. The Berkshire center is the summer educational department of the Boston Symphony Orchestra.

Her home address is 667 Kitasenzoku - Cho, Ota - ku, Tokyo. It's a musical home, which she hasn't seen since 1962. Her father is a violin and piano teacher.

Realistic Training

Shuku, now 26, had realistic training from the start. She began taking piano lessons when she was four. For seven years of her academic school training, she also studied at the Toho-Gakuen School of Music.

Her teacher was Motonari Iguchi, head of the school, whom she describes as "wonderful." He must have been quite a taskmaster with a willing student. Iguchi saw to it that Shuku didn't become an average keyboard aspirant who learns a skeleton repertory and is then ready to hang up the "concert pianist" shingle.

While still in her teens, Shuku had studied the 24 Chopin Etudes and both books of Bach's "Well-Tempered Clavichord," comprising 48 preludes and fugues!

'Absolutely Essential'

"My teacher Iguchi, considered them absolutely essential," she says.

She studied both collections from Iguchi's own editions, which contained Japanese markings as well as the standard. Her practicing was done on a Kawai grand piano in her home.

Shuku was 14 when she won first prize in the NHK (television Mainichi (newspaper) Music Competition. She competed again in 1961 and reached the finalist stage.

By that time her repertory had been extended to include a dozen Beethoven sonatas, Mozart's "Coronation" Concert, Grieg Piano Concerto, and the first two concertos by Beethoven

Graduated in June

Shuku was accepted at the Hartt School of Music, University of Hartford, in 1962. She studied with Jacob Lateiner who gave brilliant piano recitals at the Worcester Art Museum and on Civic Music series in 1948 and 1957. She graduated from Hartt last June with a bachelor's degree in piano. Last October she began study with Irwin Freundich at the Juilliard School of Music, New York City.

While the music of Japan is of incalculable age, Shuku makes interesting disclosures about the growth of national music and musical careers in her country.

The lamented dearth of string players in this country gives added impact to her report that the violin is an immensely popular instrument in Japan, about equal to the piano.

Violin for $100

"You can buy an adequate violin for $100 or more," she says. "Suzuki is an excellent violin maker, and Yamaha builds fine pianos."

Important musical careers in Japan began with the founding of Tokyo University of Art about 80 years ago. Prior to that, parents were reluctant to let their children undertake music as a profession.

"The thinknig," says Shuku, "was that a musician's living is so hard that a career in some science or other seemed more practical."

It has been Shuku's experience that female students of music in Japan far outnumber the male. "Professional orchestras in Japan now have many women players of all instruments," she says.

Six Orchestras in Tokyo

Incidentally, there are six professional symphony orchestras in Tokyo alone. One is operated by the government, like the one in Kyoto. There is another major orchestra in Osaka.

Another skilled musician in the Iwasaki family is Shuku's 20-year-old brother Ko, a cellist. He's also a student at the Juilliard and Marlboro (Vt.) School of Music.

A few weeks ago, Shuku and Ko played a Schubert sonata at the Pablo Casals Festival in Puerto Rico. "Casals was very enthused over Ko's playing," Shuku proudly reports.

Her future ambition is to form a piano-cello duo with her brother and return to Japan for a concert tour. She has even planned detailed programs.

If so, the Japanese people will discover that the girl at 667 Kitasenzoku-Cho who coped with voluminous works by Bach and Chopin has become a mature artist and a great credit to her country.

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As I Hear It

Pupils and Masters

By Jay C. Rosenfeld

ONE OF THE most worn out musical stories on record is the one about the organ grinder who played a tune from "Cavalliera" one day when Mascagni happened to be passing by. The composer stopped and complained that the hurdy-gurdy player was turning the handle much too fast. The man was glad to be corrected, but thereafter a sign hanging from his barrel organ notified the public that he was a "pupil of Mascagni."

There is a moderate amount of two-way traffic in this commodity. Most masters are proud to announce that they were the mentors of pupils who "arrive" and many pupils are happy to show gratitude and allegiance to the masters from whom they have received guidance.

* * *

ON THE OCCASION of the 25th anniversary of the Berkshire Music Center now being observed there is a singular opportunity to notice how that now renowned institution started off with a full head of steam. The academy was a long-cherished dream and conception of the late Serge Koussevitzky; when it finally was delivered, the early results showed both his sagacity in selecting the student candidates and his skill and psychological insight in shaping and channeling the talents which came into his hands.

Among the first pupils in his conducting class were three young men whose subsequent careers were conspicuous enough to reflect magnificently on their master. Listing them alphabetically brings up the names of Leonard Bernstein, Eleazar de Carvalho, and Lukas Foss. The progress of each of these three is public knowledge. The return to Tanglewood this season of De Carvalho as head of the Center's orchestral training program and also as conductor of one of the concerts in the big Shed, on Friday Aug. 13, is indeed cause for congratulations all around, and disproves to a degree the hackneyed adage about a prophet not being honored in his home town.

We become experts in arboriculture easily when it comes to grafting and claiming as our own anyone who brings especial credit to us. De Carvalho came to the Berkshires from his native Brazil at a time when he knew little English and, may it now be said, with a modest acquaintances with orchestral repertory, at least in amplitude.

* * *

THE SESSIONS of the Berkshire Music Center are but eight swift weeks each summer, and to imply that a talent can be so force-fed with musical vitamins in that short term that one will suddenly bloom and flower is extravagant. But the point is that many an extremely gifted student was invited or attracted to this new venture in those early years and there received encouragement, and, in some cases, patronage which launched him on a spectacular career. The preceding years of discipline under other and capable auspices, of course, made him ready and malleable, but it was the Center, known in general parlance as Tanglewood, which ignited the fuse in many cases.

Koussevitzky was a driver. In 1937, when he presented an ultimatum to the trustees of the Berkshire Festival, saying that he would not play again under a tent, the big Shed almost miraculously appeared. Likewise, his vision for his academy was not limited by mere money; outsiders at the time wondered how all the schedules he devised could be implemented. But implemented they were, and the number of nationally and internationally known artists who today include "Tanglewood" on their dossier is indeed astonishing.

* * *

CONDUCTING would seem to be one of the most difficult skills to teach. It is sometimes said that any orchestra contains as many incipient conductors as there are players. And like some trades where apprentices are said not to be welcomed, conducting is one in which "not only is it the business of no one to preach the truth but it is the metier of many to conceal it." This was not quite true of Koussevitzky, nor of another Tanglewood familiar, Pierre Monteux.

In any case, an artist like Phyllis Curtin, to name only one who has recently reappeared on the Tanglewood boards — no longer as a student but as a full-fledged prima donna — is happy to publish her debt to her operatic alma mater. Bernstein's phenomenal career is by no means due solely to his summers here, yet their effect on his subsequent progress far out-weighs the computation of a formula involving eight weeks in Lenox. And in analogous measure, Foss has traversed most of the globe with accumulating credit to himself. It must not be forgotten, in the case of these two extremely gifted men, that their creative instincts, as well as their conducting talents, were nourished and advanced here at the same time.

* * *

AND NOW WE have De Carvalho back, still youthful and muscular. He returns experienced, capable and proven, and charged with responsibilities once assumed by a revered master.

I remember well being in De Carvalho's company after Koussevitzky conducted his farewell concert at Tanglewood in 19[illegible]. De Carvalho had attended the performance, which was Koussevitzky's last appearance with the Boston Symphony. De Carvalho came into the room dejected and melancholy. "With Koussevitzky gone, I am now finished," he said. His appearance this summer in Lenox proves how premature his assessment was.

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Herald News (e)
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Miss Keller Wins Music Fellowship

Miss Judith Keller, who is appearing this summer as a mezzo-soprano soloist with the Boston Symphony Orchestra at Tanglewood, has been awarded a Fromm Foundation Fellowship for voice study at the Berkshire Music Center.

The daughter of Mr. and Mrs. Daniel J. Kelly of 133 Elsbree St., will be among the soloists making recordings next month with the orchestra.

Erich Leinsdorf is the director of the music center and Aaron Copland is chairman of the faculty.

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Whitestone

MRS. SERGE KOUSSEVITZKY, between Erich Leinsdorf, left, BSO conductor, and Gunther Schuller, Tanglewood faculty member, beams at the presentation Sunday of a model of the new Composer's Cottage at Seranak, the Koussevitzky residence in Lenox. Looking on are Mrs. Merle Montgomery and Mrs. Ada Holding Miller of the National Federation of Music Clubs, which is cosponsoring the composer's residence, to be used during the Tanglewood season, with the Koussevitzky Foundation.

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Sunday Telegram
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Circ. 104,171
AUG 22 19

Music

Swiss Girl Eyes Biology Career

By RAYMOND MORIN
Telegram Music Critic

RUTH SCHINDLER
Swiss Violist

The most unusual enrollment at the Berkshire Music Center, Tanglewood this summer was a Swiss violist who is planning to make a career of biology.

Ruth Schindler from Zurich, Switzerland, is 21 and today finished eight weeks' study at the center in the Listening and Analysis Department. She has been taking lessons from Eugen Lehner, violist with the Boston Symphony.

Her father ran a machine factory in Switzerland, is now retired, and plays the cello as a hobby. Her mother is a practicing physician who studied music while a student at the "Gymnasium" (which gives a somewhat longer course, than our high schools).

Ruth has three brothers and two sisters. One brother plays the flute. The two sisters play the piano, but "quite bad," in Ruth's opinion.

Violinist Initially

Starting out as a violinist, Ruth shifted to viola. She was violinist with the Freies Gymnasium, Zurich orchestra.

"There were plenty of violins but few violas, so I changed instruments. Besides, I like the sound of the viola much better, and my mother had a fine viola to give me."

Swiss high school students are required to take a course in some form of art. This accounts for her school chorus of 100 mixed voices which performed in a hall seating 600. Last year the chorus did a large work by Gluck, accompanied by the school's own symphony orchestra.

There are two physicians in the Schindler family. Her sister is also a doctor, practicing in Boston — Dr. Anne-Marie Schindler.

Erolled at Conservatory

Ruth graduated from high school last October. In November she was enrolled at the New England Conservatory in Boston as a special student in piano, harmony, viola, etc.

Next month she hopes to enter the university in Vienna and major in biology. Her ambition is to do research in that field.

Why not music?

The answer, in her own words; "I am too old to pursue a career in music. I should be much more advanced. I would not be a good player, all my life."

What has the Berkshire Center done for her this summer?

"Very, very much," she says. "It was one of the best things I've done in the States. Before, I really enjoyed music. Now I understand better both as listener and performer. Before, it was just nice melodies. Now it's life itself."

Interesting Theory

Women have ranked with the highest as performers. But where are the women Bachs, Beethovens and Brahms?

Ruth has an interesting theory about this.

"Women can dominate many things," she says, "but not as composer or conductor for a symphony orchestra. They can express nice things on a piano, but a symphony has so much more."

To make herself even clearer, Ruth adds: "Something in a woman's constitution makes great or deep music (creative) unlikely."

The center has widened her horizon and attitute toward contemporary music.

View Changed

"When I came here I had difficulty understanding 20th century music," she says. "Then I heard a Bartok quartet and my view changed. From this moment I was open to listen to this new music and enjoy it."

However, she excludes music by extremists.

"I find it interesting as long as the music does not make bad sounds. I can't believe that some extreme products are music."

Ruth is equally frank about two other subjects that came up during our interview.

"Our orchestra in Zurich is good, but not like the Boston Symphony . . . and, if I fail as biologist, then I'll become a nurse."

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Washington Post
WASHINGTON, D. C.
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Whitestone Photo, Lennox, Mass.

D.C. Fellowship Winner at Work

George A. Harpham, left, listens closely with another rising professional as he receives instruction at the Berkshire Music Center at Tanglewood, Mass., under a fellowship granted by D.C. radio station WGMS. George's father is assistant conductor of the U.S. Marine Band; his mother is in the National Symphony.

Worcester Sunday Telegram Aug. 15, 1965 C 11

Music

Study at Berkshire Center Aids Talents of Brazilian Youth, 18

By RAYMOND MORIN
Telegram Music Critic

EMILIO DE CARVALHO
Choral Director From Brazil

When Eleazar de Carvalho conducted the Boston Symphony Orchestra at Tanglewood last Friday night, the most interested and excited member of the audience was his 18-year-old nephew, Emilio de Carvalho. Emilio is enrolled at the Berkshire Music Center this summer in the choral seminar department.

He came to the center on his uncle's recommendation. Emilio's home is in the magnificent, modern, five-year-old city of Brasilia, now Brazil's capital.

Problem Surmounted

Although Emilio is doing well with the English language, it would have been a problem to find out what we wanted to know without the help of an interpreter. Our translator was Manuel Maldonado of Mexico City about whom we wrote a column three weeks ago.

We asked questions in English, some in French. Manuel translated them into Spanish and Emilio replied in Portuguese. It was at lunch and the waitress was completely bewildered.

Eleazar de Carvalho's interest in bringing his newphew to Tanglewood was stimulated by some photographs he saw of Emilio conducting his church choir in Brasilia. They had known each other in Rio de Janeiro, but the boy and his family moved to Brasilia when it was founded five years ago.

Father Is Reporter

Emilio's father was a music critic. He is now political reporter for three Brazilian newspapers: O Globo, Diario de Sao Paulo and Gazeta de Sao Paulo. The father is also connected with the ministry of education.

The young man expects to graduate from high school this year. His school is called Centro Integrado de Educaceo Media. His musical study was at the Seminario de Musica Sacra, Jose Manoel de Conceigao. It has about 200 students. His teacher was Jano Faustini.

However, Emilio has already had a professional start as choral conductor. He is assistant to Livino Ferreira de Aleantara at Brasilia's educational radio station with 640 kilocycles. He helps direct a 35-mixed-voiced, a cappella choir called Madrigao da Radio Educator de Brasilia.

Also he is choir director of 18 mixed voices of Presbiteriana Independente Central de Brasilia. Most of the church choir's work is hymnal and sung in Portuguese. The radio chours has varied repertory, including madrigals, romantic and contemporary works.

Emilio says that he's gaining valuable experience at the Berkshire Center.

"My Brazilian chorus has a repertory of about 80 pieces," he says, "and all of the choral works we have done here are new to me." The most important knowldege he is acquiring is in repertory and technique. His ambitions are widespread.

"I want first of all to be an orchestral conductor," he says. "Then I want to be a choral conductor and a composer." He adds still another goal: "I want to perfect my cello playing."

Intersting Comments

Emilio makes interesting comments about music and audiences in his native country. "The Brazilians have an unquenchable thirst for all kinds of music," he reports. "Two years ago Igor Stravinsky came to Brazil and the people loved him."

What about opportunities for a musician to earn a good living in Brazil? "It would be difficult and partly dependent on political support," he replied.

"Who are your favorite composers?" we asked.

Emilio was much more detailed. He not only named the composers but their pieces: Beethoven's Ninth Symphony, Tchaikovsky's Fifth Symphony, and works by the eminent Brazilian composer, Villa-Lobos, for orchestra, chorus and soloists.

The city of Brasilia, population 100,000, has two good concert halls. One is Escola Parque, seating 1,000, and the 6,000-capacity National Theater.

It also has a budding architect in Emilio's 17-year-old brother, Valdo esar D. de Carvalho. He has designed a house that is being built for the Carvalho family.

Emilio is most grateful to his famous uncle Eleazar for the opportunity to be at the center this summer. "I am trying to live up to his confidence in me," he says simply.

Worcester Sunday Telegram July 25, 1965 A 23

Music

Mexicans Find U.S. a Mecca

By RAYMOND MORIN

Telegram Music Critic

The young Mexican musician looks to the United States for a productive career.

According to Manuel Maldonado of Mexico City, it isn't a question of "not being a prophet in one's own country," but rather a matter of economics.

Berkshire Student

Manuel is enrolled this summer at the Berkshire Music Center, Tanglewood. He's attending the seminar in Listening and Analysis, headed by Peter Gram Swing, and the Piano Seminar and Workshop, Victor Babin, chairman.

At the age of 25, Manuel is a widely-traveled scholar.

Art and science are mainstays of the Maldonado family. Manuel's father is a paleontologist, anthropologist, and geologist. His sister is a dancer and runs a ballet school in Mexico City.

Manuel quotes his father to explain another educational "must" for the Maldonados:

"A man is worth as many languages as he speaks."

Concert Pianist Goal

After 10 years of lessons, Manuel decided to become a concert pianist. He began his lessons when he was eight years old. His main exposure to music was over the radio. His father and mother tuned in serious music.

Manuel's academic training was at the American School Foundation in Mexico City, interrupted for one year when he studied at a religious boarding school in Quebec City, Canada.

During that year in Canada he abandoned music, and concentrated on learning French. Upon returning to Mexico City, he studied for a year at the French Lycee.

That's when he decided to become a pianist—he was 18—and things moved swiftly after that. He studied at the Juilliard School of Music and the David Mannes School, New York City, for the next three years—then back to Mexico City.

For three months of each year he has been studying with the distinguished French piano coach, Bernard Flavigny—the rest of the year with Guillermo Salvador.

Poised Young Man

Unlike what one might expect of a Latin temperament, Manuel is quiet-spoken, completely poised, and exudes confidence.

This poise manifests itself in his piano performances, and he attributes it to an unusual source. He has had considerable experience accompanying ballet.

"I am used to playing for many people due to ballet, and I don't get nervous playing for people."

His tastes run to the classic. Mozart is his favorite composer, along with Beethoven. He is also partial to the impressionists, and has such works in his repertory as Debussy's first book of "Images" and Ravel's "Jeux d'Eau."

While he respects and values the importance of Mexican folk music, Manuel grants proper credit to Mexico's great composers—such as Carlos Chavez, Silvestre Revueltas and Blas Galindo. His reaction to such works as American composer, Aaron Copland's "El Salon Mexico" is anything but one of consuming admiration.

Rewards Few

Manuel does not paint a glowing picture of economic reward for the Mexican musician.

"There is no possibility of a big performing career in Mexico," he says. "Orchestra players are poorly paid, so the best one can do is teach privately."

This has been borne out by the career of Chavez, Mexico's most famed musician, who founded the Orquestra Sinfonica de Mexico in 1928.

Chavez' Piano Concerto was first performed by the New York Philharmonic (1942)—his "Sinfonia India" was world premiered in an American broadcast—and most of his other music has been published in the United States.

While at Tanglewood this summer, Manuel is preparing to enter, in September, the 8th Pan American Flavigny Competition in Mexico City.

Recitals for Winner

If he wins, he will be given the box-office receipts at the recital hall of the Palace of Fine Arts, additional recitals in Mexico, Central America, the United States—and possibly an appearance with the National Symphony in Washington, D.C.

Manuel plans to return to New York City and, if necessary, will seek employment accompanying ballet.

There'll be no question of experience.

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Berkshire Eagle (e)
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Seranak Studio Dedication Set by Mrs. Koussevitzky

The planned site of the Seranak Composers' Studio will be dedicated at a ceremony on Sunday afternoon at 5 p.m. on the grounds of the Seranak estate. Seranak was the home of Dr. Serge Koussevitzky, who was director of the Berkshire Music Center at Tanglewood from its founding in 1940 until his death in 1951. The studio is being dedicated on the occasion of the 25th anniversary of the music center.

The studio will be used as a composers' residence during the summer months for a period roughly the same as the Tanglewood season.

The National Federation of Music Clubs and the Koussevitzky Music Foundation have dedicated the studio as a residence where a composer who has shown accomplishment or promise can study and compose. The studio is a quiet area on the Seranak estate, though it is relatively close to the Tanglewood grounds.

The main house at Seranak, which serves as the summer residence for Mme. Olga Koussevitzky, the widow of Koussevitzky, will also be made available for the use of the resident composer.

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Music

Israeli Composer Favors 'the New'

By RAYMOND MORIN

Telegram Music Critic

It's the opinion of Israeli composer, Yehuda Yannay, that "Todays music is more stimulating to the contemporary composer than at any other time in history."

A 28-year-old musician from Tel-Aviv, Yannay is working this summer at the Berkshire Music Center, Tanglewood under a composition fellowship in the center's performance departmant.

Yannay was born in Transylvania, where his father was a prosperous paper manufacturer. "We were considered capitalists in a communist country." says Yannay, "so in 1951 we emigrated to Israel." His father is now a laundry owner in Tel-Aviv.

Took Piano Lessons

Yanny had taken piano lessons in Transylvania (Romania), where his name was sons stopped when he reached Yan-Ivan Illes. His piano les- Israel, until he met Mr. and Mrs. Ben Abraham in Pardes Hanna, a small community about 30 miles north of Tel-Aviv. He resumed lessons with Mrs. Abraham, and at 18 wrote his first piano pieces.

When Mrs. Abraham heard them, she didn't know the composer's identity, but she recognized the talent. It resulted in his first scholarship with the late and renowned Alexander Uriah Boskovitch. This study continued as Yannay did two and a half years' service with the Israeli army.

It wasn't until five years ago, however, that Yannay decided that he seriously wanted to be a composer. His parents objected because he had done so well in science that they thought this field more practical.

Not Sold on Studies

Yannay entered the Israeli Music School in 1960 and was graduated last year. He was not completely sold on his studies there. He agreed with Boskovitch that there was no point to going through the usual training schedule of harmony, counterpoint and the like.

As Yannay expresses it: "The new music is so far away from the classic and romantic schools that there's no point to emphasizing these subjects. I went through the courses as historical studies. Today's concerts are contrary to musical principles of the past, so why should a student work on subjects he can't use?"

Yannay casts light on what is happening musically in Israel today. Through wide immigration, Israel has become a focal point of Jewish and Hebrew folk music.

Universal Neo-Idioms

He believes that the last generation (his parents' and his teachers') attempted to use this folk idiom in the creation of a national Israeli music. But the present generation is concentrating on universal neo-idioms.

"Would you write a work based on a given Jewish folk melodyc" we asked Yannay.

"Yes, if I were commissioned to do it," he replied, "but I would want to express it in my own language."

What is Yannay's musical language?

He's had experience with new methods: serialism, electronic music, "prepared piano," tone clusters, "chance music."

But he feels that their "novelty days" are over, and it's now necessary to use them in creating "decent compositions." His latest venture is in the field of electronic music.

Provocative Titles

His own compositions are adventurous and provocative, even to the titles: "Interconnections for 14 Instruments" and "Spheres for Soprano and 10 Instruments" were done at the Berkshire Center this summer.

YEHUDA YANNAY
Israeli Composer

Yannay has also written "Three "Electronic Studies," "Statement in Memoriam for Flute" dedicated to Boskovitch), Among his "chance pieces" (which he prefers to have publicly performed without any rehearsal), are Permutations for Solo Percussion" and "Random Rotated for Four Wind Instruments." In the latter, the players exchange scores between movements. He has also written a children's cantata, "The Row of Proverbs."

Wants to Study Conducting

This year Yannay will finish work on his master's degree at Brandeis University, where he has been studying with Arthur Berger. Then he would like to work for a doctorate and study conducting. His work at the center is with Gunther Schuller.

Yannay's future? His plans call for further study in Europe then back to Israel to teach composition.

"My music would not be accepted now in Israel." he says "So I will have to look elsewhere for success as a composer."

MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500

OCT 1965 Burrelle's

Federation Honored at Tanglewood

Dedication of the site of a projected Composers Studio on the sumptuous estate of Seranak near Lenox, Massachusetts, was the feature of a reception by Mme. Serge Koussevitzky on the 25th anniversary of the Berkshire Music School on July 25. The project is a joint venture by the Koussevitzky Foundation and NFMC. Mme. Koussevitzky

Mme. Serge Koussevitzky is pictured between Erich Leinsdorf, left, Boston Symphony Conductor, and Gunther Schuller, Tanglewood faculty member, who hold the model of the proposed Composers Studio at Seranak, the Koussevitzky estate. NFMC is cosponsoring the project with the Koussevitzky Foundation. (Whitestone Photo)

paid tribute to the Federation, which had previously given the Hawthorne cabin on the Tanglewood Festival grounds.

Mrs. Ada Holding Miller, Past National President, made a touching dedicatory speech in which she extolled the contribution to music of the late Serge Koussevitzky. Dr. Merle Montgomery read a congratulatory telegram from Mrs. Clifton J. Muir. Hundreds of other telegrams from all over the world were received. Erich Leinsdorf, Conductor of the Boston Symphony, and Tanglewood faculty member, also spoke.

Gathered in the house and on the gro hundred guests, notables in the music w representatives included National Boar Chairmen, and four Past Presidents of FMC: Mrs. Ruth Burgess, Dr. Montgom Mathew, and Mrs. Warren Knox. Others were Miss Marguerite Baiz, Miss Quain Marion Morrey Richter, Miss Julia Smi Vashau, and Mrs. G. Walter Zahn. Atte Jersey was Elwood Priesing; from Connect liam Cleworth; from Massachusetts, Mr Vice President; and Mrs. James C. S Member.

THE KANSAS

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Worcester Sunday Telegram July 25, 1965 A 23

Music

Mexicans Find U.S. a Mecca

By RAYMOND MORIN

Telegram Music Critic

The young Mexican musician looks to the United States for a productive career.

According to Manuel Maldonado of Mexico City, it isn't a question of "not being a prophet in one's own country," but rather a matter of economics.

Berkshire Student

Manuel is enrolled this summer at the Berkshire Music Center, Tanglewood. He's attending the seminar in Listening and Analysis, headed by Peter Gram Swing, and the Piano Seminar and Workshop, Victor Babin, chairman.

At the age of 25, Manuel is a widely-traveled scholar.

Art and science are mainstays of the Maldonado family. Manuel's father is a paleontologist, anthropologist, and geologist. His sister is a dancer and runs a ballet school in Mexico City.

Manuel quotes his father to explain another educational "must" for the Maldonados:

"A man is worth as many languages as he speaks."

Concert Pianist Goal

After 10 years of lessons, Manuel decided to become a concert pianist. He began his lessons when he was eight years old. His main exposure to music was over the radio. His father and mother tuned in serious music.

Manuel's academic training was at the American School Foundation in Mexico City, interrupted for one year when he studied at a religious boarding school in Quebec City, Canada.

During that year in Canada he abandoned music, and concentrated on learning French. Upon returning to Mexico City, he studied for a year at the French Lycee.

That's when he decided to become a pianist—he was 18—and things moved swiftly after that. He studied at the Juilliard School of Music and the David Mannes School, New York City, for the next three years—then back to Mexico City.

For three months of each year he has been studying with the distinguished French piano coach, Bernard Flavigny—the rest of the year with Guillermo Salvador.

Poised Young Man

Unlike what one might expect of a Latin temperament, Manuel is quiet-spoken, completely poised, and exudes confidence.

This poise manifests itself in his piano performances, and he attributes it to an unusual source. He has had considerable experience accompanying ballet.

"I am used to playing fo many people due to ballet an I don't get nervous playing fo people."

His tastes run to the classic. Mozart is his favorite composer, along with Beethoven. He is also partial to the impressionists, and has such works in his repertory as Debussy's first book of "Images" and Ravel's "Jeux d'Eau."

While he respects and values the importance of Mexican folk music, Manuel grants proper credit to Mexico's great composers—such as Carlos Chavez, Silvestre Revueltas and Blas Galindo. His reaction to such works as American composer, Aaron Copland's "El Salon Mexico" is anything but one of consuming admiration.

Rewards Few

Manuel does not paint a glowing picture of economic reward for the Mexican musician.

"There is no possibility of a big performing career in Mexico," he says. "Orchestra players are poorly paid, so the best one can do is teach privately."

This has been borne out by the career of Chavez, Mexico's most famed musician, who founded the Orquestra Sinfonica de Mexico in 1928.

Chavez' Piano Concerto was first performed by the New York Philharmonic (1942)—his "Sinfonia India" was world premiered in an American broadcast—and most of his other music has been published in the United States.

While at Tanglewood this summer, Manuel is preparing to enter, in September, the 8th Pan American Flavigny Competition in Mexico City.

Recitals for Winner

If he wins, he will be given the box-office receipts at the recital hall of the Palace of Fine Arts, additional recitals in Mexico, Central America, the United States—and possibly an appearance with the National Symphony in Washington, D.C.

Manuel plans to return to New York City and, if necessary, will seek employment accompanying ballet.

There'll be no question of experience.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUL 23 1965

Seranak Studio Dedication Set by Mrs. Koussevitzky

The planned site of the Seranak Composers' Studio will be dedicated at a ceremony on Sunday afternoon at 5 p.m. on the grounds of the Seranak estate. Seranak was the home of Dr. Serge Koussevitzky, who was director of the Berkshire Music Center at Tanglewood from its founding in 1940 until his death in 1951. The studio is being dedicated on the occasion of the 25th anniversary of the music center.

The studio will be used as a composers' residence during the summer months for a period roughly the same as the Tanglewood season.

The National Federation of Music Clubs and the Koussevitzky Music Foundation have dedicated the studio as a residence where a composer who has shown accomplishment or promise can study and compose. The studio is a quiet area on the Seranak estate, though it is relatively close to the Tanglewood grounds.

The main house at Seranak, which serves as the summer residence for Mme. Olga Koussevitzky, the widow of Koussevitzky, will also be made available for the use of the resident

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171

AUG 8 1965

Worcester Sunday Telegram Aug. 8, 1965 A 23

Music

Israeli Composer Favors 'the New'

By RAYMOND MORIN

Telegram Music Critic

It's the opinion of Israeli composer, Yehuda Yannay, that "Todays music is more stimulating to the contemporary composer than at any other time in history."

A 28-year-old musician from Tel-Aviv, Yannay is working this summer at the Berkshire Music Center, Tanglewood, under a composition fellowship in the center's performance department.

Yannay was born in Transylvania, where his father was a prosperous paper manufacturer. "We were considered capitalists in a communist country," says Yannay, "so in 1951 we emigrated to Israel." His father is now a laundry owner in Tel-Aviv.

Took Piano Lessons

Yanny had taken piano lessons in Transylvania (Romania), where his name was sons stopped when he reached Yan-Ivan Illes. His piano les-Israel, until he met Mr. and Mrs. Ben Abraham in Pardes Hanna, a small community about 30 miles north of Tel-Aviv. He resumed lessons with Mrs. Abraham, and at 18 wrote his first piano pieces.

When Mrs. Abraham heard them, she didn't know the composer's identity, but she recognized the talent. It resulted in his first scholarship with the late and renowned Alexander Uriah Boskovitch. This study continued as Yannay did two and a half years' service with the Israeli army.

It wasn't until five years ago, however, that Yannay decided that he seriously wanted to be a composer. His parents objected because he had done so well in science that they thought this field more practical.

Not Sold on Studies

Yannay entered the Israeli Music School in 1960 and was graduated last year. He was not completely sold on his studies there. He agreed with Boskovitch that there was no point to going through the usual training schedule of harmony, counterpoint and the like.

As Yannay expresses it: "The new music is so far away from the classic and romantic schools that there's no point to emphasizing these subjects. I went through the courses as historical studies. Today's concerts are contrary to musical principles of the past, so why should a student work on subjects he can't use?"

Yannay casts light on what is happening musically in Israel today. Through wide immigration, Israel has become a focal point of Jewish and Hebrew folk music.

Universal Neo-Idioms

He believes that the last generation (his parents' and his teachers') attempted to use this folk idiom in the creation of a national Israeli music. But the present generation is concentrating on universal neo-idioms.

"Would you write a work based on a given Jewish folk melodyc" we asked Yannay.

"Yes, if I were commissioned to do it," he replied, "but I would want to express it in my own language."

What is Yannay's musical language?

He's had experience with new methods: serialism, electronic music, "prepared piano," tone clusters, "chance music."

But he feels that their "novelty days" are over, and it's now necessary to use them in creating "decent compositions." His latest venture is in the field of electronic music.

Provocative Titles

His own compositions are adventurous and provocative, even to the titles: "Interconnections for 14 Instruments" and "Spheres for Soprano and 10 Instruments" were done at the Berkshire Center this summer.

Yannay has also written

YEHUDA YANNAY
Israeli Composer

"Three "Electronic Studies," "Statement in Memoriam for Flute" dedicated to Boskovitch), Among his "chance pieces" (which he prefers to have publicly performed without any rehearsal), are Permutations for Solo Percussion" and "Random Rotated for Four Wind Instruments." In the latter, the players exchange scores between movements. He has also written a children's cantata, "The Row of Proverbs."

Wants to Study Conducting

This year Yannay will finish work on his master's degree at Brandeis University, where he has been studying with Arthur Berger. Then he would like to work for a doctorate and study conducting. His work at the center is with Gunther Schuller.

Yannay's future? His plans call for further study in Europe, then back to Israel to teach composition.

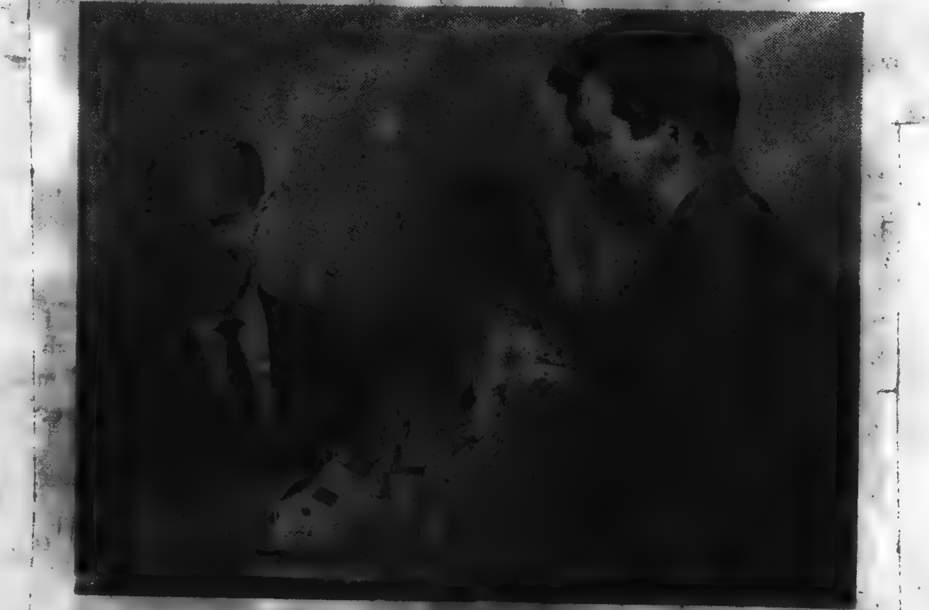
"My music would not be accepted now in Israel," he says "So I will have to look elsewhere for success as a composer."

MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500

OCT 1965 Burrelle's

Federation Honored at Tanglewood

Dedication of the site of a projected Composers Studio on the sumptuous estate of Seranak near Lenox, Massachusetts, was the feature of a reception by Mme. Serge Koussevitzky on the 25th anniversary of the Berkshire Music School on July 25. The project is a joint venture by the Koussevitzky Foundation and NFMC. Mme. Koussevitzky



Mme. Serge Koussevitzky is pictured between Erich Leinsdorf, left, Boston Symphony Conductor, and Gunther Schuller, Tanglewood faculty member, who hold the model of the proposed Composers Studio at Seranak, the Koussevitzky estate. NFMC is cosponsoring the project with the Koussevitzky Foundation. (Whitestone Photo)

paid tribute to the Federation, which had previously given the Hawthorne cabin on the Tanglewood Festival grounds.

Mrs. Ada Holding Miller, Past National President, made a touching dedicatory speech in which she extolled the contribution to music of the late Serge Koussevitzky. Dr. Merle Montgomery read a congratulatory telegram from Mrs. Clifton J. Muir. Hundreds of other telegrams from all over the world were received. Erich Leinsdorf, Conductor of the Boston Symphony, and G uller, Tanglewood faculty member, also spoke.

Gathered in the house and on the grou veral
hundred guests, notables in the music wor Club
representatives included National Board and
Chairmen, and four Past Presidents of N State
FMC: Mrs. Ruth Burgess, Dr. Montgome ladys
Mathew, and Mrs. Warren Knox. Others f York
were Miss Marguerite Baiz, Miss Quainta Dr.
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Member.

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THE KANSAS CITY STAR, SUNDAY, JULY 25, 1965

Area Musicians at Tanglewood

By Joseph Kaye
(The Star's New York Correspondent)

LENOX, Mass.—Janet Johnson, 21, of Kansas City, and Ronald Weddle, 20, of Independence, are students at the Berkshire Music center here this summer. Both are dedicated to careers in music.

Miss Johnson is a clarinetist; Weddle playes the oboe.

The clarinet is an unusual choice for a girl, but it seems this instrument chose Miss Johnson. When she was in the third grade in Syracuse, Kas., where the Johnsons lived for several years, an aptitude test indicated that she had musical ability.

The leader of the school band suggested she take up an instrument and join his group. Her parents, Mr. and Mrs Steve Johnson, selected the clarinet because they thought a small instrument was suitable for a small child. As it turned out this was a wise choice. Janet could manage a tune for public performance after only a year of study.

After high school graduation, Miss Johnson continued her music studies at the Conservatory of Music of the University of Missouri at Kansas City. She has been a member of the Youth Symphony of Kansas City and was graduated from the Conservatory last month.

After her summer at the Berkshire center she will move on to the Manhattan School of Music in New York for graduate study.

Weddle is intensely serious about the oboe. He comes from a musical family: his father, Fred Weddle, is a timpanist and woodwind teacher; his mother, Mrs Donna Weddle, is a contralto and pianist, and his younger brother, Dale Weddle, plays the French horn. His uncle, Franklyn S. Weddle, is conductor of the Independence Symphony and head of the music department of the R. L. D. S. church.

"I would have felt that I didn't belong if I didn't do something in music," Ronald says. But he admits it was a quirk that brought him to the oboe.

He was listening to a record of the various orchestral instruments and decided the oboe was easiest to play. Little did he know then it was one of the most difficult to master.

But he did so well that at 16 he started a chamber group in Independence that lasted three years. He then left for Chicago to study under Ray Still, first oboist with the Chicago Symphony.

TWO MUSIC STUDENTS from Greater Kansas City—Janet Johnson, clarinetist, and Ronald Weddle, oboist, are enrolled this summer at the Berkshire Music center, Lenox, Mass.

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TUESDAY CHAMBER CONCERTS

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 7 1965

Music Review

Kroll String Quartet

By JAY C. ROSENFELD

THE FIRST of seven Tuesday evening chamber music concerts was played last night in the Theater at Tanglewood by the Kroll String Quartet. They played the Mozart "Dissonant," the Ravel and the Beethoven Opus 59, No. 1.

William Kroll is the dean of American chamber musicians. Indeed, his fief may well extend to include wider dominions. It is worthy to note that he earned his first recognition as an ensemble player in Pittsfield at the early South Mountain festivals organized by the late Mrs. Elizabeth Sprague Coolidge. His post as cochairman of the ensemble faculty of the Berkshire Music Center is evidence of his standing in the profession. His colleagues in the quartet are William Stone, violin, Harry Zaratzian, viola, and Avron Twerdowsky, cello.

* * *

NO ONE exemplifies the unique competencies required of a true chamber musician better than Kroll and his confreres. It is a territory of its own. It does not trespass on the domain of the virtuoso nor invade the precincts of the orchestra. The greatest composers have found the quartet the plot on which they lavished some of the most precious seeds in their whole gardens.

The Mozart quartet No. 19, in C, K. 465, acquired its identification by the bold harmonies of the adagio introduction which must have shocked the fraternity in 1785. But it was the originality of the invention and, above all, the taste that Mozart displayed which made this, as all his other works, so lasting and forever enjoyable. And it was in matters of taste that the Krolls made the impression which delighted their large audience last night. The mere notes are not items of concern to such artists. Quartet playing is a process of maturing, distilling and refining. It is judgment of what phrases to play without crossing strings, what lines to maintain without changing bow. Each quartet in the Krolls' hands becomes a miniature jewel which might have been fashioned by Da Vinci.

* * *

THE MOZART was marked by especially felicitous tempos. Warm sonority was produced in all four corners of the quartet, and there was a constant spirit of urbane elegance and artistic courtesy as any three of the ensemble metaphorically receded when one of the four voices had been allotted the spotlight.

Mozart dedicated this quartet to his "very celebrated and most dear friend," Joseph Haydn; Ravel dedicated his to his "cher maitre Gabriel Faure"; Beethoven did the same for his patron, the Russian ambassador in Vienna in 1806, the Count Rasoumoffsky. No program could have been devised to better exhibit the status of music in their respective eras than these three quartets, and no three could have been played with greater respect for the character of the individual compositions.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 12 1965

Chamber Group To Play Tuesday At Tanglewood

The Boston Symphony Chamber Players, formed this season by the orchestra to present public concerts of chamber music, will make their Tanglewood debut at Tuesday evening's Berkshire Festival chamber music concert. The Chamber Players, consisting of the first players of the Boston Symphony Orchestra, gave a series of three concerts each in Boston and New York last winter as well as one in Washington, D.C. The group will be heard a second time at Tanglewood Aug. 10.

Tuesday's concert will begin with Mozart's Quartet for Oboe and Strings, K. 370. Irving Fine's Fantasia for String Trio will complete the first half of the program. The second portion of the Chamber Players' concert will be devoted to the Septet for Strings with Clarinet, Horn and Bassoon, Op. 2 by Beethoven.

Eight Members

The members of the Chamber Players to be heard in their first Tanglewood program include: Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn. Henry Freeman, bass, will take the place of Georges Moleux, principal bass of the Boston Symphony Orchestra, who is ill.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926

JUL 12 1965

BSO Chamber Players Debut Tomorrow Night

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At next Tuesday's Berkshire Festival Chamber Music Concert Mr. Silverstein and Igor Kipnis, harpsichord, will be heard in three works by Johann Sebastian Bach.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 28 1965

Music Review

Lenox Quartet at Tanglewood

By JAY C. ROSENFELD

THE LENOX QUARTET has grown enormously since it first assembled at the Berkshire Music Center as Fromm Players only a scant few years ago. They now enter the lists as stalwart, adult gladiators, fully by right and no longer on sufferance, and warrant recognition based on their many-sided competence.

Their program last night encompassed the entire map of quartet-writing, from Mozart to Bartok with a stopover at Beethoven. Theirs was the fourth event in the Tanglewood Tuesday evening chamber music series in the Theater-Concert Hall.

* * *

THE D MAJOR Mozart (K. 575) revealed the four young artists—Peter Marsh and Delmar Pettys, violins; Paul Hersh, viola; and Donald McCall, cello — to be a firmly integrated ensemble. Their sonority at the beginning had a sensitive warmth, tending to fragility, but one which suited the Mozart very well. It pleased them to choose deliberate tempos. A slightly more urgent forward movement would not have displeased this listener; but if anyone were inclined to think they were moved by caution, that impression would have been dispelled by the tempo they took, for instance, in the Fugue of the Beethoven, Opus 59, No. 3, and in the uncompromising barbarity which they properly injected into their fourth Bartok.

They made the Beethoven final movement a feat. I have no direct communication from the composer but I would wager a small coin he had no such vertiginous speed in mind, even though he marked it *allegro molto.* Let it be quickly said that the bold theme in the second violin sounded out valiantly in the stretto when the excellent judgment of the other three performers impelled them not to smother him.

* * *

THEIR MOZART and Beethoven had style. Once they clean up a few smearing slides and the first violin coordinates vibrato and bowstroke, there will be little with which to cavil. The Bartok was theirs, completely. They were at home.

Each Bartok is a giant step forward. The composer juggles his material and it must be heard in toto. It can no more be appreciated in its details than can a Manet when viewed only at arm's length from the canvas. His themes, if one can call them that, or his snatches, fall across bar lines without normal expectancy; his demands on the instrument are brutal; his inspiration is rhapsodic and frenzied. The Lenox players took it in masterful stride and their performance was faithful and totally uninhibited.

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Independent
AGAWAM, Mass.
Weekly Circ. 2,558

JUL 29 1965

Claude Frank and Lillian Kallir, pianists, will present a duo-piano recital at Tanglewood on Aug. 3. This concert will be part of the Berkshire Festival Chamber Music Series. The program will include Brahms Liebeslieder, Opus 52 and Opus 65, with vocalists drawn from the Performance Department of the Berkshire Music Center. Mr. Frank has appeared with the Boston Symphony Orchestra earlier in the Berkshire Festival season and he will appear with the Boston Symphony Chamber Players on Tuesday evening, Aug. 10.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 3 1965

Claude Frank and Lillian Kallir, in private life Mr. and Mrs. Frank, will present a program at 8 tonight in the Theater at Tanglewood, Lenox, Mass., featuring the Brahms' "Liebeslieder, opus 52 and opus 65." The two pianists will be assisted by vocalists drawn from the performance department of the Berkshire Music Center. Frank and Miss Kallir first met at the Berkshire Music Center in 1952, when they were both students there. Tonight's program is a benefit for the Berkshire Music Center.

Tomorrow night members of the performance department of the Center will present a concert of chamber music at 8 and on Thursday at the same hour the Berkshire Music Center Orchestra will take part in a program in the theater under the direction of Erich Leinsdorf. The third concert of the Center's "Music of the Baroque" series will be given at 10:30 a.m. Sunday in the theater under the direction of Igor Kipnis.

The Saturday morning open rehearsal of the Boston Symphony will be held in the Music Shed at 10 a.m.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 4 1965

Franks Sparkle at Keyboard

Husband, Wife Team Superb at Tanglewood

By MICHAEL STEINBERG

LENOX — Tuesday night's chamber music program at Tanglewood was built about the two sets of Brahms "Liebeslieder Waltzes" for vocal quartet and piano four-hand. The quartet parts were taken by Helene Farras, Batyah Godfrey, William Dupree, and Eugene Thamon, in the first and more familiar waltz set, and by Barbara Smith-Conrad, Judith Keller, John Paton, and William Ledbetter, for the later period. The pianists were Lilian Kallir and Claude Frank, and theyalso provided an intermezzo on a large scale by playing Mozart's D Major Sonata for Two Pianos.

The Brahms pieces are marvelous. It is, of course, to begin with, a question whether they are under public performance music at all, and Brahms would certainly have found it a curious idea to give both sets at one concert. But to do so actually served to emphasize what a mircle of resource and invention they are. Through 32 waltz movements the dieas never flag, as Brahms produces an extraordinary variety of vocal and instrumental textures, or harmonic color, and of rhythmic patterns superimposed on the basic three-quarter time.

They are also extremely difficult. However, they may suggest a group of congenial friends with nice voices, beer steins in hand, grouped about the duetists at the parlor piano, they actually require four excellent lieder singers and a pair of pianists who command the greatest rhythmic subtleness and tonal finesse.

The Tanglewood singers were mostly not up to the demands of the music. The first quartet was better balanced than the second, which labored under a wobbly, out-of-tune soprano. Dupree, the tenor in the first quartet, was the most musically aware of the singers, but he too spoiled his best moment, the lovely "Nicht Wandle, Mein Licht," by singing it right into his score.

Piano playing by Frank and Kallir, who are Mr. and Mrs. Claude Frank, was, on the other hand, very good indeed. Frank played treble in the first set of waltzes, bass in the second. In both contexts he revealed very special musical powers. To be sure, Miss Kallir is a sensitive and finely schooled player, but the sharpness of definition that the melodies had when Mr. Frank played them, and the impressive propulsive power of his bases, lifted the music onto another plane altogether.

The two pianists are a superb team. Both know how to listen and accompany and comment. I remember with great pleasure such details as Mr. Frank's lively scales interjected into the first theme of the Mozart sonata and the subtle humor Miss Kallir infused into the grace notes that punctuate the second theme. There is no trace of anything mechanical in their playing, and the collective musical intelligence at work is obviously of a very high order.

They played well in the Brahms and gave the performances most of the charm they had. But in the Mozart, out from under the dead weight of the singers, they played superlatively well. The piece itself is brilliant and attractive, but without miracles. I long to hear the Franks play a great work like the F Major Duet Sonata.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 4 1965

Music Review

Chamber Concert at Tanglewood

By JAY C. ROSENFELD

PIANISTS Lilian Kallir and Claude Frank were the nucleus of the excellent program presented as part of the chamber music series in the theater at Tanglewood last night.

The program consisted of both of the Liebeslieder books of Brahms and the Mozart Sonata for Two Pianos in D Major, K. 448. In the first set of Waltzes, Opus 52, the well-balanced vocal quartet was composed of Helene Farras, soprano; Batyah Godfrey, contralto; William Dupree, tenor, and Eugene Thamon, bass. For the second, an equally enjoyable quartet, the singers were Barbara Smith - Conrad, soprano; Judith Keller, mezzo-soprano; John Patton, tenor, and William Ledbetter, baritone, all members of the Berkshire Music Center performing department.

* * *

THE "LIEBESLIEDER Waltzes" are written for four hands at one piano, but Mr. and Mrs. Frank chose to use two keyboards, a perfectly acceptable procedure and one which possibly permits less hindrance, produces a more symmetrical stage setting and allows the personable Miss Kallir to be seen whether, as they exchanged, she played the bass or the treble.

The text of the songs are sentimental love songs of Georg Daumer, better known as a writer on religion. They are full of rhythmical ingenuity, although there is little contrapuntal vocal writing, and of affectionate effervescence, serious at times and passionate at others. In the final "Zum Schluss," both quartets participated.

* * *

THE MOZART sonata sparkled. The two pianists jumped into the first bars with exhilarating audacity, and, where applicable, threw caution to the winds. Then in the second subject there was a melting tone indistinguishably served from both keyboards and both seasoned with deeply satisfying style. The delightful final movement was as lithe and carefree as music can express. They gave character to every phrase without any finicky or gallant courtesy. The music is stalwart Mozart, gentle in contrasting episodes, but they played it with such abundant mastery that it would be a question who enjoyed it more, the performers or the audience, whose combustibility could not be contained in the final bars.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 10 1965

The second concert by the Boston Symphony Chamber players, composed of first players of the Boston Symphony Orchestra, will be presented at 8 tonight in the Theater at Tanglewood, Lenox, Mass. Claude Frank will appear as pianist with the group. The program will include Beethoven's "Serenade in D," the "Wind Quintet for Piano and Winds," Beethoven; Carter's "Woodwind Quintet" and the "Piano Quartet in C minor," Brahms.

The Boston Symphony Chamber Players

Whitestone

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 11 1965

Music Review

BSO Chamber Players

By JAY C. ROSENFELD

THE BOSTON Symphony Chamber Players made their second appearance of the Tanglewood season last night in the Chamber Music series in the Theatre-Concert Hall. Their program was consistently enjoyable. It enlisted the artistry of nine members of the ensemble in music of Beethoven, Mozart, Brahms and Elliott Carter, each one for a different instrumentation.

* * *

THE BEETHOVEN Serenade, Opus 25, for Flute, Violin and Viola, played by Doriot Dwyer, Joseph Silverstein and Burton Fine, is a delightful sampler, with skilled embroidery decorating each motto in the seven short movements. It was played with excellent finesse but with more deference by the strings to the wind instrument than, I think, necessary. This was not a unique situation last night. Flutes and reeds carry and maintain their domination more naturally than strings, in general, and while each artist upheld his share substantially, there was less need for the artistic chivalry than was employed.

In programs where so many different groupings occur the matter of balance is highly important. In the Mozart Quintet in E Flat Major, K. 452, which was superbly palyed, pianist Claude Frank with his usual stimulation raised the piano lid fully and the coordination was first rate. Oboe Ralph Gomberg, clarinet Gino Cioffi, horn James Stagliano and bassoon Sherman Walt played with exceptional refinement, and the total impact was beyond cavil.

* * *

IN THE BRAHMS Piano Quartet in C Minor, Opus 60, but piano lid was half lowered, but Frank's vigor in the rushing and passionate episodes partially shaded colleagues Silverstein, Fine and cellist Jules Eskin. In the quieter passages, let it be quickly added, he was a model of discretion and courtesy, allowing Eskin's ineffable solo at the beginning of the slow movement to be heard in all its full beauty, and in the finale his delicate rain-patter idiom did as well for the luscious tone and exquisite phrasing of Silverstein's violin. The total impression of the quartet was quite breathtaking. But in addition to the matter of balance, there is quite a difference between the piano of Mozart and of Brahms.

* * *

THE CARTER Quintet for Five Winds dates from 1948, and his allegretto is suggestive of a vivid painting in angular patterns. The second of the two movements is an *allegretto giocoss* astutely written for wind instruments in lines easy to follow. A syncopated rhythm portrays good-natured teasing and sense of humor. The composer was in the audience, and was called to the stage to share the applause tendered the performers by an audience which was moved to bravos easily and vociferously.

93

Music Theater Movies TV Art

Music Review BERKSHIRE EAGLE 7/21/6

Undistinguished Bach

By JAY C. ROSENFELD

THE AUDIENCE at the third concert of the chamber music series at Tanglewood last night heard some of the best violin playing and some of the least distinguished Bach ever performed in a professional concert in the Theater-Concert hall.

The program consisted entirely of Bach: A Sonata in E Minor for Violin and Figured Bass; the Sonata No. 2 in A Minor for Violin Unacompanied (designated as Sonata No. 3 in modern editions which combine the partitas and sonatas); and, after intermission, the Sonata No. 6 for Violin and Klavier. Joseph Silverstein was the violinist, Igor Kipnis, harpsichord, and Alfred Zighera provided fortification of the keyboard bass on a viola da gamba.

Igor Kipnis

* * *

IN THE MAIN, it was Silverstein's recital. His even tone and sweet sonority, suave bow and sure fingers were a delight all evening, but there was little indication that he was playing Bach. Final cadences were played with authority, but there was little or no inflection or division of long paragraphs into sentences and phrases. In the final allegro of the violin solo, Mr. Silverstein used a few agogic accents which oriented the progress and direction of the music, but this was among the very few instances when he gave evidence of appreciating the character of the movements. Furthermore, he evidently played from an edition which departs from the original manuscript as, for instance, in the andante when he played separated 16ths on the G string where the original calls for eighths. It gives quite a different contour to the melody.

* * *

IF IT WERE not for the tone of the viola da gamba, the continuo would have been quite inaudible, at least in row nine. Mr. Kipnis had a solo to show himself to advantage in the final sonata, and he availed himself of the opportunity with deft digits and scholarly-executed ornaments.

One may play Bach with asceticism or romantically. Both factions have avid advocates, but to play it with complete emotional reticence and indifference to style is inappropriate. No matter how clearly the notes are articulated and how warm the tone produced, it is egregiously regrettable when the audience contains such a large number of students who may consider such a performance as a standard worthy of emulation.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUL 14 1965

Music Review

Boston Symphony Chamber Players

By JAY C. ROSENFELD

THE BOSTON Symphony Chamber Players reached up to the top shelf of the chamber music library for their program last night in the theater concert hall at Tanglewood. The group, composed of first-chair players from the orchestra, was organized by conductor Erich Leinsdorf in the past year; this was their debut on their summer home grounds. They will play again in this Tuesday evening series on Aug. 10.

There are few works in any category of music which have greater immediate appeal than the Beethoven Septet, Opus 20. In fact, its very popularity was annoying to the composer, who was not pleased that the public preferred it above some of his other works he thought more deserving. The septet last night enlisted the participation of Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Henry Freeman, bass; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn — a team of crack performers if ever there was one.

* * *

IT WAS a reading varying from scintillation to gentleness. The decorative violin variation in the Andante Con Variazone was exquisite workmanship, but in their respective ways each performer shone resplendently. The introduction of the Adagio revealed a tonal structure in the string contingent which bears inspection.

The Mozart Oboe Quartet, K. 370, gave Ralph Gomberg an opportunity which he grasped with outstanding distinction. The orchestra's principal oboe not only played faultlessly but with great range of inflection and remarkable control of tone. The cohesion with his confreres Silverstein, Fine and Eskin was impermeable.

* * *

THE CENTRAL work of the evening was a Fantasia for String Trio, a Fromm Foundation commission of 1959, by the late Irving Fine, a gifted composer who died two years ago. Its sincerity is obvious at once. Fine used contemporary writing tools but he wrote from the heart. There are three movements: The center one is a swift, rhythmically intricate scherzo; the two outer movements are searchingly impressive.

The viola has the theme of the opening Adagio which unfolds in a 12-tone row manner that the violin joins apparently in a fugato style. Fine resorts to the same formula in his third movement, Lento Tranquillo, with the viola again announcing the theme, this time countered by the cello. The players took advantage of the composer's sense of tonal register and kept the thematic lines clear and distinct. Fine's warmth and expressive compulsion dominates the harmonic processes he employed, and each hearing augments a listener's admiration and appreciation of its worth.

POPS

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OLEAN TIMES HERALD
Wednesday, July 21, 1965

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, July 24, 1965

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 33,014 SUN. 35,527

JUL 25 1965

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

JUL 24 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 24 1965

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUL 20 1965

OLEAN, N. Y.
TIMES HERALD
D. 18,000

JUL 21 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
JUL 27 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUL 21 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUL 23 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
JUL 22 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
JUL 21 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Amherst Record
AMHERST, Mass.
Weekly Circ. 2,551
JUL 22 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,627
JUL 23 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,205
JUL 19 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 19 1965

LENOX

Ellington Joins Fiedler in Pops At Tanglewood

LENOX — Arthur Fiedler has announced his program for the annual appearance by the Boston Pops Orchestra at Tanglewood. Some Fiedler favorites from the recent Pops season in Symphony Hall, Boston will be heard, and piano soloist Duke Ellington will play many of his songs which have become Ellington classics.

The concert by the Boston Pops at Tanglewood, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be held in the Music Shed on Wednesday July 28 at 8.00 p. m.

Duke Ellington will appear with Mr. Fiedler and the orchestra on each half of the program. "Caravan," "Solitude," "Moo Indigo." "Sophisticated Lady," "I Got It Bad, And That Ain' Good," "Don't Get Around Muc Anymore" are among the popular songs which he will play.

The Pops concert will begi with Amparito Roco, a Spar ish March, by Texidor, and th first half of the program wi include the "Poet and Peasant Overture by von Suppe, Ma inees Musicales by Benjami Britten, and Ellington selection.

Mr. Fiedler will conduct th Voices of Spring, Waltzes b Strauss, music from "Mary Pop pins" by Sherman and She man, the Great Race March b Mancini and additional Ellin ton music with the composer a piano soloist.

The Tanglewood grounds wi open at 6:00 p. m. on the ever ing of the Pops concert, an patrons are invited to brin picnics or purchase box supper at the Tanglewood cafeteri General admission tickets wi be sold beginning at 4:00 p. m on July 28. All seats in th Music Shed are reserved fo this concert.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RAVENA NEWS HERALD
Friday, July 23, 1965

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENVILLE LOCAL
Wednesday, July 21, 1965

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CAIRO HERALD
Thursday, July 22, 1965

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, July 17, 1965

047

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

KINGSTON FREEMAN
Saturday, July 10, 1965

47

ATHENS, N. Y.
HERALD
W. 300

JUL 22 1965

BROOKLYN, N. Y.
KINGS COURIER
W. 15,200

JUL 17 1965

RAVENA, N.Y.
NEWS-HERALD
W. 1,800

JUL 23 1965

BROOKLYN, N. Y.
BAY NEWS
W. 12,100

JUL 17 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press (e)
BRISTOL, Conn.
Circ. 15,129
JUL 16 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
JUL 9 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JUL 18 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 221,211
JUL 12 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUL 16 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 76,612
JUL 11 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,899
JUL 13 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWBURYPORT, Mass.
Circ. 7,025
JUL 12 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,205
JUL 12 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,627
JUL 16 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
WATERBURY, Conn.
Circ. 51,076
JUL 18 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 9 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 8 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
JUL 15 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200
JUL 15 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
JUL 15 1965

Duke Ellington Soloist July 28 At Tanglewood

047

Arthur Fiedler has invited Duke Ellington to be piano soloist for the annual Boston Pops at Tanglewood concert on July 28. Though he has not announced the program for the concert, Mr. Fiedler has indicated that Ellington will play some of his own music. The July 28 program will be Duke Ellington's first appearance at Tanglewood as a guest artist.

Tickets for this Pension Fund concert will be available at the Festival Ticket Office, Tanglewood beginning Friday, July 9. All seats in the 6,000-seat Music Shed will be reserved for this concert.

The Boston Pops at Tanglewood concert will be the Boston Symphony Orchestra's 137th Pension Fund Program. Today the Orchestra's Pension Institution, established in 1903, pays pensions to 97 former members of the Orchestra or their widows — nearly the number of active players in the Orchestra. In 1964, $234,000 was paid to these people and in the last five years over one million dollars has been distributed to retired members of the Orchestra.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUL 22 1965

Herald
CHICOPEE, Mass.
Weekly Circ. 2,305
JUL 22 1965

Duke Ellington To Be Soloist At Tanglewood

Duke Ellington has been invited to be piano soloist with the Boston Pops at Tanglewood, Arthur Fiedler conducting, on July 28. Though he has not announced the complete program for the

concert, Mr. Fiedler has indicated that Ellington will play some of his own music. This concert is for the benefit of the Boston Symphony Orchestra's Pension Fund. Tickets are on sale at the Festival Box Office, Tangle

185

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 02106 • 742-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

JUL 23 1965

Pops Soloist

Duke Ellington 047

The program for the annual appearance by the Boston Pops Orchestra at Tanglewood will include Arthur Fiedler favorites from the recent Pops season in Symphony Hall, Boston, many Duke Ellington songs which have become classics. The concert by the Boston Pops at Tanglewood, with Duke Ellington as piano soloist, orchestra's pension fund, will be in the music shed on Wednesday, July 28, at 8 p.m.

The Tanglewood grounds will open at 6 o'clock on the evening of the Pops concert, and patrons are invited to bring picnics or purchase box suppers at the Tanglewood cafeteria. General admission tickets will be sold beginning at 4 p.m. on July 28. All seats in the music shed are reserved for this concert at $4, $4.50, $5.50, and $6.50, and are available at the Festival Ticket Office, Tanglewood, Lenox, Mass.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

JUL 28 1965

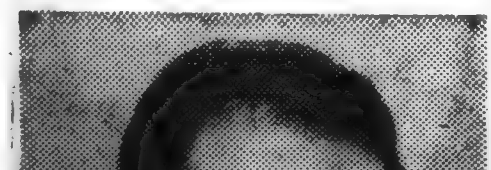
DUKE AT TANGLEWOOD

Duke Ellington will be piano soloist with the Boston Pops, Arthur Fiedler conducting, Wednesday night at Tanglewood. For this Boston Symphony pension fund concert, Mr. Ellington will play some of his own music. Tickets are on sale at the Festival box-office at Tanglewood, Lenox, Mass.

PITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

CHATHAM COURIER
Thursday, July 22, 1965

047



DUKE ELLINGTON will be piano soloist with the Boston Pops at Tanglewood on Wednesday, July 28, with Arthur Fiedler conducting. The concert is for the benefit of the Boston Symphony Orchestra's Pension Fund.

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JUL 7 1965

Longplay Shorts

Duke Ellington's solo piano appearance with the Boston Pops at the Berkshire Music Festival in Tanglewood for the benefit of the Pension Fund of the Boston Symphony will be recorded live by RCA Victor at the Music Shed . . .

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 10 1965

Ellington Guest

Duke Ellington has been engaged as the special guest artist for the annual Boston Pops Orchestra appearance at the Berkshire Music Festival in Tanglewood for the benefit of the Pension Fund of the Boston Symphony Orchestra Society. The concert, to be conducted by Arthur Fiedler, will take place July 28. RCA Victor will record the event live in the Music Shed at Tanglewood.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700

JUL 6 1965

RCA Victor will record a live performance by Duke Ellington and the Boston Pops Orchestra at a pension fund benefit for the orchestra at Tanglewood this Summer. Last year Victor did the same with an Allen Sherman appearance . . . Phil Dean has been appointed national representative for public relations and publicity for WNDU-TV, Notre Dame's station in South Bend . . . Richard Cohen is off tomorrow on a two-week "fact-finding" trip to Israel. Cohen is editor of WNJU-TV's "Jewish TV Chronicle."

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JUL 10 1965

Ellington-Fiedler Highlight Boston Pops Berkshire Stand

NEW YORK—The annual Boston Pops Orchestra appearance at the Berkshire Musical Festival in Tanglewood will be highlighted this year by Duke Ellington who will be performing his own compositions in special arrangements for the symphonic group. It is also anticipated that he will have some new works to offer during the program, some of them constituting world premieres.

The concert, to be conducted by Arthur Fiedler, will take place on July 28, and will be recorded live by the label in the Music Shed at Tanglewood. Last year, RCA Victor recorded the Pops' Tanglewood concert, which featured Fiedler and Allan Sherman, and the album turned out to be a best seller for the firm's Red Seal label.

Ellington, noted as a pianist, composer, arranger and jazz inprovisor, will be making his debut on the Red Seal label, although many of his most famous recordings appeared on the Victor Popular label in earlier years. The jazzman has also invaded the classical field with such well known suites as "Black, Brown and Beige" and "Perfume."

Proceeds from the concert will go to the pension fund of the Boston Symphony Orchestra Society.

Recently, the company recorded a live Pops concert in Boston's Symphony Hall, which is to be released this fall. A second album also came from that concert. In July, a special Boston Pops album of the film score "Ship Of Fools" will be released, featuring symphonic arrangements made by the composer, Ernest Gold, especially for Arthur Fiedler. Also forthcoming are recordings with Chet Atkins and Peter Nero.

NewEnglandNewsclipAgency,Inc.
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
JUL 26 1965

By James J. Kriegsmann

Duke Ellington

. . . will be piano soloist with the Boston Pops, Arthur Fiedler conducting, Wednesday night at Tanglewood. For this Boston Symphony pension fund concert Mr. Ellington will play some of his own music. Tickets are on sale at the Festival box office at Tanglewood, Lenox, Mass.

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Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 15 1964

'Pops' Tickets

Tickets for the Tanglewood July 22 (8 p.m.) concert by Arthur Fiedler and the Boston Pops Orchestra are on sale at the Tanglewood boxoffice

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TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 10 1965

N
Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

JUL 26 1965

New York World-Telegram
and The Sun
D. 403,348 SAT 166,071

JUL 19 1965

Tanglewood Hosts Duke Ellington

Duke Ellington is piano soloist for Wednesday's annual Boston Pops Concert at Tanglewood, Lenox, Mass.

"Caravan," "Solatude," "Mood Indigo," "Sophisticated Lady," "I Got It Bad," "And That Aint't Good," are among the popular songs he will play.

The program also includes the "Poet and Peasant" Overture by von Suppe, a Spanish March by Texidor; "Voices of Spring" waltzes by Strauss and music from "Mary Poppins" by Sherman and Sherman.

All 6,000 seats in the Music Shed are reserved and are available at the ticket office (413) 637-1600.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536

JUL 27 1965

Ellington for Tanglewood

The Boston Pops Orchestra, with Arthur Fiedler conducting, will make its annual appearance at Tanglewood July 28. The program will feature some of Mr. Fiedler's favorite melodies from the past Pops season at Symphony Hall.

Duke Ellington, piano soloist, will be guest soloist both before and after intermission. The concert will begin with "Amparito Roco" by Texidor; the "Poet and Peasant" Overture by von Suppé; "Matinees Musicales" by Benjamin Britten; "Voices of Spring" Waltzes by Strauss; music from "Mary Poppins" by Sherman and Sherman; and the "Great Race March" by Mancini.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 23 1965

Duke to Play

Duke Ellington will be featured in concert at Tanglewood July 28 at 8 p.m. Assisted by the Boston Pops, he will solo in a selection of his own compositions.

NewEnglandNewsclipAgency,Inc
Box 2078, Boston 02106 • 742-420

Evening Globe
BOSTON, Mass.
Circ. 149,058

JUL 9 1965

Duke Ellington To Join Pops At Tanglewood

Jazzman Duke Ellington will be backed by the big-band sound of the Boston Pops July 28 at Tanglewood. He will play some of his own piano music during the annual Summer benefit for the Boston Symphony pension fund.

Arthur Fiedler will conduct the Pops. The program will be announced at a later date. The concert will be Ellington's first appearance at Tanglewood.

Other luminaries at Pops-at-Tanglewood have included Danny Kaye and Allan Sherman.

The Ellington concert will be the Boston Symphony Orchestra's 137th pension fund program. Today the orchestra's pension institution, established in 1903, pays pensions to 97 former members of the orchestra or their widows—nearly the number of active players in the orchestra. In 1964, $234,000 was paid to these people and in the last five years over $1,000,000 has been distributed to retired members of the orchestra.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Herald (e)
MANCHESTER, Conn.
Circ. 13,230

JUL 26 1965

Tanglewood

Popular Duke Ellington hits including "Caravan," "Solitude," "Mood Indigo" and "Sophisticated Lady" will be performed by the Boston Symphony — with the Duke himself as soloist — Wednesday evening at the annual Tanglewood Pops Concert. Arthur Fiedler will direct a program that also includes "Amsparito," a Spanish march; "Poet and Peasant Overture," a selection of Strauss waltzes, along with familiar tunes from "Mary Poppins" and works by Henry Mancini.

The grounds will open at 6; the concert starts at 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

JUL 23 1965

Pops Soloist

Duke Ellington 047

The program for the annual appearance by the Boston Pops Orchestra at Tanglewood will include Arthur Fiedler favorites from the recent Pops season in Symphony Hall, Boston, many Duke Ellington songs which have become classics. The concert by the Boston Pops at Tanglewood, with Duke Ellington as piano soloist, orchestra's pension fund, will be in the music shed on Wednesday, July 28, at 8 p.m.

The Tanglewood grounds will open at 6 o'clock on the evening of the Pops concert, and patrons are invited to bring picnics or purchase box suppers at the Tanglewood cafeteria. General admission tickets will be sold beginning at 4 p.m. on July 28. All seats in the music shed are reserved for this concert at $4, $4.50, $5.50, and $6.50, and are available at the Festival Ticket Office, Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 450,248

JUL 28 1965

DUKE AT TANGLEWOOD

Duke Ellington will be piano soloist with the Boston Pops, Arthur Fiedler conducting, Wednesday night at Tanglewood. For this Boston Symphony pension fund concert, Mr. Ellington will play some of his own music. Tickets are on sale at the Festival boxoffice at Tanglewood, Lenox, Mass.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

CHATHAM COURIER
Thursday, July 22, 1965

047

DUKE ELLINGTON will be piano soloist with the Boston Pops at Tanglewood on Wednesday, July 28, with Arthur Fiedler conducting. The concert is for the benefit of the Boston Symphony Orchestra's Pension Fund.

VARIETY
NEW YORK, N.Y.
W. - CIRC.N.AVAIL.

JUL 7 1965

Longplay Shorts

Duke Ellington's solo piano appearance with the Boston Pops at the Berkshire Music Festival in Tanglewood for the benefit of the Pension Fund of the Boston Symphony will be recorded live by RCA Victor at the Music Shed.

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 10 1965

Ellington Guest

Duke Ellington has been engaged as the special guest artist for the annual Boston Pops Orchestra appearance at the Berkshire Music Festival in Tanglewood for the benefit of the Pension Fund of the Boston Symphony Orchestra Society. The concert, to be conducted by Arthur Fiedler, will take place July 28. RCA Victor will record the event live in the Music Shed at Tanglewood.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700

JUL 6 1965

RCA Victor will record a live performance by Duke Ellington and the Boston Pops Orchestra at a pension fund benefit for the orchestra at Tanglewood this Summer. Last year Victor did the same with an Allen Sherman appearance . . . Phil Dean has been appointed national representative for public relations and publicity for WNDU-TV, Notre Dame's station in South Bend . . . Richard Cohen is off tomorrow on a two-week "fact-finding" trip to Israel. Cohen is editor of WNJU-TV's "Jewish TV Chronicle."

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JUL 10 1965

Ellington-Fiedler Highlight Boston Pops Berkshire Stand

NEW YORK—The annual Boston Pops Orchestra appearance at the Berkshire Musical Festival in Tanglewood will be highlighted this year by Duke Ellington who will be performing his own compositions in special arrangements for the symphonic group. It is also anticipated that he will have some new works to offer during the program, some of them constituting world premieres.

The concert, to be conducted by Arthur Fiedler, will take place on July 28, and will be recorded live by the label in the Music Shed at Tanglewood. Last year, RCA Victor recorded the Pops' Tanglewood concert, which featured Fiedler and Allan Sherman, and the album turned out to be a best seller for the firm's Red Seal label.

Ellington, noted as a pianist, composer, arranger and jazz improvisor, will be making his debut on the Red Seal label, although many of his most famous recordings appeared on the Victor Popular label in earlier years. The jazzman has also invaded the classical field with such well known suites as "Black, Brown and Beige" and "Perfume."

Proceeds from the concert will go to the pension fund of the Boston Symphony Orchestra Society.

Recently, the company recorded a live Pops concert in Boston's Symphony Hall, which is to be released this fall. A second album also came from that concert. In July, a special Boston Pops album of the film score "Ship Of Fools" will be released, featuring symphonic arrangements made by the composer, Ernest Gold, especially for Arthur Fiedler. Also forthcoming are recordings with Chet Atkins and Peter Nero.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
JUL 26 1965

By James J. Kriegsmann

Duke Ellington

. . . will be piano soloist with the Boston Pops, Arthur Fiedler conducting, Wednesday night at Tanglewood. For this Boston Symphony pension fund concert Mr. Ellington will play some of his own music. Tickets are on sale at the Festival box office at Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 128,545

JUL 15 1964

'Pops' Tickets

Tickets for the Tanglewood July 22 (8 p.m.) concert by Arthur Fiedler and the Boston Pops Orchestra are on sale at the Tanglewood boxoffice.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 10 1965

Box 2078, Boston 02106 • 742-4200

Times (e)
HARTFORD, Conn.
Circ. 133,310

JUL 26 1965

New York World-Telegram and The Sun
D. 403,348 SAT 166,071

JUL 19 1965

Tanglewood Hosts Duke Ellington

Duke Ellington is piano soloist for Wednesday's annual Boston Pops Concert at Tanglewood, Lenox, Mass.

"Caravan," "Solatude," "Mood Indigo," "Sophisticated Lady," "I Got It Bad," "And That Ain't Good," are among the popular songs he will play.

The program also includes the "Poet and Peasant" Overture by von Suppe, a Spanish March by Texidor; "Voices of Spring" waltzes by Strauss and music from "Mary Poppins" by Sherman and Sherman.

All 6,000 seats in the Music Shed are reserved and are available at the ticket office (413) 637-1600.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536

JUL 27 1965

Ellington for Tanglewood

The Boston Pops Orchestra, with Arthur Fiedler conducting, will make its annual appearance at Tanglewood July 28. The program will feature some of Mr. Fiedler's favorite melodies from the past Pops season at Symphony Hall.

Duke Ellington, piano soloist, will be guest soloist both before and after intermission. The concert will begin with "Amparito Roco" by Texidor; the "Poet and Peasant" Overture by von Suppé; "Matinees Musicales" by Benjamin Britten; "Voices of Spring" Waltzes by Strauss; music from "Mary Poppins" by Sherman and Sherman; and the "Great Race March" by Mancini.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 221,211

JUL 23 1965

Duke to Play

Duke Ellington will be featured in concert at Tanglewood July 28 at 8 p.m. Assisted by the Boston Pops, he will solo in a selection of his own compositions.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

JUL 9 1965

Duke Ellington To Join Pops At Tanglewood

Jazzman Duke Ellington will be backed by the big-band sound of the Boston Pops July 28 at Tanglewood. He will play some of his own piano music during the annual Summer benefit for the Boston Symphony pension fund.

Arthur Fiedler will conduct the Pops. The program will be announced at a later date. The concert will be Ellington's first appearance at Tanglewood.

Other luminaries at Pops-at-Tanglewood have included Danny Kaye and Allan Sherman.

The Ellington concert will be the Boston Symphony Orchestra's 137th pension fund program. Today the orchestra's pension institution, established in 1903, pays pensions to 97 former members of the orchestra or their widows—nearly the number of active players in the orchestra. In 1964, $234,000 was paid to these people and in the last five years over $1,000,000 has been distributed to retired members of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (e)
MANCHESTER, Conn.
Circ. 13,230

JUL 26 1965

Tanglewood

Popular Duke Ellington hits including "Caravan," Solitude," "Mood Indigo" and "Sophisticated Lady" will be performed by the Boston Symphony — with the Duke himself as soloist — Wednesday evening at the annual Tanglewood Pops Concert. Arthur Fiedler will direct a program that also includes "Amsparito," a Spanish march; "Poet and Peasant Overture," a selection of Strauss waltzes, along with familiar tunes from "Mary Poppins" and works by Henry Mancini.

The grounds will open at 6; the concert starts at 8.

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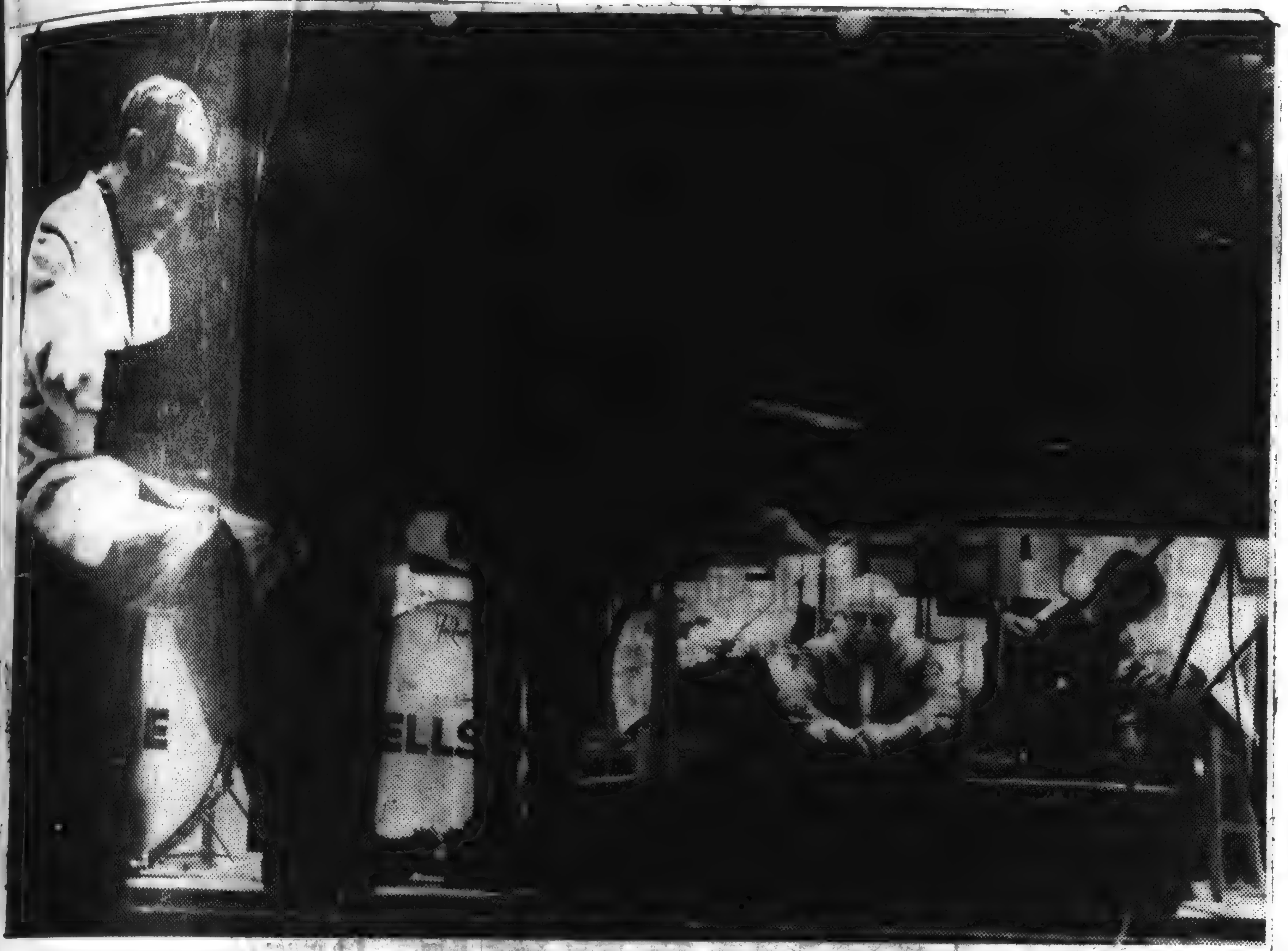
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 29 1965



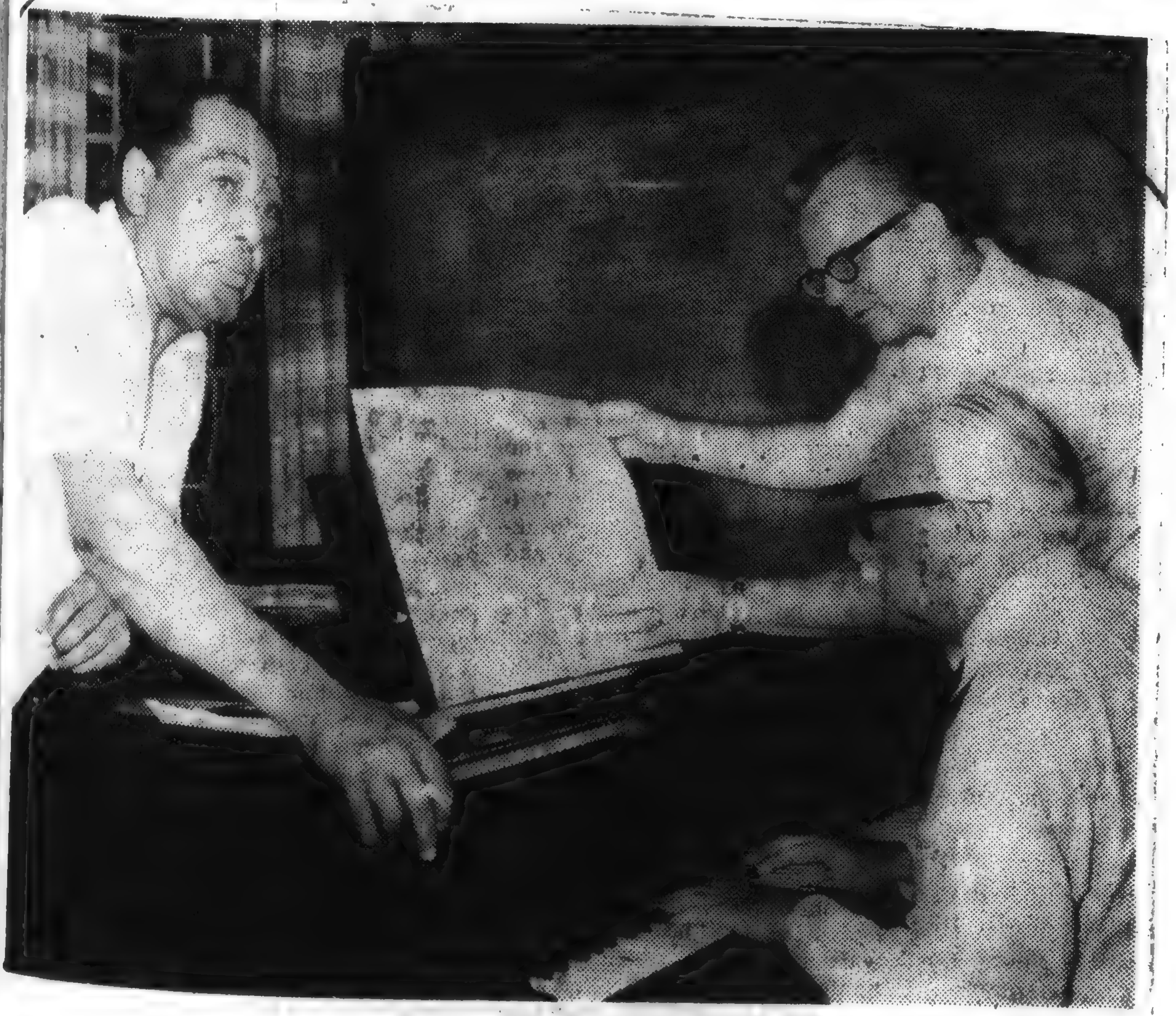
Whitestone

THE CONDUCTOR SAT DOWN for a spell last night at Tanglewood to let Duke Ellington go it alone in an encore. While Arthur Fiedler sat cross-legged on the stage floor, Ellington played one of his own compositions, "A Single Petal of a Rose," for a large Pops audience.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 28 1965



Whitestone

DUKE ELLINGTON, with conductor Arthur Fiedler at the piano and arranger Dick Heyman assisting, gets ready for his appearance tonight as star of the annual Pops concert at Tanglewood. The benefit program for BSO pension fund is a sellout.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 29 1965

Huge Crowd Attends Pops Concert at Tanglewood

Photos by Whitestone

ARRIVING AT TANGLEWOOD before last night's concert by the Boston Pops orchestra is group including Andrew J. Blau, Mrs. Bruce B. Woodger, Mrs. Blau and Paul V. Donahue, all of Pittsfield. More than 14,000 attended the event to benefit the orchestra's pension fund. Guest artist was pianist Duke Ellington.

AMONG PICNICKERS on the 210-acre Tanglewood grounds were William A. Whittlesey III, his mother and wife. Early arrivals had choice spots under tall pine trees.

FORMER CHAIRMAN of Tanglewood's ushers Willard M. Sistare, now of Hampton, Conn., with his daughter-in-law, Mrs. Sanford R. Sistare, whose husband is head of the BSO press office. Mr. and Mrs. Willard Sistare are visiting their son and daughter-in-law for a few days at their summer home at Stockbridge Bowl.

Fiedler, Duke, Orchestra Share Tanglewood Honors

The crowd was tremondous, 14,428, all intent on enjoying their beloved Boston Pops with its incomparably knowing director Arthur Fiedler, at Tanglewood, Wednesday evening, warm, rain-washed and fresh. Children were numerous, noisy, and mostly undisciplined, spoiling some of the listeners' pleasure in that it was difficult to hear from an outdoor position. A Pops concert is an informal affair, but there should be limits placed on where children are allowed to run.

An annual affair, given for the benefit of the orchestra's pension fund, the concert opened with the rousing Spanish March by Texidor, Amparito Roca, followed by the equally appealing Poet and Peasant Overture by Suppe.

After a series of five contemporary studies labeled "Matinees Musicales" by Benjamin Britten, the piano was moved out, and the great Duke Ellington, jazz pianist of two generations, came onstage to woo everyone, classic, semi-, and popular, music lover, with his inimitable playing, fittingly accompanied by the smooth Pops orchestra, and deceptively benign Fiedler, of Caravan, Mood Indigo, The Mooch, etc., ending with "I'm Begining to See the Light"!

After intermission, Strauss' lilting and foot-tapping Voices of Spring Waltzes preceded another group of selections by the Duke, begining with "Do Nothin' 'til you Hear from Me," that old temptress, "Sophisticated Lady," and ending with a quite different "Satin Doll." We do wish it had been another piano, with different tonal quality, for complete aural pleasure. The Duke graciously offered an encore, untitled, to his quite uproarious applauders.

Continuing with six selections from the movie "Mary Poppins," by Sherman and Sherman, whose words were spontaneously springing from various people in their unabashed delight, Mr. Fielder closed the written program with Mancini's volatile "Great Race March," but, true to tradition, continued with five encores including the Beatles' Theme Song, "More," and a medley referred to as "TV Commercial Strippage."

— M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
JUL 29 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 29 1965

Duke Ellington Tops In Tanglewood Pops

LENOX — Duke Ellington's swing piano filled Tanglewood's music shed with a warm glow Wednesday night before a huge, midsummer crowd of 14,428 persons.

For Pension Fund

Under Arthur Fiedler's lively conducting, the Boston Pops Orchestra completed a beautiful summer evening's entertainment in the Berkshires for the benefit of the Boston Symphony Orchestra's pension fund.

A late afternoon rain had rinsed the trees and lawn and a light breeze set the silvery weeping willows gently swaying as an informal crowd of all ages, talkative and friendly, filled the seats and lawn, dressed in attire ranging from sweaters and raincoats to sport jackets, suits and windbreakers.

Sitting room on the lawn appeared to be at a premium and the food stands reported a sell out of chicken box suppers before 7.30 when latecomers found only brownies and fruit available to stave off hunger pangs.

Rousing Spanish Number

Opening with a rousing Spanish number, "Amparito Roca," a march by Texidor, the ever popular Pops Orchestra clad in white dinner jackets and black ties swung next into the sweet harmony of Suppe's overture to "Poet and Peasant."

They continued with a selection of matinee musicales best described as long and somewhat uninteresting.

Then Fiedler, in a gray sports jacket, gray mane swept back over his vibrant face, accompanied the urbane Duke Ellington, guest artist of the evening, to the concert grand piano in the center of the stage.

Duke Warms Up

Old favorites followed. First a hugely dramatic "Caravan," with much tambourine and drum, thundered out a real mood music arrangement sounding most like the sound track of an epic, technicolor Hollywood extravaganza. The audience applauded politely.

"Mood Indigo" was next, again with lots of drum, xylophone and brass, then "Love Scene."

By now, Ellington was notably warmed up and his next composition, "I Let a Song Go Out of My Heart" received warm, appreciative applause.

Duke's Piano at Best

Best of all, in the typical Ellington manner, was the final "I'm Beginning to See the Light," in which the Duke's piano sounded its best.

After intermission, Strauss waltzes were played. Then Ellington returned with "Do Nothin' 'Til You Hear From Me" and "Sophisticated Lady," and ended with "Satin Doll," which received a huge ovation.

As the evening wore on, the music and the crowd warmed and the evening's concert ended on a highly satisfying note.

W. P. M.

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Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 29 1965

Music Review

'The Duke' at Tanglewood

By JAY C. ROSENFELD

LAST NIGHT at Tanglewood there was too much Boston Pops and not enough Duke Ellington.

The Duke had been invited to appear as guest artist with the orchestra for its annual summer benefit concert for the Pension Fund. A total of 14,428 people paid admissions of $48,631.50, ostensibly to hear Ellington. He was billed to appear in each half of the program with a half dozen of his famous songs. Appear he did, in an indigo blue tuxedo and formal accessories before intermission, and in a black sport shirt and a white woolen suit after the recess. But in the arrangements of the songs by Dick Hayman, the piano, although front center on stage, was way out in left field in the ensemble.

* * *

ELLINGTON sat and listened a good part of the time he was at the keyboard and, when the juicy morsels had been extracted and squeezed dry by the orchestra, he was given a brief and unsatisfactory respite of tidbits. His piano tone was amplified and some of the registers sounded metallic, but he hit his luscious chords, the few allowed him, with a quality that should have been heard much longer than the few actual minutes he played.

The Boston Pops is the Boston Symphony Orchestra with a few of its first-chair men not participating and with Arthur Fiedler conducting. The weather was conducive in every respect. There were thousands who came early and picnicked on the lawns. There were hordes of young campers and throngs of people of all ages and categories in a keyed-up, anticipatory mood for the kind of evening Fiedler routinely delivers, but there was a dampness in the musical air. Never was a crowd more eager to enjoy, and respond to, the kind of entertainment the program promised.

Duke Ellington

* * *

THE ENTHUSIASM still jumped the gun at the end of every number and thundered an explosion of applause, but Ellington was not given the share of the program I had looked forward to. His little band also included John Lamb, string bass player, and Louis Bellson, drums, and they sat behind the pianist in a little arc within the crescent of the 100-man orchestra.

Ellington is a tall, athletically-built man with a good, long stride as he comes on stage. He seems to have a slightly receding hairline. The piano also was a Baldwin. His music, no matter by what combination it is played, is pure fascination. The arranger tried to distort it as much as possible and used monotonously repetitive orchestrations, but like the lady who got well no matter how much medicine she took, Ellington's tunes and harmonies could not lose their flavor of favor. Only, I wanted to hear Ellington himself play them.

* * *

UNLESS THE expected delicacies came after the printed program had been executed, there was none of the spice Fiedler usually injects in his concerts. Martin Hoherman played the cello solo in Suppe's "Poet and Peasant" beautifully. But the rest of the program required concentration in some degree and we didn't bring any of that along.

We have the satisfaction, at least, of feeling we did a good deed by providing nearly half a hundred grand for the orchestra's pension fund, of which, we hope, the principals in due course will get their share.

Music:

Duke Ellington At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The lightest progam in Tanglewood history was played last night by the Boston Pops Orchestra, conducted by Arthur Fiedler.

Piano soloist was Duke Ellington. Well, that's putting it rather formally. What happened was that the Duke came out before 14,428 persons who could hardly wait and played some of his tunes that had been making pulses beat faster for a long time.

We doubt, though, that they have ever had such a glamorous backing as last night. In fact, some of the time the Duke couldn't be heard at all.

In a way, it was amusing to see two of the Duke's own men on the platform — Louis Bellson on drums, and John Lamb on bass. Whatever they contributed was pretty well suffocated.

Fiedler and the orchestra were right at home with the tall man from the jazz world. Incidently, the Duke was handsomely garbed in an indigo jacket.

While he looked a might overwhelmed at first by the orchestra's big sound, the Duke's marvelous composure could come only from a musician who knows what he is about, and believes in it. He was fortified with arrangements that were strung together so that pages didn't have to be turned.

A 2-Fold Triumph

To put it candidly, and despite the loud rhapsodic backgrounds the orchestra gave him, the Duke took over Tanglewood last night. It was a two-fold triumph — by the man himself and his music.

The Duke is no concert pianist, and we hasten to add that we wouldn't give a farthing to hear most concert pianists play his music.

He opened with "Caravan," a delectable bit that became positively succulent in the orchestral arrangement. Smooth-flowing "Mood Indigo" was greeted with a storm.

In contrast came the pouncing rhythms of "The Mooch" — a glamortoned version of "Love Scene." Part I of Duke's triumph ended with "Let the Song Go Out of My Heart," and "I'm Beginning to See the Light." It wasn't a spectacular close, by any means — for the Duke. He made a few swipes at random keys, and that was it.

Later on, the Duke continued making with a sextet of gams — "Do Nothin' Till You Hear From Me," "Sophisticated Lady," "Timon of Athens March". "Solitude," "I Got it Bad and That Ain't Good," and "Satin Doll."

On Pieces by Rossini

For the first time in many summers at Tanglewood, Fiedler didn't include at least one long stretch of "long-haired" music. Nearest thing to it was Benjamin Britten's "Afternoon Musicals," a suite of five dance movements based on piano pieces by Rossini.

Mostly it was unveiled humor with some sentiment.

Texicor's "Anparito Roca" (the name of some mysterious women or other) got the evening off in high gear. This is the "Ole!" of Spanish marches and completely captured the throng.

That marvelous "Old Chestnut," Suppe's "Poet and Peasant" Overture was an eruption of old time "Hoopla," alleviated by a beautifully payed cello solo by Martin Hohdrman.

Fiedler outdid his special talent for delivering waltzes with "Voices of Spring." More desserts were selections from "Mary Poppins," Mancini's "Great Race" march — and another program of encores.

The concert was given for the benefit of the Boston Symphony Pension Fund. Last night's box office receipts were $48,631.50.

The Berkshire Music Festival resumes Friday night. Charles Munch will conduct the Boston Symphony in Vivaldi's Concerto Grosso in D minor, Opus III, No. 11; Symphony No. 7 by Sibelius; Symphony No. 4 by Honegger; and Roussel's "Bacchus et Ariane."

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Telegram (m)
WORCESTER, Mass.
Circ. 60,044

JUL 29 1965

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

JUL 30 1965 Buffalo

AROUND THE TOWN

Boston 'Pops' Scores Again

By EDGAR S. VAN OLINDA

I am not in the least disturbed by the invasion of America by the Beatles and the Dave Clarks and their esthetic musical garbage after attending the annual concert by the Boston Pops Orchestra. It was Wednesday evening under the baton of Arthur Fiedler in the large shed at Tanglewood, and 14,428 people can't be wrong about legitimate music. That figure represents the number of paid admissions to the mid-season portion of the Berkshire Music Festival of 1965, contributing $48,631.50 to the pension fund.

There is considerable difference between the "Pops" and popular music. The Pops are the members of the Boston Symphony Orchestra, minus the first chair men and women, and the organization which records popular music from which Mr. Fiedler draws his "Pop"ularity. One of the most encouraging things about Tanglewood is the great number of young people, many from nearby summer camps, perfectly chaperoned by their counsellors, paying close attention to the music. A great proportion of the juvenile attendees was obviously in the "rock 'n' roll" age bracket.

'Familiar Music'

Mr. Fiedler has a sneaky way of indoctrinating his audiences into the proper appreciaton of so-called "classical" music. The late Walter Damrosch put it succinctly when he said: "Popular music is merely familiar music." I might add that frequent exposure to the music of the great composers of the past 200 years is essential to the proper appreciation by the layman.

As stated above, the proceeds of Wednesday's "Pops" concert will be devoted to the pension fund of the Boston Symphony Orchestra, a fund established in 1903 which provides security for 97 retired members of the orchestra or their widows, nearly the number of present active members. During the last five years, over $1,000,000 has been distributed to the deserving musicians who have dedicated their lives and virtuosity to the furtherance of great music.

The program was devoted to works by Texidor von Suppe, Benjamin Britten and Strauss, the "Waltz King." Sandwiched in were "digest" excerpts from Broadway musicals and motion pictures, in particular the music incidental to "Mary Poppins." And, of course, there were the anticipated encores which are strictly "Fiedler."

Ellington's Jazz

Not the least enjoyable portion of the program was the engagement of Duke Elligton, composer and pianist, and his inclusion of such jazz classics as "Caravan," "Solitude," "Sophisticated Lady" and, of course, "Mood Indigo." The Duke gave it everything he had in both departments of his art, to the great delight of a coterie of almost-hysterical fans. Traditionally, the "exit march" was "The Stars and Stripes Forever."

Most jazz pianists disdain the use of pedals, in order to beat out the rhythms with an agitated right foot. Mr. Ellington offers no threat to Van Cliburn and Rudolf Serkin, who will follow him on the podium later this season. But he did establish a decibel count of applause that Messrs. Cliburn and Serkin might envy.

England Newsclip Agency,Inc.
2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

JUL 29 1965

Ellington Is Featured At Tanglewood Concert

By JOHN F. KYES
Gazette Music Critic

LENOX — In spite of a late afternoon shower, the shed and lawns at Tanglewood were crowded last night for the annual "Boston Pops" concert conducted by Arthur Fiedler. An audience of 14,428 listeners contributed a huge total to the Boston Symphony Orchestra's Pension Fund.

Most of the "Pops" players are also in the regular B.S.O. lineup, and it was fascinating, as always, to see this other side of the group shown for one night in the middle of the splendid music of the Berkshire Festival.

Gazette Review

Duke Ellington Plays ..

Though Fiedler drew teenagers galore, the real attraction was Duke Ellington, in the dual role of composer and pianist, playing 12 songs with the orchestra, followed by a solo encore. Near Ellington's piano were his own bass player and drummer. Fiedler handled the orchestra with real zest and jazzy know-how, so that the total effect was tremendous.

Ellington did not try for thunder on his own instrument, but used broken chords and other strongly accented ornamentations to bring out his themes after a big instrumental buildup.

Songs I knew best included "Caravan," "Mood Indigo," "Sophisticated Lady' and "Solitude." Ballads like "I Let a Song Go Out of My Heart," "I'm Beginning to See the Light," "Do Nothin' 'til You Hear from Me" and "I Got It Bad and That Ain't Good" and specialties like "The Mooch" and "Love Scene," also the vigorous "Timon of Athens" march, were climaxed by "Satin Doll," where Ellington waded right in at the start and carried the torch all the way.

Program Taped

The two portions of the program played by Ellington and the orchestra were taped last night by RCA Victor, for release next winter.

The rest of the concert, though well done, was an anticlimax. The marches were fun. Texidor's Spanish "Amparito Roca," which had hints of "El Relicario" at the start, and Mancini's "The Great Race" brought in snatches of various American patriotic tunes. Suppe's Overture to "Poet and Peasant" was so drawn out at first as to resemble a funeral march, but a lovely cello solo and harp passages made amends long before the familiar explosive episodes. Benjamin Britten's "Matinees Musicales," written in 1941 and based on Rossini piano themes, offered a pert march, nocturne and waltz before the parts I liked best, "Pantomime" and "Perpetual Motion."

Selections from "Mary Poppins" pleased everyone. Strauss' "Voices of Spring" waltzes were handled cleverly, on the brittle side rather than lyrically. Encores ranged from "More" and three television theme songs to a Beatle number and the traditional Sousa's "The Stars and Stripes Forever" to end the program.

NewEnglandNewsclipAgency,Inc.
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Citizen (e)
WINSTED, Conn.
Circ. 3,756

JUL 29 1965

047

A record attendance was seen at the Tanglewood concert in Lenox, Mass., last evening where portions of the concert featuring Duke Ellington were recorded. Several busloads of campers from around this area attended the concert, as well as a number of local area residents.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

AUG 3 1965 Buffalo

When it comes to attracting audiences it takes the Boston Pops with Duke Ellington as soloist to get the public out. The annual Boston Pops at Tanglewood program held on July 28, drew an audience of 14,428. It also made $48,631.50 for the Tanglewood benefit.

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GALA EVENING

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Register
NEW HAVEN, Conn.
Circ. 109,204

AUG 8 1965

Berkshire Anniversary

An extra event at the Berkshire Musical Festival at Lenox Mass., this week will be a concert on Wednesday evening (8 o'clock) in celebration of the 25th anniversary of the festival's school, the Berkshire Music Center. Leonard Bernstein, Eleazar de Carvalho, and Erich Leinsdorf will divide conduction honors in the concert, the climax of a concert day which is to begin at 4 p.m.

The program will include Copland's Outdoor Overture (de Carvacko); Act IV of Bizet's "Carmen" (Bernstein) and ("New World"). Soprano Rosalind Elias and tenor George Shirley, both former students at the Center and now of the Metropolitan Opera, will be featured in the operatic performance. The combined Boston Symphony and Berkshire Center Orchestras will perform the Dvorak symphony under Leinsdorf's baton.

De Carvalho will also conduct the first of the regular weekend concerts on Friday evening. Haydn's Symphony No. 99 in E flat, Stravinsky's "Le Sacre du-Printemps," and Lutoslawski's "Jeux Venitions" make up the program.

Leinsdorf will have Van Cliburn as his soloist in Saturday evening's concert. The program lists Beethoven's Piano Concerto No. 5, Strauss' "Don Juan" and Copland's "Music for a Great City." Copland will conduct the performance of his own work.

Leopold Stokowsk is scheduled to take over the pedium in next Sunday afternoon's concert which will feature the conductor's own transcription of Bach's Passacaglia and Fugue in C minor. The other offerings are to be Schubert's "Unfinished" Symphony and the Symphony No. 5, by Shostakovitch.

Pianist Claude Frank will appear with the Boston Symphony Chamber Players in the regular Chamber Music concert on Tuesday evening. The program includes Beethoven's Serenade in D, Mozart's Quintet for piano and winds, Carter's Woodwind Quintet, and the Brahms Piano Quartet in C minor.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 11 1965

Governor's Wife To Attend Concert Tonight at Tanglewood

Mrs. John A. Volpe, wife of the governor of Massachusetts, will attend the gala evening at Tanglewood tonight. Mrs. Volpe is an honorary member of the gala evening committee. Mrs. Henry B. Cabot, wife of the president of the Boston Symphony Orchestra, and Mrs. Erich Leinsdorf, wife of the music director of the orchestra, also are honorary members of the committee. Mrs. Serge Koussevitzky, widow of the founder of the Berkshire Music Center, is chairman.

The gala evening will benefit the Berkshire Music Center. Leonard Bernstein, Eleazar de Carvalho and Erich Leinsdorf will conduct a gala concert in the Music Shed at 8 p.m. The event will begin at 4 p.m.

This year's gala evening is in celebration of the 25th anniversary of the Berkshire Music Center.

AL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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647

SCHENECTADY GAZETTE
Friday, July 30, 1965

3 Conductors to Mark Tanglewood Music Fete

The 25th anniversary concert in celebration of the 25th anniversary of the Berkshire Music Center, the Boston Symphony Orchestra's summer educational center at Tanglewood, Lenox, Mass., has been scheduled for Aug. 11 and will feature the Boston Symphony under conductors Leonard Bernstein, Eleazar de Carvalho and Erich Leinsdorf.

* * *

The evening concert will be the climax of a concert day beginning at 4 p.m. Afternoon programs will be given by the participants in this summer's session at the Music Center.

De Carvalho, musical director of the St. Louis Symphony Orchestra, attended the Berkshire Music Center in 1946 and has been a long-time faculty member. He will open the Boston Symphony Orchestra concert in the Shed with Aaron Copland's "Outdoor Overture." Copland has been a member of the Music Center's faculty since its founding in 1940.

Act IV from Bizet's "Carmen" will be conducted by Bernstein for the middle portion of the evening program. Principal singers are two former students at the center, now members of the Metropolitan Opera Company. Rosalind Elias will sing the role of Carmen and George Shirley will sing that of Don Jose. Escamillo, Mercedes and Frasquita will be sung by three present students at Tanglewood, William Ledbetter, Batyah Godfrey and Judith Keller. Bernstein, music director of the New York Philharmonic, was a member of the first group of students to attend the Berkshire Music Center in 1940.

* * *

Leinsdorf will conduct the final portion of the program with the combined Boston Symphony Orchestra and the Berkshire Music Center Orchestra in a performance of Dvorak's "From the New World symphony number 9."

Afternoon concerts will include a program of wind music on the porch of the Main House at 4 p.m.; a concert of string and vocal chamber music at 5 p.m. in the theater and at the same hour a program of music by the Tanglewood composers in the Chamber Music Hall. A supper concert of choral and instrumental music will be given on the porch of the Main house at 6:15 p.m.

* * *

Tickets for the Gala Evening will admit patrons to all events. Reserved seats for the Boston Symphony Orchestra concert are now available at the festival ticket office at Tanglewood.

General admission tickets will be on sale the afternoon of Aug. 11. The Tanglewood grounds will open at 3:30 p.m.

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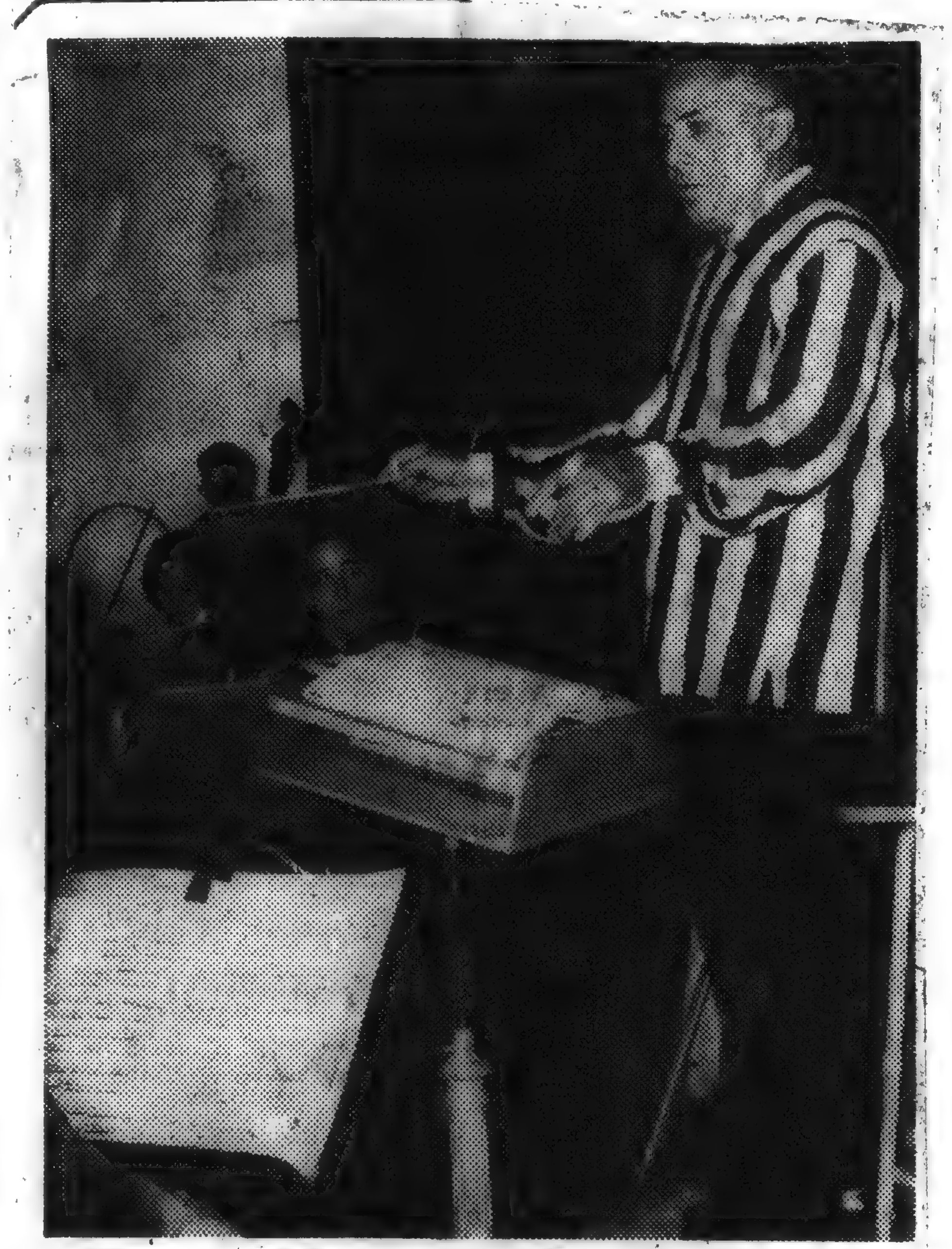
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

AUG 10 1965



deCarvalho at Tanglewood

LENOX — Eleazar deCarvalho, music director of the St. Louis Symphony, will share the podium at the Berkshire Festival with Erich Leinsdorf and Leonard Bernstein from 4 to 10 p.m. tomorrow at the annual Gala Evening. At 8 p.m. Friday, deCarvalho will conduct the Boston Symphony Orchestra in Haydn's Symphony No. 99 in E Flat; Lutoslawski's "Jeux Venitiens"; and Stravinsky's "Le Sacre du Printemps." He has been in residence at Tanglewood during this season as a faculty member of the Berkshire Music Center, where he himself was a student in 1946.

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Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 144,855

AUG 10 1965

Baritone

George Shirley will be a soloist in the fourth act of "Carmen" which Leonard Bernstein will conduct Wednesday evening at the gala marking the 25th anniversary of the Berkshire Music Center, Tanglewood.

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Bee
NEWTOWN, Conn.
Weekly Circ. 6,506

AUG 6 1965

Berkshire Music Center at Tanglewood, Lenox, Mass. Complete schedule of concerts from Festival ticket office, Tanglewood, phone 413-637-1600. Gala concert for 25th anniversary of center. Bernstein, Carvalho, Leinsdorf conducting. Afternoon program, formal concert at 8:30, August 11.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474

AUG 6 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Post
BRIDGEPORT, Conn.
Circ. 76,612

JUL 25 1965

25 Year Concert Set By Berkshire Center

The Berkshire Music center will stage a gala benefit concert marking its 25th anniversary on Aug. 11 at 8 p.m. in the music shed at Tanglewood, Mass.

Leonard Bernstein, Eleazar de Carvalho and Erich Leinsdorf will conduct the Boston Symphony orchestra at their summer home.

An afternoon program will also be given by summer students at the music center.

The evening program will include Copland's "Outdoor Overture" and Bizet's "Carmen." Two former students at the Music Center, now members of the Metropolitan Opera company, Rosalind Elias and George Shirley, will sing the roles of Carmen and Don Jose. The Tanglewood Institute Chorus will take part.

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Sun (e)
LOWELL, Mass.
Circ. 45,636

AUG 7 1965

Rosalind Elias Appears at Tanglewood Wednesday

By Alfred Burke

LOWELL — Next Wednesday evening Rosalind Elias will make a guest appearance at the Berkshire Festival, her first in many seasons. The same evening the Festival will be graced by the presence of three noted conductors. News from Cincinnati Symphony circles is that Max Rudolf will appear at the Pierre Monteux Memorial festival at Hancock, Maine, on Aug. 15.

Rosalind Elias

Rosalind Elias in recent years has had the pleasant commission of appearing almost everywhere there are music festivals. Next week the brilliant young contralto will have the opportunity of performing in one of her most successful and widely applauded roles — the lady from Spain, better known as Bizet's exciting prima donna, Carmen. The occasion will be another of the operatic adventures that Erich Leinsdorf has introduced during recent seasons, opera in concert form.

However, for the "Carmen" sequence, Maestro Leinsdorf has graciously invited Leonard Bernstein to do the honors, an event that will embrace the entire vocal and orchestral parts of the fourth act of the opera. Mr. Bernstein has proven he possesses talent in this field and his performances with the Metropolitan have more than achieved the standard established in this phase of the vocal art by the great names of the past.

Joining Miss Elias will be George Shirley as Don Jose; William Ledbetter as Escamilo; Judith Keller as Frasquita, and Batyah Godfey as Mercedes. The Tanglewood Chorus will sing the ensemble passages.

Remaining parts of the evening festivities will provide Aaron Copland's "Outdoor Overture", this to be directed by Eleazar de Carvalho, a musician well steeped in the fine tradition; and with Maestro Leinsdorf on the conductor's stand, Dvorak's Symphony No. 9 "From the New World".

It is a rarity when more than one conductor participates in a single program. Here we have a well thought of and artistic-plan provided by the brilliant and personable Erich Leinsdorf. These latest creations by him are placing the Boston Symphony in the position of being a leader in more than one form. It is a foregone conclusion that the Boston organization has led the entire world in the category of the best performing of symphony orchestras.

Max Rudolf who is the music director of the Cincinnati Symphony orchestra, has been invited to make a trip to Maine where he will conduct at the Pierre Monteux Memorial festival on Sunday, Aug. 15. For this occasion an entire Brahms program has been planned. To be heard will be the Academic Festival Overture and the Symphonies No 3 and 4.

Mr. Rudolf is to be congratulated on his gracious reception concerning the invitation to appear at Hancock. He declined invitations to appear in several European musical festival centers during the current summer season, among which were Rome, and Florence, Italy; the Colonne Series in Paris, and with the Dutch Radio Symphony orchestra.

The late and beloved Mr. Monteux who died last year at the age of 89 devoted four weeks each summer to training young conductors at his home in Hancock. One of his last pupils was Erich Kunzel, presently assistant to Mr. Rudolf.

Proceeds from the Festival will go to the Pierre Monteux Memorial Library at Hancock, where tape recordings of an extensive concert repertoire will be housed for study by young conductors.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 12 1965

Music Center Has Gala Evening at Tanglewood

Photos by Whitestone

GOVERNOR'S WIFE, Mrs. John A. Volpe of Winchester, third from left, in one of her rare appearances without a hat, with Miss Michele Conte, her mother Mrs. Silvio O. Conte, whose husband is U.S. Congressman; and Mrs. Thomas D. Perry Jr., wife of the BSO manager, before last night's gala evening at Tanglewood.

AT BOX ENTRANCE, Mrs. Ann Marlow Straus of Great Barrington, wellknown radio and TV producer, with her brother, Leonard Blair of Hollywood, Calif., a CBS executive, and his daughter, Miss Stacy Blair.

BEFORE PERFORMANCE, Miss Anna R. Alexandre of Lenox with Victor Babin, Mrs. John L. Senior of Lenox and Mrs. Babin. Mr. Babin and his wife, well-known professionally as Bitya Vronsky, were piano soloists earlier in the season. Event was for the benefit of the Berkshire Music Center, observing its 25th anniversary.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446

AUG 3 1965 Burrelle's

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614

AUG 8 1965 Burrelle's

New York Herald Tribune
D. 307,674 SUN. 385,268

JUL 23 1965 Burrelle's

Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343

JUL 30 1965 Burrelle's

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

AUG 7 1965 Burrelle's

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,335
AUG 6 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUL 23 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,427
JUL 24 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 438,953
AUG 8 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Herald Tribune (m)
NEW YORK, N. Y.
Circ. 282,005
JUL 23 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Circ. 2,787
AUG 5 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 6,506
JUL 30 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860
JUL 25 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
AUG 10 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,899
JUL 24 1965

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 23 1965

Gala Concert At Tanglewood To Be Aug. 11

LENOX — Leonard Bernstein, Eleazar de Carvalho and Erich Leinsdorf will conduct the Boston Symphony Orchestra in a gala concert at Tanglewood Aug. 11.

Climax at 8

The concert, to be held in the music shed at 8, will be the climax of a concert day which will begin at 4 in celebration of the 25th anniversary of the Berkshire Music Center, the orchestra's summer educational center for the advanced study of music.

The afternoon programs will be given by the participants in this summer's session of the center, and the evening concert will include several distinguished alumni of the center.

De Carvalho, musical director of the St. Louis Symphony Orchestra, who attended the center in 1946 and has been a long-time faculty member, will begin the concert with Aaron Copland's Outdoor Overture. Copland has been a member of the center's faculty since its founding in 1940.

Will Conduct "Carmen"

The middle portion of the program will consist of Act 4 from Bizet's opera "Carmen" with Bernstein conducting. The principal singers are two former students at the center who are presently members of the Metropolitan Opera Company.

Rosalind Elias will sing the role of Carmen and George Shirley will be Don Jose. Escamilio, Mercedes and Frasquita will be sung by William Ledbetter, Batyah Godfrey and Judith Keller, respectively, each of whom is studying at Tanglewood. The Tanglewood Institute Chorus will be prepared by Lorna Cooke de Varon, also an alumna of the center.

Bernstein, music director of the New York Philharmonic, was a member of the first group of students to attend the center in 1940.

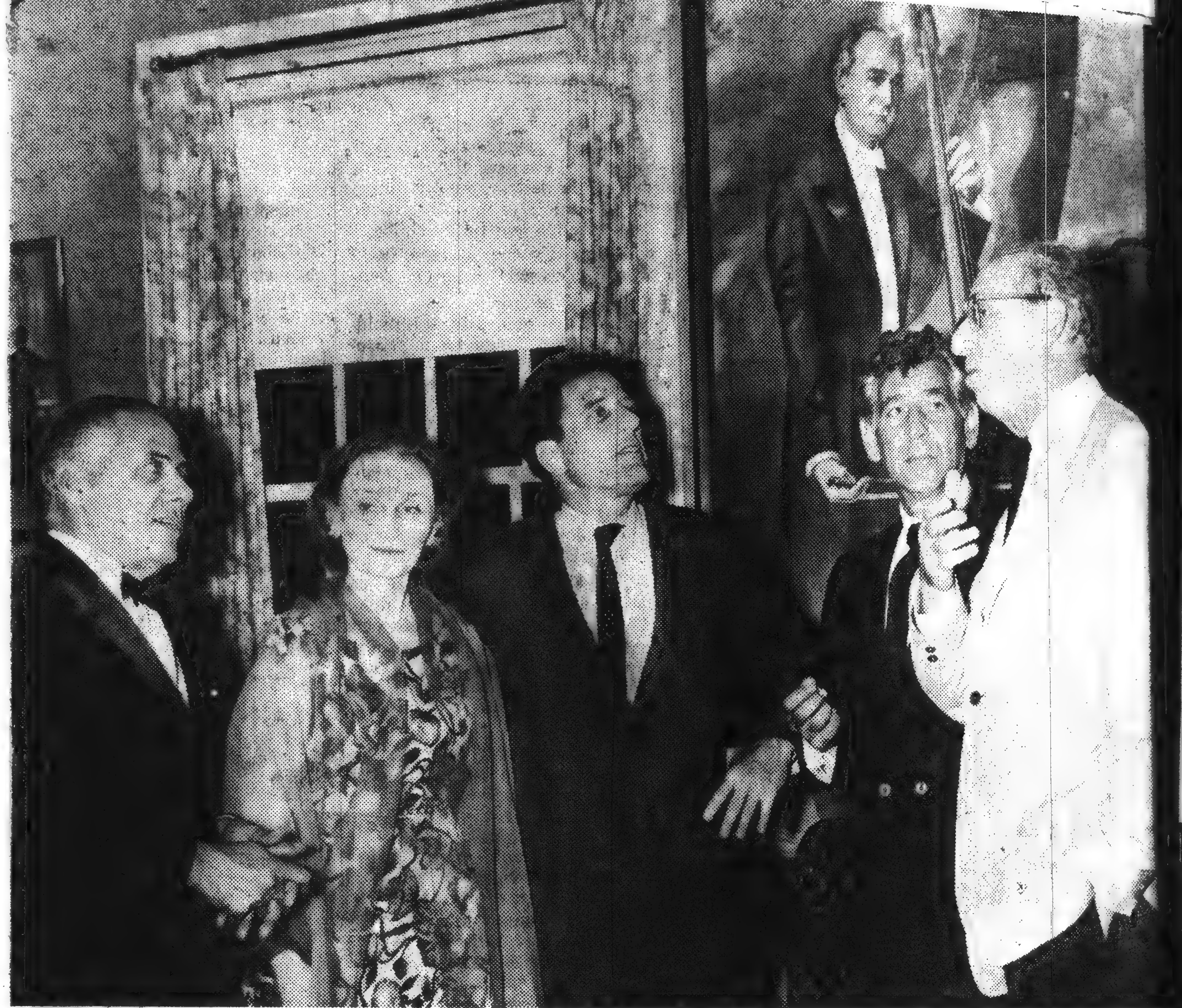
Will Award Prizes

At the close of intermission prizes will be awarded by Leinsdorf to the outstanding members of this summer's session of the center. Leinsdorf then will conduct the combined Boston Orchestra and Berkshire Music Center Orchestra in a performance of Dvorak's Symphony No. 9, "From the New World" to conclude the concert.

The afternoon concerts will include a program of wind music on the porch of the main house at 4, a concert of string and vocal chamber music at 5 in the theater. Also at that hour there will be music by the Tanglewood composers in the chamber music hall.

For those who bring picnics or purchase box suppers at the Tanglewood cafeteria there will be a supper concert of choral and instrumental music on the porch of the main house at 6.15. Tickets will admit patrons to all events.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
AUG 12 1965



Whitestone

A NOSTALGIC REUNION occurred last night in the Glass House at Tanglewood under the portrait of the late Serge Koussevitzky as four men, prominent in the first years of the Berkshire Music Center, gathered with the founder's widow. From left, Brazilian conductor Eleazar de Carvalho, a student in 1946; Lukas Foss, a student in 1940, the founding year, and now conductor of the Rochester Symphony; Leonard Bernstein, a member of Dr. Koussevitzky's first conducting class and now New York Philharmonic conductor; and composer Aaron Copland, the first head of the composition department and long assistant Center director.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
AUG 6 1965

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 4 1965

Committee Set for Music Center Gala on Aug. 11

LENOX — The committee for the Aug. 11 Gala at Tanglewood, celebrating the 25th anniversary of the Berkshire Music Center, has been announced by Mrs. Serge Koussevitzky, chairman.

Honorary members will be Mrs. Henry B. Cabot, Mrs. Erich Leinsdorf and Mrs. John A. Volpe. Many of the committee members have been associated with the Music Center since its founding in 1940.

Also members of the committee are Mrs. John L. B. Brooke, Mrs. Bruce Crane, Mrs. Anna de Leuchtenberg, Mrs. Paul K. Fodder, Mrs. William Kroll, Mrs. John G. W. Mahanna, Mrs. Lawrence K. Miller, Mrs. Thomas D. Perry, Jr., Mrs. John H. Rice, Mrs. J. C. Rosenfeld, Mrs. John L. Senior, Mrs. Joseph Silverstein, Mrs. Louis Speyer, Mrs. Albert Sterner, Mrs. Roger Voisin and Mrs. William Willeke.

The Gala will begin at 4 p. m. with performances by the members of this summer's session at the center. At 8 p. m. in the Tanglewood Music Shed the Boston Symphony Orchestra will take part in a concert conducted by Leonard Bernstein, Eleazar De Carvalho and Erich Leinsdorf.

De Carvalho, music director of the St. Louis Symphony Orchestra and 1946 alumnus of the Berkshire Music Center, will open the program in the shed with Aaron Copland's "Outdoor Overture." Copland has been a member of the composition faculty of the center since its beginning. He is chairman of its faculty.

Bernstein, music director of the New York Philharmonic Orchestra and a 1940 alumnus of the Music Center, will conduct the orchestra, Tanglewood Chorus and soloists in Act IV from Bizet's "Carmen."

Two of the soloists, Rosalind Elias and George Shirley are former students at the Music Center. Batyah Godfrey, Judith Keller and William Ledbetter, currently enrolled at the Music Center, will also be heard in "Carmen."

Leinsdorf, music director of the Boston Symphony Orchestra and director of the Music Center, will conduct the combined Boston Symphony and Berkshire Music Center Orchestras performance of Dvorak's Symphony No. 9, "From the New World."

At intermission Leinsdorf will award prizes to the outstanding members of this summer's Music Center enrollment. The concert is one of the principal sources of income for scholarships and the program of advanced musical studies [illegible] each summer by the Boston Symphony Orchestra through its educational arm, the Music Center.

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PITTSFIELD,
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AUG 12

Dalton

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NewEngland Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
AUG 1 2 1965

Dalton Musician Wins Cabot Award

Whitestone

George Zazofsky presents the Henry B. Cabot award to Douglas Bairstow of Dalton.

A 21-year-old Dalton musician, Douglas Bairstow, was presented the Henry B. Cabot award for "a high degree of instrumental excellence" and compatability with his colleagues at last night's Gala Evening festivities at Tanglewood. The award, given annually to an outstanding student at the Berkshire Music Center, was presented by George Zazofsky, chairman of the Boston Symphony Orchestra Players' Committee. The orchestra members established the $125 cash prize as a tribute to the president of the BSO board of trustees.

One of Berkshire County's outstanding young musicians, Mr. Bairstow has been a frequent prize winner in area talent contests. A former student at the Pittsfield Community Music School, the oboist took first prize in the 1959 Berkshire Musical Talent in Our Schools competition. In 1961, he was awarded a full-tuition scholarship to the Curtis Institute of Music in Philadelphia, where he studied with John de Lancie, principal oboist of the Philadelphia Philharmonic.

As a student at Dalton High School, Mr. Bairstow was a private pupil of oboist Jean de Vergie of the Boston Symphony Orchestra. He has since studied at the New England Conservatory of Music with Ralph Gomberg, BSO principal oboist, and has performed with orchestral groups throughout the Northeast.

For the past three summers, Mr. Bairstow has been a student at the Berkshire Music Center. This fall he will assume the first oboist's chair with the Winnipeg (Canada) Symphony Orchestra.

He is the son of Mr. and Mrs. Harry Bairstow of 304 North St., Dalton.

NEW YORK, N.Y.
AMERIKANISCHE
SCHWEIZER ZEITUNG
W. 2.200

SEPT 8 1965

Young Swiss Musician Receives Tanglewood Award

At a recent gala night at Tanglewood, on the occasion of the 25th anniversary of the Berkshire Music Festival, the young Swiss cellist Klaus Heitz received the Gregor Piatigorsky award as the best cellist from Eric Leinsdorf, music director of the Boston Symphony Orchestra and Aaron Copeland, chairman of the Berkshire Music Festival.

For the brilliant Swiss musician this was not a new experience since he had already won in 1961 and 1963 the premier grand prix at the Paris conservatory of music. Klaus Heitz (born 1941 in St. Gallen), the son of two Swiss musicians, worked in Tanglewood under a fellowship of WCRB in Boston.

Since 1963 Klaus Heitz has given many recitals and has appeared as soloist with orchestras in Paris, London, Berlin, Cherbourg as well as in many Swiss cities.

Said the London Times (Feb. 10, 1965): "In the right hands the cello is the most self-sufficient of all the regular orchestral instruments, a fact which both Bach and, more recently, Kodaly have demonstrated in music of compelling grandeur and virtuosity. The magnificent Kodaly unaccompanied sonata was given a welcome airing at Wigmore Hall last night by a young Swiss cellist, Mr. Klaus Heitz, who showed all the breath of style and technique demanded by this Hungarian epic. In the first two movements, especially, Mr. Heitz's tone had flawless scope, resonance on the deep open strings, warmth and fullness in the upper register, and a control of both left and right hands that enabled him to hold his intonation with unerring consistency under pressure."

NEW YORK, N.Y.
AMERIKANISCHE
SCHWEIZER ZEITUNG
W. 2.200

SEPT 1 5 1965

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 13,733
AUG 1 4 1965

Variety Keynote At The Gala

Variety was the keynote of the gala 25th anniversary concert presented this week at Tanglewood. This concert, which climaxed a series of offerings by departments of the Berkshire Music Center, featured the Boston Symphony Orchestra and various conductors, singers and instrumentalists, all present or past members or faculty of the center, in an unusual combination of Copland, Bizet and Dvorak.

The strong rhythmic pulsations of Copland's "An Outdoor Overture" struck obvious sympathetic chords in conductor Eleazar de Carvalho. It was an effective opener, "modern" enough to be arresting, yet melodic enough to be enjoyable. At any rate, Mr. de Carvalho made the most of his opportunity, conducting with fervor and imparting a sense of excitement to his players.

It was the appearance of next conductor, Leonard Bernstein, the intensity of the vocalists and the really exciting Bizet music that made the performance of Act IV of "Carmen" memorable. The choice of this particular act is curious, since the other three are certainly more able to stand alone—and Act IV—except for two choruses—does contain very little purely vocal music. But the participants, including George Shirley as an impressive and impassioned Jose and Rosalind Elias as a small-voiced but resourceful Carmen, immersed themselves in the drama and the results were stunning. Bernstein danced along with Bizet, the chorus was full-voiced and responsive, and Batyah Godfrey, a rich-voiced contralto, was outstanding among the comprimarii.

A large-scaled performance of Dvorak's "New World Symphony" closed the evening, and for this Boston Symphony and Berkshire Music Center Orchestras joined forces under the direction of Erich Leinsdorf. It was an interpretation more notable for size of sound than sublety, but even this massive group achieved lyric heights in the famous Largo.

Completing the day's program celebrating the 25th anniversary of the center, were presentations of wind and chamber music, choral seminar, a composer's forum and the awarding of prizes to the most outstanding of this summer's Music Center enrollment. —B.D.

TIMES UNION
ALBANY, N.Y.
D. 69,614 SUN. 119,446

AUG 1 2 1965

25th Anniversary Draws Crowd To Berkshire Music Center

By **EDGAR S. VANOLINDA**

The "campus" of the Tanglewood University of Music in the heart of the Berkshires was preempted by an audience yesterday which overflowed from the 6,000-seat Music Shed onto the spacious lawns of the Boston Symphony Orchestra's summer home in recognition of the 25th anniversary of the founding of the Berkshire Music Center, established by the late Serge Koussevitzky in 1940. The gala musical showcase included demonstrations of all phases of the school, which began at 4 p.m.

Mrs. John A. Volpe, wife of the Governor of Massachusetts, honorary member of the special concert committee, shared a box with Mrs. Koussevitsky the chairman Mrs. Henry B. Cabot, wife of the president of the orchestra and Mrs. Erich Leinsdorf, wife of the music director. Three famous conductors, Mr. Leinsdorf, Eleazar de Carvalho and Leonard Bernstein, were on the podium during the exciting evening. Mr. de Carvalho is an alumnus of the Class of 1946 and Mr. Bernstein, a member of the student body in 1940.

Appropriately, the concert began with Aaron Copland's "Outdoor" overture, conducted by Mr. de Carvalho, followed by a concert version of the fourth act of Bizet's opera, "Carmen" conducted by Leonard Bernstein in which the soloists were former students of the school; Rosalind Elias, '51; George Shirley, '60; William Ledbetter, '65; Batyah Godfrey, '65 and Judith Keller, '65. The Tanglewood Institute Chorus was prepared by Lorna Cooke de Varon, '46.

Mr. Leinsdorf conducted a stirring performance of Dvorak's Symphony No. 9 based on the Bohemian composer's impressions of early American music, during his visit to America titled: "From the New World." The Boston Symphony Orchesta was augmented for this work by members of the Berkshire Music Center Orchestra.

203

THE SUN
BALTIMORE, MD.
(MORNING)
D. 190,628 SUN. 339,420

AUG 12 1965

Music Notes

Tanglewood Festival

By ELLIOTT W. GALKIN

(ORIG)

Lenox, Mass.

Blessed by a clear sky and balmy weather, it was a gala event in the Berkshires last night as Leonard Bernstein, Eleazar De Carvalho and Erich Leinsdorf appeared with the Boston Symphony Orchestra and the orchestra of the Berkshire Music Festival before an audience of almost 10,000 persons to celebrate the twenty-fifth anniversary of the founding of Tanglewood, the world's oldest, largest and most prestigious musical education center.

The other featured soloists in the festive program devoted to works by Bizet, Dvorak and Aaron Copland, who has been one of the guiding spirits in the development of Tanglewood and who is now the chairman of its faculty, included the Tanglewood Institute Chorus, directed by Lorna Cooke de Varon; two young soloist graduates of Tanglewood who have since developed into artists of international stature, Rosalind Elias (1951) and George Shirley (1960), as well as three students of this year's class, William Ledbetter, Batyah Godfrey and Judith Keller.

210-Acre Estate

Tanglewood, a 210-acre estate and a gift to the Boston Symphony Orchestra in 1936, was established in 1940 in fulfillment of the dream of Serge Koussevitzky to provide a center where young musicians could enrich their artistic experience through the daily guidance of eminent artists.

During the last 25 years, more than 5,000 young musicians, including 600 from foreign countries, have studied at Tanglewood.

Probably every major symphony orchestra in the United States contains Tanglewood graduates; there are 30 alumni in the Boston Symphony Orchestra, 14 in the Philadelphia and 18 singers on the roster of the Metropolitan Opera House.

This year there are more than 200 students benefiting from Tanglewood's unique educational philosophy of training performers through performance.

It was appropriate, both programmatically and symbolicly that the evening began with the "Outdoor overture" of Mr. Copland, a work written in 1938 and dedicated to the spirit of youth.

Written for the High Schol of Music and Art, it is an evocation of freshness and vitality by the dean of American composers, who during the past decades has been one of the most forceful figures in the development of music in America.

Conducted by Mr. De Carvalho, a 1946 graduate of Tanglewood, it received, however, a performance disappointing because of its sense of deliberation and cautiousness. Instead of permitting the bounce, the verve, and the jazzy exuberance of Mr. Copland's music to surge forth unabashedly, Mr. De Carvalho chose to regard the work in a traditional romantic light.

What emerged, therefore, was a strange kind of overture in which the marvelously settled Copland harmony was stretched out almost in Sibelius-like proportions.

Atmosphere Changes

With the magnificent sound of the impeccable ensemble of the Boston Symphony Orchestra, the overture, of course, was impressively rendered; yet it was able to reflect little of the joyous spirit of a composition conceived in terms of youthfulness and enthusiasm.

The atmosphere changed dramatically with the entrance on stage of Mr. Bernstein, a graduate of Tanglewood in 1940. Conducting the last act of "Carmen," featuring Miss Elias and Mr. Shirley, he presented a reading which from its opening downbeat was charged with electricity and passion.

This was a bold and brash "Carmen," sensual and earthy. Miss Elias's portrayal of the ill-fated heroine was one rich and svelte of timbre, while Mr. Shirley, the spurned lover, was a tenor of passion, his voice agile, accurate, and ringing with ease and intensity in its highest register.

Throughout the performance, Mr. Bernstein was able to sustain musical effects charged with emotion and dramatic gesture.

Greeting the large audience during the intermission, Mr. Leinsdorf, musical director of the Boston Symphony Orchestra, described briefly the background of the Tanglewood Music Center and explained one of its most important traditions, that of the awarding of prizes to selected outstanding students.

Wolfe Honored

Among those honored for exceptional musicianship was Christopher Wolfe, a graduate of the Peabody Conservatory who is now also a member of the Baltimore Symphony Orchestra.

It was again appropriate that the program's final work was a composition written in admiration of America by a European, Dvorak's Symphony No. 5, "From the New World," and symbolically it was particularly fitting for the 100-man Boston Symphony Orchestra to be joined in this performance by the extraordinary Tanglewood student orchestra of equal size under the direction of Mr. Leinsdorf.

The noted Viennese-born conductor controlled the huge combined orchestra with flexibility and drama. The symphony received a performance noble of outline, powerful in its mighty brass sonorities, yet exquisitely fragile in its solo woodwind and string passages, its total effect a commemoration of faith in the artistic future of this country.

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SPRINGFIELD, Mass.
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AUG 12 1965

Over 300 Musicians Give 5 Tanglewood Concerts

Douglas Bairstow of Dalton Is Among 14 Recipients of Awards

By R. C. HAMMERICH

LENOX—The Berkshire Music Center at Tanglewood mustered more than 300 musicians, including a few famous graduates, to give five concerts Wednesday afternoon and evening in celebration of its 25th anniversary.

Bernstein Conducts

The big box-office attraction was the evening concert which included a former center student, Leonard Bernstein, now conductor of the New York Philharmonic Orchestra, as leader of a concert performance of the fourth act of Bizet's "Carmen," using five present and former center participants as soloists accompanied by the Boston Symphony Orchestra and the 100-member Tanglewood Institute Chorus.

The big news was the announcement of winners of this year's awards. Erich Leinsdorf, director of the center as well as the Boston Symphony Orchestra, made the announcements during the intermission of the evening concert.

There were 14 winners, one of whom is a resident of Dalton.

Koussevitzky Prize

Alois Springer of Trier, Germany, Koussevitzky memorial conducting prize and the Mrs. Eleanor R. Crane memorial prize. Paul Zukofsky of Buffalo, N. Y., violin, Albert Spalding prize. Batyah Godfrey of Portland, Me., solo vocalist, High Fidelity Magazine award.

Christopher Wolfe of Baltimore, Md., clarinet, Stuart Haupt memorial prize.

Delson Prize

William Lane of Winter Park, Fla., French horn, Benjamin H. Delson memorial prize.

Marylou Speaker of Portland, Ore., violin, Joseph Silverstein prize.

Booker Rowe, Riverside, N. J., violin, and Douglas Bairstow of Dalton, oboe, Henry B. Cabot prizes.

Carol Rand of Grand Forks, Minn., keyboard, Buell Neidlinger of New York City, string bass; Kyril Magg of Bloomington, Ind., flute; Virginia Halfmann of East Northport, violin, and Ronald Borror of Wilmington, O., trombone, Mary M. Fowler awards.

Founded in 1940

The Berkshire Music Center was founded in 1940 by Serge Koussevitzky so that advanced music students could "broaden their acquaintance with music."

Since then more than 5300 young people, including 600 foreign students, have studied with the Boston Symphony Orchestra and visiting composers.

This year the 100 members of the performance department presented concerts at 4 (wind music on the lawn), at 5 (chamber music in the theater and performances in the chamber music hall of music composed by this summer's members of the composition department at 6.15 (choral music on the lawn) and participated in the evening concert along with 100 members of the Tanglewood Institute Chorus and the more than 100 members of the Boston Symphony Orchestra.

The afternoon began at 4 when the wind players gathered on the porch of the main house and played six works ranging from early baroque to Hindemith (1932), Copland (1942) and Bozza (1951).

Spritely, Gay

Except for the Hindemith, most of the wind music was spritely and gay, like the weather, not hot, not cool, but sparkly.

The chamber music session at 5 in the theater presented a Boccherini duet for cello and piano, a Brahms piano trio and Schubert's "Trout" quintet. It attracted about 1500 listeners, 400 of whom were lounging comfortably on the lawn.

The simultaneous session in the chamber music hall for about 300 listeners presented music composed by Russell Peck, Philip Rhodes and Richard Gross, three of this year's members of the composition department.

They were present to answer questions about their unusual music, which was played twice—before as well as after the composers offered informal explanations.

"Gala Evening"

The day's events were billed as "A Gala Evening" to benefit the scholarship funds of the center, and listeners for the evening concert were pouring through the gates when about 2000 gathered to picnic on the lawn near the main house to listen to the Institute Chorus.

The chorus sang nine pieces of wide-ranging interest—Lukas Foss, Brahms, Morley, Gibbons, Purcell, Handel, Mendelssohn.

By the time Eleazar de Carvalho appeared to conduct the Boston Symphony Orchestra in a performance of Copland's "An Outdoor Overture" at 8, the box office had recorded 9410 customers.

De Carvalho was a student at Tanglewood in 1946. He is regular conductor of the St. Louis Symphony Orchestra and will be guest conductor of the Boston Symphony Orchestra Friday evening.

Fourth Act of "Carmen"

The Copland work was followed by the tour de force of the evening — the fourth act of "Carmen" conducted by Leonard Bernstein, a student and faculty member at Tanglewood for about eight years starting with the first year, 1940.

It was an impressive performance, emotionally as well as musically successful. Soloists were former and present members of the center— Rosalind Elias, Carmen; George Shirley, Don Jose; William Ledbetter, Escamillo; Batyah Godfrey, Mercedes; Judith Keller, Frascita.

They appeared in costume on a raised platform between the separated chorus after a prelude and chorus had set the scene, and they performed as if on stage with surprisingly realistic action.

Erich Leinsdorf announced the prize winners after intermission and then led the combined Boston Symphony Orchestra and Berkshire Center Orchestra (170 players including 12 doublebasses) in a rousing performance of Dvorak's Symphony No. 9, "From the New World" (formerly No 5).

High fidelity fans who have stereo speakers measuring four by five by eight feet have an idea of how the symphony sounded. It was gib

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Evening Globe
BOSTON, Mass.
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AUG 13 1965

Tanglewood Gala

Leonard Bernstein At Alumni Day

By GEORGE GELLES

LENOX—That annual musical marathon, the Berkshire Music Center Gala, was again presented Wednesday night. This was a special Gala, for it commemorated the 25th anniversary of the Center, founded in 1940 by Serge Koussevitsky.

A grander Gala couldn't be imagined. This one did players, composers, conductors, and in this case, a critic proud.

As in previous years, the six-hour festivities, a benefit for the Center, started at 4 in the afternoon with a cymbal crash and Aaron Copland's "Fanfare for the Common Man." The crowd on the lawn in front of the Main House porch, now doubling as stage, jumped several inches at the surprise start, but soon settled down to enjoy the next hour of music played by woodwind and brass instrumentalists at the Center.

A circus atmosphere reigned for the following hour, with people dashing between the Theater-Concert Hall and the Chamber Music Hall to hear possibly a movement from the Brahms Piano Trio, Opus 8 and then one of B.M.C. composer Russell Peck's "Six Pac."

For the consolation of the less adventurous in the audience, composer Peck explained that his title refers not to what I was doing when I wrote the piece but to what goes on within it.

Another nice touch was added to the Composers Forum by composer Elliot Carter. Carter asked Richard Gross, B.M.C., composer of "Uno—Four Movements for Viola," if the title shouldn't be "Una," since viola is a feminine instrument. Before Gross had time to figure this one out, Gunther Schuller, moderator of the Forum, explained to Carter that certainly viola is feminine, but that soloist Don Ehrlich is masculine.

Picnic dinners on the Main House lawn were accompanied by choral music, as Lorna Cooke de Varon and her Summer conductors took over.

Anyone hearing the chorus sing both Ponce's "Ave, color vini clari", on the joys of wine, and Purcell's "Come, ye sons of art" had every right to take the latter title as anticipating the evening concert. For Leonard Bernstein, '40, conducted a marvellous performance of Act IV of Bizet's "Carmen."

L.B., '40, had as soloists Rosalind Elias, '51, George Shirley, '60, William Ledbetter, '65, Batyah Godfrey, '65, and Judith Keller, '65. The Boston Symphony played and the Tanglewood Institute Chorus sang.

The only flaw one might find with the semi-staged performance was that at times the solo voices, especially Shirley, the Don Jose, were hard to hear. Most likely this is because the improvised stage was behind the orchestra, on the chorus risers.

The conducting was superb. Rhythms were kept tight and the sense of pace never slackened. Bernstein often looked, arms outstretched and shaking, like a scarecrow going through some kind of orgiastic ritual, but with such wonderfully musical results all that is unimportant.

The Boston Symphony opened their evening program played to an audience of 9410 with Copland's "Outdoor Overture," not only giving th afternoon and evening programs the same initial favor but paying a fitting tribute t a man who has been on th B.M.C. faculty since its inception. Eleazar De Carvalho, '4 and now on the B.M.C. facult conducted. The evening close with Erich Leinsdorf conducting the B.S.O. and the B.M.C. Orchestras combined, in a reading of Dvorak's Symphony "From the New World," giving the Gala an exuberant, if over-muscular close.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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AUG 12 1965

Music Review

Gala Evening at Tanglewood

By JAY C. ROSENFELD

THE "GALA EVENING" at Tanglewood yesterday, in celebration of the 25th anniversary and for the benefit of the Berkshire Music Center, started at four in the afternoon and culminated with a program at eight in the great Shed played by the combined Boston Symphony and the Center orchestras.

The parking lots began to fill at the beginning of the musical demonstrations, and by the time the 25th anniversary concert was due to start an audience of 9,410 had either finished their picnics or just arrived for the main event of the great evening.

* * *

FIRST THERE was a program of music for wind instruments presented by members of the performance department on the porch of the main house at four o'clock. Then at five, two chamber music concerts were given: one in the theatre-concert hall and another in the chamber music hall of the Tanglewood composers forum. At six a seminar in choral music was presented on the porch, followed at eight by the program in which Erich Leinsdorf, musical director of the Boston Symphony, shared the podium with two of the Center's most distinguished alumni: Eleazar de Carvalho and Leonard Bernstein.

De Carvalho played Aaron Copland's "An Outdoor Overture," Bernstein the final act in concert form of Bizet's "Carmen," and Leinsdorf, Dvorak's fifth symphony, "From the New World."

* * *

THE OPERATIC exhibit enlisted the Tanglewood Institute Chorus prepared by Lorna Cooke de Varon and five principals, all current or one-time students at the Center. Bernstein

Whitestone

Leonard Bernstein

himself was of the 1940 enrollment; De Carvalho of the class of 1946. The Carmen was Rosalind Elias of the Center class of 1951, the Don Jose, George Shirley of '60 and, of this year's student body, the Escamillo was William Ledbetter, and Mercedes and Frascita were Batyah Godfrey and Judith Keller, respectively.

The chorus, placed at the back of the stage, was divided by a small space where a minimum of stage action was possible. There were no props but a small intimation of the dramatic situation was suggested by attempts in the costumes to define the roles in the conflict which had developed between Carmen's two suitors.

* * *

THE EXCITING prelude to the fourth act reverts to the themes of the opera's overture. Following the musical procession toward the bullfight arena, the toreador Escamillo dallies to exchange tender vows with Carmen. Her two cigarette-factory friends then attempt to inform and warn her of Don Jose's presence. The coatless corporal of the guard wore a red sash and a white blousy shirt; Miss Elias a large red rose in her black hair and a torso-tracing long black dress, embroidered with roses, which fitted her like Meilhac and Halevy's libretto fitted Bizet's music.

The scene between Carmen and the suitor she was rejecting was beautifully and vividly sung by the protagonists, both now members of the Metropolitan Opera company. The action was pursued to the point of Carmen's fall to the ground after Don Jose's frenzied knife-attack.

Each section of the evening's program was welcomed with uncommon jubilation, but the operatic excerpt, understandably, met with a response in which decorum was completely unnoticeable.

* * *

PRECEDING THE Dvorak symphony, Leinsdorf, who is also the director of the Center, distributed the many awards quite a few sponsors make possible. Among the winners was a Dalton oboist, Douglas Bairstow, who won the Henry B. Cabot prize and will take the first oboe chair next season in the Winnipeg Symphony Orchestra. The Cabot prize is a tribute by the members of the Boston Symphony to the president of the orchestra's board of trustees; the award was made by George Zazofsky, the president of the symphony members' organization.

Another area award winner was Kyril Magg, flutist and son of cellist Fritz Magg of the Berkshire Quartet of Falls Village, Conn.

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Telegram (m)
WORCESTER, Mass.
Circ. 60,044

AUG 12 1965

Music: Benefit 'Gala' Held At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It was a four-ring circus at Tanglewood yesterday where 9,410 persons attended the "Gala" to benefit the Berkshire Music Center. This educational department of the Boston Symphony Orchestra is celebrating its 25th anniversary.

Climaxing six hours' music-making of virtually every description was a hysterical performance of Dvorak's Symphony in E minor, "From the New World." Erich Leinsdorf conducted the combined Boston Symphony Orchestra and Berkshire Center Orchestra of 175 players.

Balance of the evening program in the Music Shed was the final act of Bizet's "Carmen," in concert form, conducted by Leonard Bernstein, and Aaron Copland's "An Outdoor Overture" in which Eleazar de Carvalho conducted the Boston Symphony. Bernstein of the New York Philharmonic, and Carvalho of the St. Louis Symphony are Berkshire Center Alumni. Copland is a faculty member.

Two soloists for "Carmen" are also Center alumni: Rozlland Ellias and George Shirley. Currently studying at the Center are the other soloists: William Ledbetter, Batyah Godfrey and Judith Keller.

Chorus of 80

Participating in the "Carmen" performance was the 80 mixed-voice Tanglewood Institute Chorus.

The spectacular evening concert was to financially benefit the Center. The late afternoon program demonstrated the type and quality of work being accomplished at the Center this summer.

Bernstein received such an ovation that nearly equalled the one Charles Munch was given when he conducted his last concert as regular conductor of the Boston Symphony Orchestra, three summers ago.

He got the "Carmen" off to an energetic-plus start. It was a high-gear performance in which the chorus sang energetically. following every cue with avidity. The ultimate in pep and volume was the "Toreador Song."

Soloists added action to their voices, an open stage having been provided between choral segments. Miss Ellias' excerpts as Carmen were striking, but Shirley created the more dazzling impression as Don Jose. It was vibrant of voice and dramatically convincing.

Carvalho's exuberant style was an asset to Copland's overture. The brasses added to its affect by playing out loud and clear, especially Roger and Voisim's trumpet solo. The percussion added gilt and the sum impression was most festive.

Extraordinary Power

It was an awesome sight to see a 175-member orchestra tackle Dvorak's "New World." Tone and volume proved to be proportionate, although heavy passages had extraordinary power.

Leinsdorf made no compromises with speed or details. Volume of brasses was at times pretty severe, but the huge orchestra also fulfilled Leinsdorf's requests for whisper light tone.

The "Gala's" real news was made by the Center's various departments. These represented worldwide musicians of the future. To open these important procedings, music for wind instruments was played by members of the Performance Department, conducted by players from the Boston Symphony.

Foremost impression was light-textured, technically challenging, skillfully synchronized performance. Most intriguing were Bozza's "Fonatine" (sensibly-scored, recent work). Highest point of skill was Stravinsky's Octet, written in 1923.

An outstanding item of the chamber of music repertory was Boccherini's Fonata for Cello and Piano in A major, played by Klaus Heitz, cellist from Switzerland and Shuku Iwasaki, pianist from Tokyo, Japan. The cellist's performance was technically flexible, although not entirely accurate in pitch. Miss Iwasaki had poise, produced a singing tone, articulate technique, and balanced her dynamics sensitively to the cellist's.

Most Provocative

By far the entire day's most provocative program was the Tanglewood Composer's Forum. In ran simultaneously with the chamber music.

Composer Russell Teck from Michigan is alleged to have explained that his sextet, "Six-pac" did not come from the contents generally contained in that item.

Philip Rhodes of North Carolina offered his "Duo for Violin and Piano." It compromised a wild mixture of sounds, eerie, startling, and hostile to some ears. The work's unpredictable notion's were plucked strings, ferocious trills, brief interims of melody, and flats. Rhodes later stated that the work is not "finished."

Despite odd intervals and spurting changes of motive, there was much to admire in Richard Gross, (Philadelphia "Uno" (parody on solo for Viola. It was admirably played by Don Ehrlich from Roslyn Heights, N.Y.

Clarity and Purpose

Some effects seemed contrived and disjointed but the work had structural clarity and purpose.

Composer Gross was asked a number of questions. One was either pertinent or impertinent: "Why are the movements of your work so short, and the explanations so long?"

The seminar in choral music was sheer delight. The mixed group of 45 voices demonstrated adroit technique, beautifully clear enunciation, and neatness of phrase. Choice items were Morley's "Fire, fire, my heart," Vautor's "Sweet Suffolk Owl," and Gibbon's "Street Cries of London." For the last, several members of the chorus "hawked" their wares from the audience which was spread out in front of the Center's main house.

The Berkshire Festival resumes Friday night.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
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AUG 13 1965

10,000 Attend Music Center's 25th Anniversary Celebration

The Berkshire Music Center at Tanglewood celebrated its 25th anniversary on Wednesday evening with a marathon of musical events that began in the afternoon and went on into an evening concert in the Music Shed that boasted three conductors.

The "gale," a fund-raising event for scholarships for the Center, was attended by nearly 10,000 people. Students presented a wind music concert in the afternoon on the porch of the main house. This was followed by a chamber music concert in the theatre-concert hall and a composers' forum presented at the same time in the chamber music hall, which afforded an intimate contact with contemporary instrumental compositions. At the supper hour, picnickers on the lawns were treated to a choral concert by the chorus of the Center.

The main concert in the Music Shed opened with Copland's "An Outdoor Overture," conducted by Eleazar de Carvalho, an alumnus of the Music Center who is now conductor of the St. Louis Symphony orchestra. Then Leonard Bernstein, another graduate of the Music Center, conducted an impressive performance of the fourth act of "Carmen," in which the Boston Symphony was joined by costumed soloists, young singers from the Music Center of past and present seasons. The finale was a burnished performance of Dvorak's "New World" Symphony, somehow just the most appropriate conclusion for a great celebration, led by the Boston Symphony's own Erich Leinsdorf.

During the intermission, Leinsdorf announced the winners of Berkshire Music Center awards. To great applause, the 14 prize winners were made known as follows:

Alois Springer of Trier, Germany, Koussevitzky memorial conducting prize and the Mrs. Eleanor R. Crane memorial prize, Paul Zukofsky of Buffalo, N. Y., violin, Albert Spalding prize. Batyah Godfrey of Portland, Me., solo vocalist, High Fidelity Magazine award.

Christopher Wolfe of Baltimore, Md., clarinet, Stuart Haupt memorial prize.

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Carol Rand of Grand Forks, Minn., keyboard, Buell Niedlinger of New York City, string bass; Kyril Megg of Bloomington, Ind., flute; Virginia Halfmann of East Northport, violin, and Ronald Borror of Wilmington, Ohio, trombone, Mary M. Fowler awards. — By Annabel Murphy.

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Morning Globe
BOSTON, Mass.
Circ. 221,211
AUG 13 1965

Tanglewood Gala

Leonard Bernstein At Alumni Day

By GEORGE GELLES

LENOX—That annual musical marathon, the Berkshire Music Center Gala, was again presented Wednesday night. This was a special Gala, for it commemorated the 25th anniversary of the Center, founded in 1940 by Serge Koussevitsky.

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CAPITAL CITY NEWS BUREAU
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Albany Knickerbocker News
Thursday, August 12, 1965

Alumni Gala at Tanglewood

By R. E. KRIEGER

Lenox, Mass. — They held a gala yesterday at Tanglewood to commemorate the Berkshire Festival's 25th anniversary, but it also brought back some distinguished alumni to conduct and perform in the evening concert before an audience of 9,400.

The bell ringer of the evening was Leonard Bernstein, probably the music center's best known graduate (1940) who conducted the Boston Symphony Orchestra, the Tanglewood Institute chorus and soloists in what turned out to be a production of the fourth act of George Bizet's "Carmen."

And this held some surprises.

The soloists popped up on a small stage in the midst of the orchestra in costume and proceeded to act as well as sing their roles.

Rosalind Elias as the ill-fated Carmen (she gets stabbed to death in this act) and George Shirley as Don Jose her erstwhile lover who kills her in jealousy, were both very fine.

How they acted up there on that small stage with the aplomb that they showed was remarkable.

Add to this Mr. Bernstein's agility and wonderful flamboyance (he did sort of a flamenco while conducting as the Spanish rhythms swirled about him) and you have what one might call an unusual spectacle.

The concert opened with Eleazar Calvaho, the musical director of the St. Louis Symphony, impeccably directing Aaron Copland's "An Outdoor Overture."

Originally written by Copland for performance by the New York High School Performing Arts, it is filled with militancy.

It was especially notable for its cleanliness of execution last night and for a trumpet solo by Roger Voisin, probably the best orchestral trumpet in America today.

The evening closed with Anton Dvorak's symphony "From the New World" in E Minor, No. 9.

This, of course, is Dvorak's attempt to write a visitor's impression of America and it abounds with exuberance plus the Largo second movement which the composer tried to use as a sort of tribute to Negro folk music.

170 in Action

This section, of course, has become famous as "Going Home," a pseudo folk tune lifted from the work by one of Dvorak's students, William Arms Fisher.

The symphony was performed by the combined Boston Symphony and the Berkshire Music Center orchestras under Erich Leinsdorf and that meant there were 170 musicians on the stage of the shed.

It was possible to get hurt up there with all the violin bows whipping back and forth and the trombone slides leaping in and out.

During intermission Mr. Leinsdorf presented prizes to the most outstanding musicians and singers in this year's enrollment at the music center.

Since the 1940 inception of the center 5,300 young musicians, including 600 from foreign countries have received training here.

Many hundreds of them are now members of orchestras here and abroad.

This weekend Van Cliburn and Leopold Stokowski are due, which makes it almost a must.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Thursday, August 12, 1965

25th Anniversary Draws Crowd To Berkshire Music Center

By EDGAR S. VANOLINDA

The "campus" of the Tanglewood University of Music in the heart of the Berkshires was preempted by an audience yesterday which overflowed from the 6,000-seat Music Shed onto the spacious lawns of the Boston Symphony Orchestra's summer home in recognition of the 25th anniversary of the founding of the Berkshire Music Center, established by the late Serge Koussevitzky in 1940. The gala musical showcase included demonstrations of all phases of the school, which began at 4 p.m.

Mrs. John A. Volpe, wife of the Governor of Massachusetts, honorary member of the special concert committee, shared a box with Mrs. Koussevitsky the chairman Mrs. Henry B. Cabot, wife of the president of the orchestra and Mrs. Erich Leinsdorf, wife of the music director. Three famous conductors, Mr. Leinsdorf, Eleazar de Carvalho and Leonard Bernstein. were on the podium during the exciting evening. Mr de Carvalho is an alumnus of the Class of 1946 and Mr. Bernstein a member of the student body in 1940.

Appropriately, the concert began with Aaron Copland's "Outdoor" overture, conducted by Mr. de Carvalho, followed by a concert version of the fourth act of Bizet's opera, "Carmen" conducted by Leonard Bernstein in which the soloists were former students of the school; Rosalind Elias, '51; George Shirley, '60; William Ledbetter, '65; Batyah Godfrey, '65 and Judith Keller, '65 The Tanglewood Institute Chorus was prepared by Lorna Cooke de Varon, '46.

Mr. Leinsdorf conducted a stirring performance of Dvorak's Symphony No. 9 based on the Bohemian composer's impressions of early American music during his visit to America titled: "From the New World." The Boston Symphony Orchesta was augmented for this work by members of the Berkshire Music Center Orchestra.

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Springfield Herald
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AUG 15 1965

TANGLEWOOD

By PHYLLIS SPOECK

"No, he didn't go three rounds with Cassius Clay, just one rehearsal with the Boston Symphony Orchestra." Left to right: Conductors Eleazar de Carvalho, Leonard Bernstein, and Erich Leinsdorf.

The sun was shining, the air was clear, and the sounds of music were heard from every part of Tanglewood, heralding the Gala Celebration of the Berkshire Music Center's 25th anniversary. More than nine thousand music lovers from far and near came to hear the performances of young student musicians, the Boston Symphony Orchestra, and previous graduates with star studded names.

At 4 o'clock, wind music from early baroque to the present was performed on the porch of the main house by members of the Performance Department.

A concert of Chamber Music was presented at 5 o'clock in the Theatre-Concert Hall, and included works by Brahms, Boccherini and Schubert.

A Composer's Forum was held in the Chamber Music Hall at the same time — featuring music by composers Russell Peck, Philip Rhodes, and Richard Gross. Each composer gave a description and explanation of his work before it was performed.

Choral Music took the spot light at 6:15 on the porch of the main house. A variety of choral works were sung, each conducted by a different student conductor, with the exception of the first selection which was conducted by Lorna Cooke de Varon, who is chairman of the Choral Department at Tanglewood, and Choral Director at the New England Conservatory of Music. She also prepared the chorus for the performance of the "Carmen" excerpt in the evening concert.

All these young artists are part of a new generation of dedicated, highest quality musicians.

Eleazar de Carvalho was the first conductor in the evening concert at 8 o'clock. He was a student at Tanglewood in 1946, and is now conductor of the St. Louis Symphony Orchestra. The selection was Copland's "An Outdoor Overture", and the concert began with a rhythmic, lively sound.

Then, there followed an expectant hush as the chorus appeared on stage, and the audience anticipated the appearance of Leonard Bernstein. As he came on stage, the audience came to a full crescendo.

The concert version of the final act of Bizet's "Carmen" had the fire of Bernstein's best performances. The soloists, appearing in costume, were: "Carmen, Rosalind Elias; "Don Jose", George Shirley; "Escamillo", William Ledbetter; "Mercedess", Batyah Godfrey, and "Frascita", Judith Keller.

Their stage was a raised platform separating the chorus.

George Shirley displayed a beautiful, strong tenor voice that blended excitingly with the rich flowing mezzo soprano of Rosalind Elias. All the action tried to center around a single hanging microphone, and though all voices were worthy of note, many times they were almost unheard due to the outer edges of the microphone range. In a brief portion, Mr. Bernstein carried the orchestra over the voices, drowning them out, but the overall production was brilliant.

The chorus was excellent, and the entire performance was caught up in the dynamic conducting of Leonard Bernstein.

During the many curtain calls, "Carmen" was presented with a bouquet of roses — one of which he immediately gave to "Don Jose". Not to be outdone, at about the fifth recall, Mr. Bernstein bowed low, took a rose from Miss Elias, and with a dramatic sweep, threw it to the orchesra.

During the intermission, Erich Leinsdorf presented the 1965 awards to fourteen students. He voiced the hope that there would be extended fellowships in the future, and commented that the honor and appreciation of the awards far exceded the monetary value, which would never put the recipients on easy street, and that the awards were best as morale builders.

The Gala Evening was concluded with a deeply moving performance of Dvork's Symphony "From the New World", in E minor.

Erich Leinsdorf conducted the combined Boston Symphony and Berkshire Music Center orchestras. There were 170 musicians on stage, and the sound was stereophonic vertically, horizontally, and any direction you might choose. A thrilling finale to a truly "Gala Evening."

Foot note: Mr. Copland, the conductors and singers are all present or past members or faculty of the Berkshire Music Center.

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Gazette (e)
WORCESTER, Mass.
Circ. 93,709
AUG 12 1965

At Tanglewood

'Gala Evening' Marks Jubilee

By JOHN F. KYES
Gazette Music Critic

LENOX — A "Gala Evening" was held at Tanglewood yesterday for the benefit of Berkshire Music Center in honor of its 25th anniversary. The evening's final concert drew 9,410, a record for an event of this kind.

Programs presenting young people from the Center's performance department began at 4 o'clock, with four kinds of music to choose from.

The evening concert presented conductors and singers now or formerly connected with the Center, also the B.M.C. orchestra and the Boston Symphony Orchestra. Doubtless many came to see Leonard Bernstein, Center alumnus of 1940, conduct Act IV of "Carmen." His special brand of verve was transmitted to the Boston Symphony Orchestra, and then to the Tanglewood Institute Chorus of about 80, prepared by Lorna Cooke de Varon. The ensemble singing was splendid, with a special bouquet to the eloquent bass section.

Gazette Review

A space midstage at the rear, where sound projection was assured by the acoustical shell, was reserved for the principals. Rosalind Elias, ('51) as Carmen and George Shirley, ('60), as Don Jose, sang with the opulence one could expect from these Metropolitan Opera stars. Present members of the Center sang lesser roles, William Ledbetter, Escamillo; Batyah Godfrey, Mercedes; and Judith Keller, Frascita.

The evening's opener was Arron Copland's "An Outdoo Overture," given astute direction by Eleazer de Carvalho, '46 and now associated with the Center's faculty, as well as the conducting post at St. Louis.

For the concert's finale, the Center Orchestra and the Boston forces combined to crowd the stage with perhaps 170 players. Erich Leinsdorf conducted the Dvorak Symphony in E minor "From the New World," keeping remarkably cleancut phrasing in spite of the doubling of forces. The work lent itself well to added volume in the climaxes. The themes Dvorak lovingly gleaned from American folk sources were brought out with great beauty.

A lawn audience listened at 4 o'clock to a pleasant program of wind music. Various small groups involving such instruments as trumpets, horns, trombones, tuba, flutes, clarinets, bassoons and percussion offered works ranging from chattery to imposing, by Copland, Bernstein, Gabrieli, Hindemith, Bozza and Stravinsky.

At 5, chamber music in the Theater included excellent Boccherini by Klaus Heitz, cellist and Shuku Iwasaki, pianist, also compelling Brahms by Claudia Rantucci's violin. Carol Procter's admirable cello and Barry Farber's piano. What I heard of a Schubert Piano Quintet, "The Trout," did not represent as good fusion of the four strings and the piano, though full of individual talent.

I passed up the music by Tanglewood composers at the same hour, but was able to hear choral music sung from the porch during the supper hour, with emphasis on lovely madrigals and the participation of various student conductors. Best fun was Gibbons' "Street Cries of London," with the soloists scattered over the lawn.

007

SEMINAR ON RECORDING

Dallas Times Herald
D. 205,498 SUN. 221,016

JUL 16 1965
HOLLYWOOD REPORTER
HOLLYWOOD, L.A., CAL.
D. 9,345

JUL 20 1965
CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JUL 24 1965
BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUL 24 1965
The Herald-News
PASSAIC, N. J.
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SPRINGFIELD, Mass.
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JUL 15 1965

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JUL 18 1965

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NORTH ADAMS, Mass.
Circ. 4,926
JUL 17 1965

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A speech given by Mr. Leinsdorf last winter in New York on the subject of this summer's session of the Berkshire Music Center prompted the suggestion that a seminar on recording be held at Tanglewood in order that the members of the Music Center could be presented with the best available knowledge on the American recording industry.

Following Mr. Marek's and Mr. Burkat's talks the speakers will be prepared to answer questions from the audience.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUL 20 1965

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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
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Box 2078, Boston 6 • RIchmond 2-4200
Variety
NEW YORK, N. Y.
Weekly Amusements
JUL 28 1965

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

AUG 7 1965
CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JUL 31 1965

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The gifts were made by the two recording companies to the Berkshire Music Center, during the observance of its Twenty-fifth Anniversary. Leinsdorf accepted the recordings on behalf of the Music Center. Each of the record jackets will have a special plate noting the donation by the respective company. The entire collection will be housed in a special area in the Berkshire Music Center library, and it will be available to those enrolled in the Center's summer programs.

TIMES UNIC
ALBANY, N. Y.
D. 69,614 SUN. 119,4

AUG 8 1965

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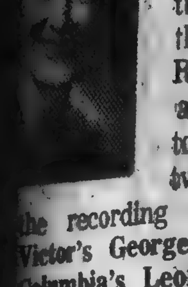

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SEMINAR ON RECORDING

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Sunday Standard-Times
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308

TIMES UNION
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RECORD REVIEW

By Sue Yager

Interesting Disc Data Aired at Seminar

At a recent recording industry seminar, sponsored by the Boston Symphony Orchestra's Berkshire Music Center at Tanglewood, I had the privileged opportunity to hear the top A and R men (Artists and Repertory) from the two giants of the recording field," RCA Victor's George Marek and Columbia's Leonard Burkat.

Specifically, they lectured on the opportunities for trained musicians in the recording industry, exclusive of performing as artists. The question and answer period brought out interesting facts and observaions.

Both men pointed out that this industry is like any other in our sysem, it aims at making a profit and, in order to do that an eye must be on what the public wants and will buy. Therefore, when a recording falls below a certain level of copies sold it must be dropped. When asked to be specific, Mr. Marek replied it is customary at RCA to drop a recording that sells less than 300 copies a year.

Further clarification was made, again by both men, 'that the current inventory cannot carry numbers indefinitely (as would a library) any more than a shoe company can continue to offer the same styles or a publisher the same books . . . if one hopes to stay in business. There are record lending libraries for this purpose, as there are reading libraries. Also ambitious re-issue programs bring back outstanding performances from time to time. (Mr. Marek presented the music center at Tanglewood with over 500 RCA Victor recordings which were selected by Erich Leinsdorf and the Center's faculty. A similar gift was made by Mr. Burkat on behalf of Columbia, with emphasis on contemporary compositions.)

When asked how it is a famous orchestra will be recorded in a second rate work, Mr. Marek answered he and his staff are not dictators and try to go along with their artists' wishes if possible.

Cost Problem Noted

Another fact cited is the enormous cost involved in producing an orchestral recording. In this country, it costs the same to hire an orchestra of lesser standing as it does a famous one and, since the chances of selling a recording made by a leading orchestra are so much greater, one should not expect a company, for altruistic reasons, to record, say, the Minneapolis, which is a good orchestra but not very marketable. Mr. Marek told us he had tried to arrange a realistic solution to this problem in order that lesser known U.S orchestras be represented in the RCA catalogue, but had not succeeded and, unless an "angel" be found, the prospects are not good. He explained that Europe hasn't this inflexible wage scale consideration and that is why many unknown orchestras can be offered recording work.

Obviously all is not with an eye to the market, for both these companies and ohers make numerous recordings they never expect to make money on, and indeed lose a good deal. But in order to present a well rounded repertory and to satisfy special tastes, such music as madrigals, masses, Vivaldi basoon concerto, etc. are offered. "If any segment of the public wants and will buy, then it will be offered . . ." is pretty much the summation. As a reviewer, I can attest to the generous diversificaion of repertory offered. Below are some esoterica of dubious money-making potential.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 1 1965

Ideas Scratched by Blunt Needle

Lenox Record Seminar Puts Nothing in Groove

By MICHAEL STEINBERG

LENOX—On Thursday, July 22, the Berkshire Music Center sponsored a so-called recording seminar, a pretentiuus mis~~use of the word.~~ Measured against its announced purpose, which was to present members of the Music Center "with the best-available knowledge on the American recording industry," the event was a failure.

The speakers were George Marek, vice president of RCA and general manager of the RCA Victor Record Division, and Leonard Burkat, vice president of Columbia Records. Gunther Schuller was moderator.

Marek and Burkat must know a lot about the recording industry, but that afternoon they weren't telling. Marek spoke on opportunities for musicians open in the recording industry. Burkat's topic was "The Art of Recording."

Having such a session was a good idea, just as last Summer's musicological series was. It is useful to expand the horizons of the Tanglewood students by giving them information on musical activities beyond the most obvious manifestations of composition and performance. Publishing, management, criticism, are other fields that come to mind. But if such events are to have any effect, they must offer something less inchoate and empty-headed than the recent exposure to the record executive's minds.

Marek pointed out that applicants' ideas of job possibilities were naive and uninformed but if there were potential applicants in the Tanglewood audience, he did little to enlighten them. Apart from telling a few old jokes, he hardly got further than describing the function of a recording director.

Burkat's performance was even more dismal. After a tentative excursion into profound generalization — a record is a device for the storage of information—he said that the various wheels around Columbia had very different sorts of background. One of the people in charge of the business end of things, he added, was a graduate of New York's High School of Music and Art and knew who Aaron Copland was (laughter). After that he pretty much ran down, and he gave the unhappy impression that Mr. Marek must have beaten him to most of his talk.

The question period was more interesting, and not least for its general tone. It was expected that questions would be about the possible place for musicians in the recording industry. In fact, nobody touched on this at all. People asked about the general conduct of the industry, and they did so in terms that were critical and sometimes very nearly hostile.

Naivete, pigheadedness, and sheer long wind, robbed some of the questions of their force, but even so some important issues were raised. The unavailability of certain valuable compositions and performances was a recurring problem. The question was asked why so few American orchestras are recording.

Up to a point the answers were frank and informative, especially Marek's. He, indeed, reached the afternoon's climax of candor when he was asked why RCA recorded a piece of trash like Menotti's "Death of the Bishop off Brindisi," and answered, "We have a very intimate working relationship with the Boston Symphony, and that means we go along with some of their mistakes, too."

No claims were made that record companies are in any way idealistic. It was repeatedly spelled out that "we are a business, we have a large payroll to meet, and we must show a profit."

Marek was asked why Victor had dropped Elliott Carter's Second Quartet from its catalogue. He said that in spite of Carter's reputation within the profession and the acclaim of this particular work, including its winning of the Pulitzer prize, "not 200 people in this great country of ours were interested in this record."

Like many of the answers, it raised a host of new questions. What is the difference that enables Columbia to keep on its lists the Quartet No. 1 by Carter, a record whose sales potential I would for a number of reasons guess to be considerably smaller. Is Columbia more concerned with public service? Has it a different concept of necessary profit margin? Is its promotion and sales techniques more efficient?

A recording of a work like Carter's Second Quartet must exist just as a study score must. The market will be small, and the financial structure of the recording industry must be reconsidered so that hopelessly non-profit recordings can be made available in a way roughly analogous to the way the university presses publish some hopelessly non-profit but necessary books.

Other questions were asked, but not really answered: what about the tampering with sound that has disfigured reissues of older recordings? Others, unfortunately, were not even asked: the other side of the Menotti question, for example, namely the record companies' mistakes that the orcestras are obliged to go along with.

Once in a while something revealing was said because at least in the question period the two executives were roused from the appalling vacuity of their initial speeches. On the whole, though, the meeting was disappointing, and I felt some sympathy for those students who stayed away, those who left when they began to sense the atmosphere, and those who remained but quietly went on with their knitting, their reading, and their chess game.

SHOWTHROUGH

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MUSIC JOURNAL
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The Berkshire Music Center's 25th Anniversary session will take place from June 27-August 22, 1965. As Maestro Leinsdorf discussed at a press luncheon at New York's Hotel Plaza on March 2, 1965, the Berkshire Music Center will be formed into two divisions: the Performance Department and the Tanglewood Institute. While discussing the new departments, the Maestro had much to say concerning the "puzzling and confused status of music" which should be carefully studied by all.

The Confused Status of Music

By Erich Leinsdorf

For my third summer as Director of the Berkshire Music Center I have suggested a new approach to our task. Mr. Cabot, the President of our Trustees, conveyed to me at the time of my appointment that he expected a fresh and unprejudiced search for best results. During the twenty-five years since the Center was first opened, the entire educational system of the United States has experienced a jolting [illegible]entation. The study of music is getting more difficult because more is expected of the professional musician. Gone are the days when medium ability could provide a comfortable and satisfactory career in a provincial town. Parents insist that their children, no matter how talented, no matter how interested in music, study for academic credits in a college while pursuing music. This cautious approach, this awareness of the risks of the musical profession, make new difficulties for the music educator and for optimum music teaching.

At a time when records and radio, tapes and television can bring the Concertgebouw Orchestra of Amsterdam, Holland [illegible] such as Amsterdam, New [illegible] take long for the [illegible] New York's Amsterdam to demand [illegible] his own local orchestra some improvement. Provincial standards are either dead or fading fast. The shrinking world of airplane and communications satellite presents new questions not only [illegible] the United Nations and the [illegible] of the world, but poses puzzling problems for the musical [illegible] of this country. I feel [illegible] Tanglewood we have a [illegible] to tackle these issues.

[illegible] what some of America's [illegible] musical minds think, I invited in 1963 and 1964 educators and administrators from well-known university departments and music conservatories to tell us how they view the state of music. To take a look at scholarship we organized a meeting of musicologists last summer. In 1963 and 1964 we tackled several aspects of the dire shortage of fine string players through symposia of eminent teachers and players who discussed constructively the ills and possible remedies. We shall continue along these lines and as all of these round-tables have been helpful and have stimulated comment and activity, we trust that in time they will bear fruit. I found one conclusive leading motive which went through all the different debates, no matter what the topic: there is not enough time to teach; there is not enough time to learn.

To our new *Performance Department* a maximum of 100 instrumentalists, singers, and composers will be admitted. Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuits. The program will include all the performing groups on a new post-graduate level, as well as lectures and discussions and an amalgamation of the contemporary music program into the regular course, including the entire expanse of music in every member's studies.

The *Tanglewood Institute* offers to musical laymen, teachers, and non-performing musicians a milieu of performances of the highest quality in addition to a series of specialized seminars. Those who work in the larger field of school and amateur music will find guidance, stimulation and new ideas.

In eight weeks, actual teaching cannot be accomplished. New doors can be opened for the curious. In both the *Performance Department* and the *Tanglewood Institute* we hope to inspire, to provoke, and to offer new insights and deeper comprehension of three centuries of musical masterworks. To provide these experiences to the gifted composer, performer, and teacher is the continuing aim of the Berkshire Music Center.

Young people today are in a great hurry to enter the state of matrimony. This may be good for the majority of young adults who thus come a little earlier than before to grips with the necessities and realities of adult life. For the growing musician or for the would-be artists, this can be and often is sheer disaster.

Take this story as one example of many similar cases. In 1963 we made a transcontinental tour with the Boston Symphony Orchestra, and in each city where we played, our Tanglewood faculty—the members of the Orchestra who teach in the summer—held auditions for the Berkshire Music Center. In San Diego a violin teacher, an old friend of mine, asked me to hear two of his most gifted string students—a violinist (girl) and violist (man). My friend was anxious for them to come to Tanglewood. Together with our Assistant Concertmaster and member of the faculty, Mr. Alfred Krips, I auditioned them the next day. Both were about twenty years old and played very well indeed. There was no question that we would want them at Tanglewood. They represented exactly that stage of musical development at which the Berkshire Music Center can be of maximum help—when normal studies are almost finished and professional life has not started. The eight weeks of our summer enterprise can give to a young musician the necessary bridge to true professionalism. When I told these two young people that they would be accepted, they seemed happy, but not without some reservations, and each stated that it would take some doing (economically speaking) to come to the Berkshires. Not only was the journey

(*Continued on page 76*)

The Confused Status of

(*Continued from page 37*)

from San Diego long and [illegible] but each of these young p[illegible] married—the young lady havi[illegible] money to see her husband thro[illegible] lege, while the young man's [illegible] quite close to having their first child. Both were faced with these alternatives: either accept for the summer a job in the orchestra of a Light Opera Company playing various operettas for two months, or try with all kinds of financial scrambling to make possible the trip and the eight weeks' study at Tanglewood. Our Administrator, Mr. Kraut, helped in every conceivable way. He found jobs for the husband of the violinist and the wife of the violist. We gave them whatever scholarship money was available for those two places, and eventually they were able to come. But how often can one go through improvised efforts to make this kind of thing possible—although of course we are happy to do all that we can.

Impressed by this and by similar stories, particularly by cases where the applicants in the end cannot afford and cannot manage to come to us, we discussed last summer this whole phenomenon—the pressure of early economic responsibility which makes of the best study years a shambles. After considerable analyzing and counting our funds for scholarships and fellowships, we shall now tackle this problem by accepting into our *Performance Department* only members on fellowship. I am convinced that the entire field of higher education will gradually arrive at the formula that concentrated study by qualified young minds is so essential to our society that such study must be considered employment *per se*, and must be paid like any regular job. The old concept of higher learning was one of a reserved precinct into which the élite only was admitted. An occasional scholarship for a poor but exceptionally gifted boy was not only part of the whole philosophy, but it cleared the conscience of all, lest it be charged that higher education was only for the wealthy.

This has changed so much that [illegible] now the great universities vie with each other in granting and offering scholarships, practically on a competitive basis, to desirable students. I have kno[illegible] an instance where one great uni[illegible] actually out-bid another for the [illegible] ment of a particularly able young [illegible] matician.

I am convinced that the final s[illegible] establishing study after the age [illegible] eighteen as synonymous with em[illegible] ment will be taken soon. What w[illegible] starting at Tanglewood this summ[illegible] our *Performance Department* is—[illegible] modest scale due to our limited fu[illegible] this very concept. The *Tanglewo[illegible] stitute* is necessitated by the unp[illegible] dented expansion of music [illegible] "spectator sport," and by the rapi[illegible] crease of popular interest in co[illegible] tion and performance. For the p[illegible] of transition in which we live it is ful to our m culture to train what I should lik call *cadres* of well-informed and s sticated music teachers, music admir ors, people who conduct adult ion courses in music appreciation. amateurs.

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There are two distinct and hardly connected musical streams which together form our confused cultural pattern. There is first the heritage of masterworks from the past two centuries, which is rapidly becoming as popular as a Strauss Waltz was for our grandparents, while contemporary creative effort (and great works galore among them) receives the devoted attention of only small bands of connoisseurs, with the large public sitting by in either indifference or hostility. Only last week did I have in our Friday afternoon concert a rather typical experience. We played the score to Stravinsky's *Agon*, and (with your permission) many of our players in the orchestra consider this one of the most significant, brilliant, and fascinating and attractive contemporary scores. So do I. It seems from the reaction that there was, somewhere in the 60-cent department, that afternoon, a small band of enthusiasts who tried against overwhelming odds to stage an enthusiastic demonstration. I tell you, somewhat regretfully, that they did not succeed. The politely indifferent, yet attentive, attitude of our audience could not be shaken by this ardent minority.

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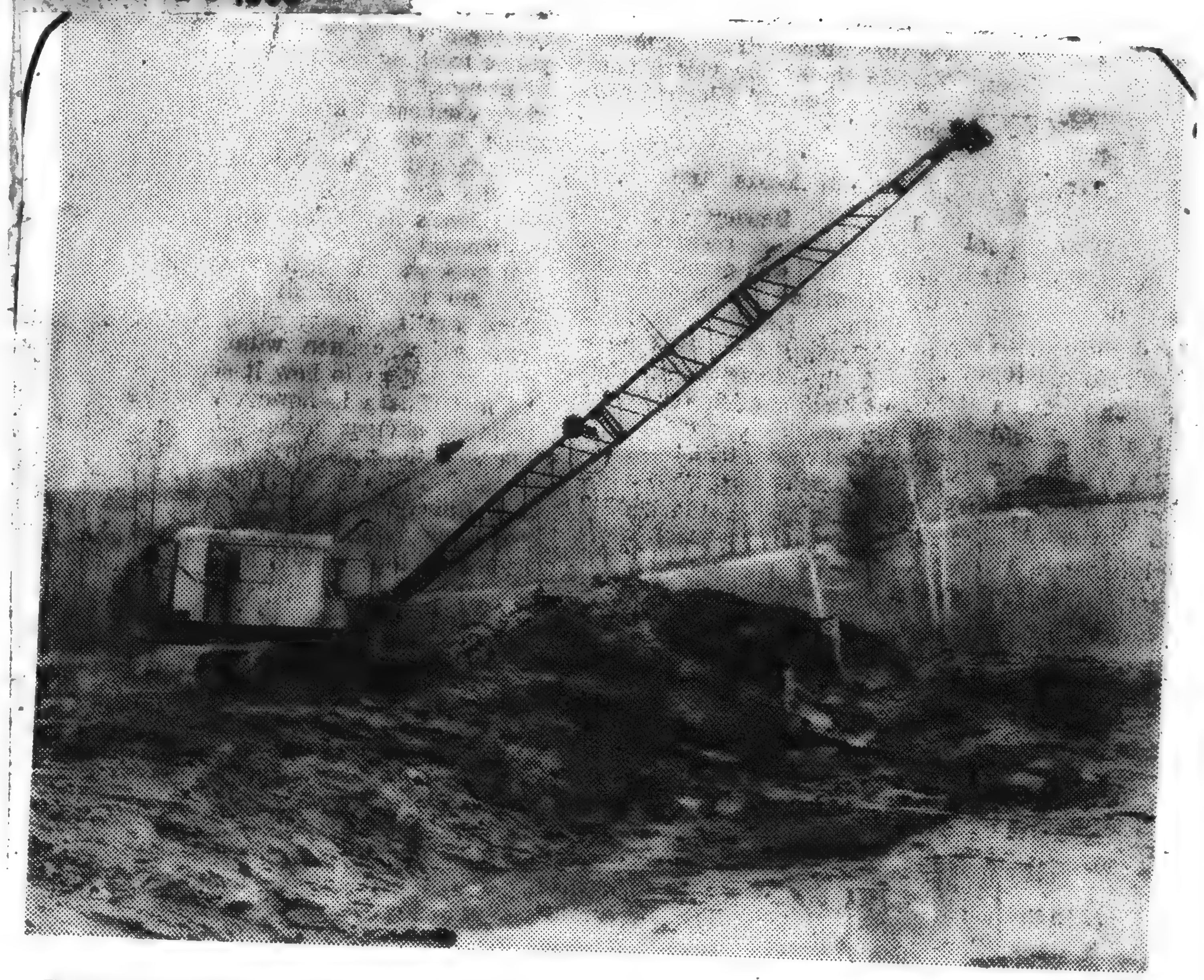

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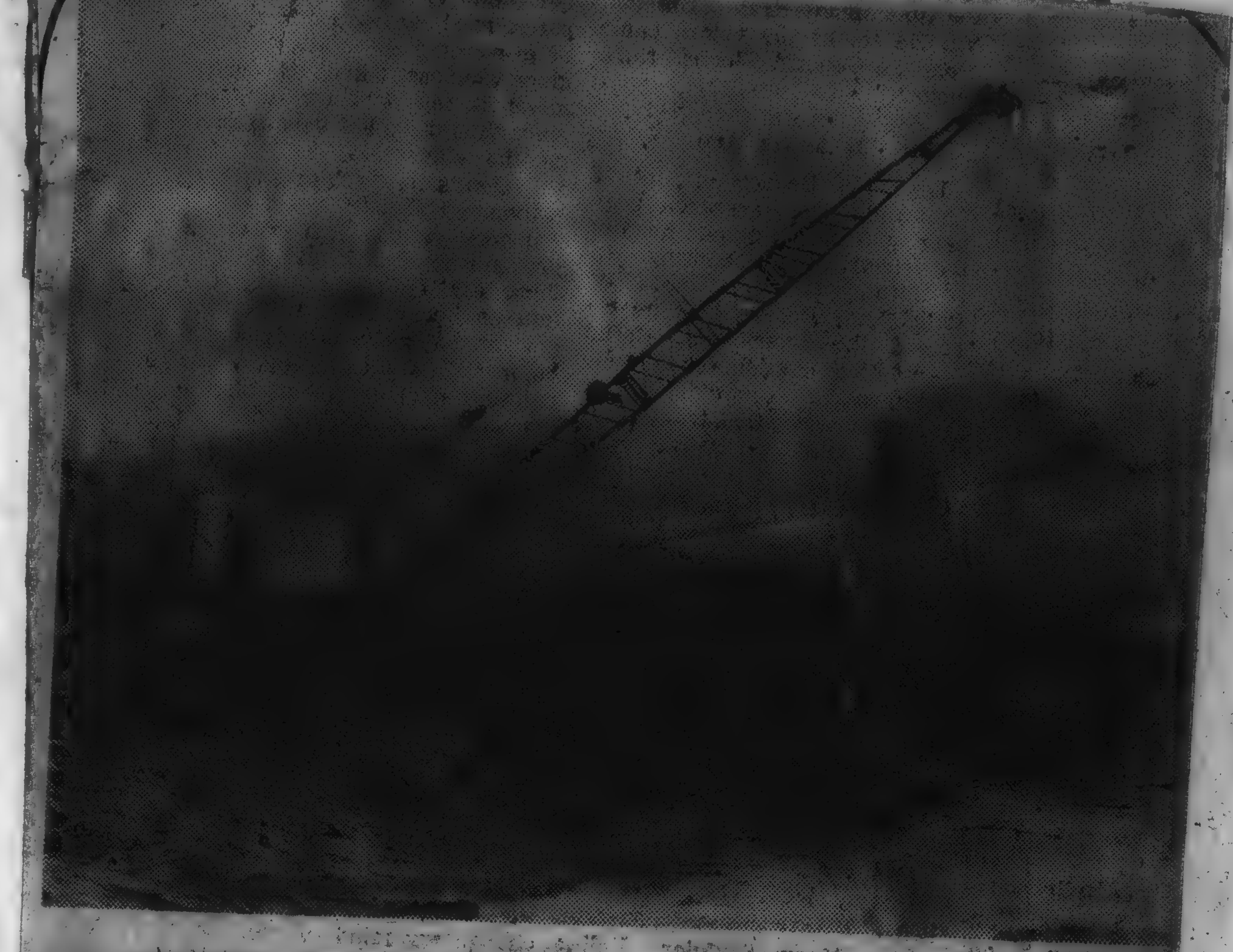

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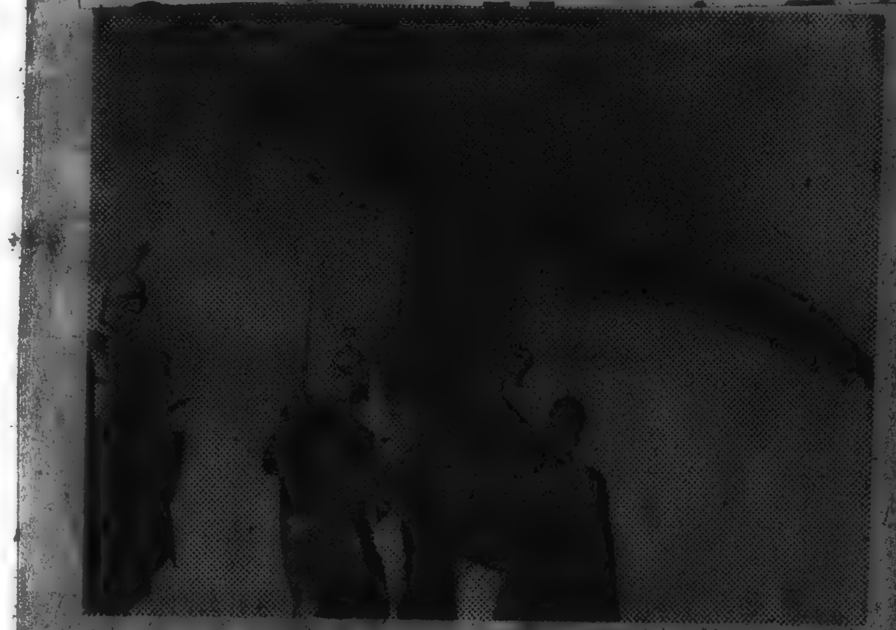

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BALDWIN ARTISTS star with Boston Symphony. Left to right in Symphony Green room on April 10: Jack Romann, Baldwin artist department mgr:; Aaron Copland, composer and guest conductor of the Boston Symphony; and Sidney Foster, Baldwin artist who played the Bartok 3rd piano concerto under Mr. Copland's direction.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860

JUN 20 1965

The Music Box

Leinsdorf's Law Again Discussed in New York

By IRVING KOLODIN

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Such, for example, as the proposition to strip the heavily padded chairs of the padding on the back side which, by exposing the wooden surface, would contribute to more sound reflection and also narrow the thickness of the chair to provide the necesary new space for 200 additional seats; or, the decision to face the presently bare plaster walls with wood paneling that would create a new acoustical environment; or the agreement that the carpets on the orchestra floor were soaking up sound and should be removed.

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So what happens to acoustics as a science? Nothing, in my view, except: which scientist are you talking about? It strikes me that science and pragmatism go hand in hand, providing that what is adduced from measuring instruments isn't allowed to supersede the conclusions that have been derived from the best past practice, where it has been demonstrated to be good.

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All he is advocating is sound doctrine—and this is one time when no pun is intended—which should have been at work from the beginning.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

DEC 9 1965

Album Honors Quarter Century Of Music Center

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BRAZIL HERALD,
TUESDAY, JUNE 22, 1965

U.S. Horn Virtuoso Soloist at Municipal

HORN VIRTUOSO
James Staglione rehearses with Conductor Nelson Hack and the Orquestra Juvenil. — (BRAZIL HERALD Photo by Guy Playfair).

By GUY PLAYFAIR

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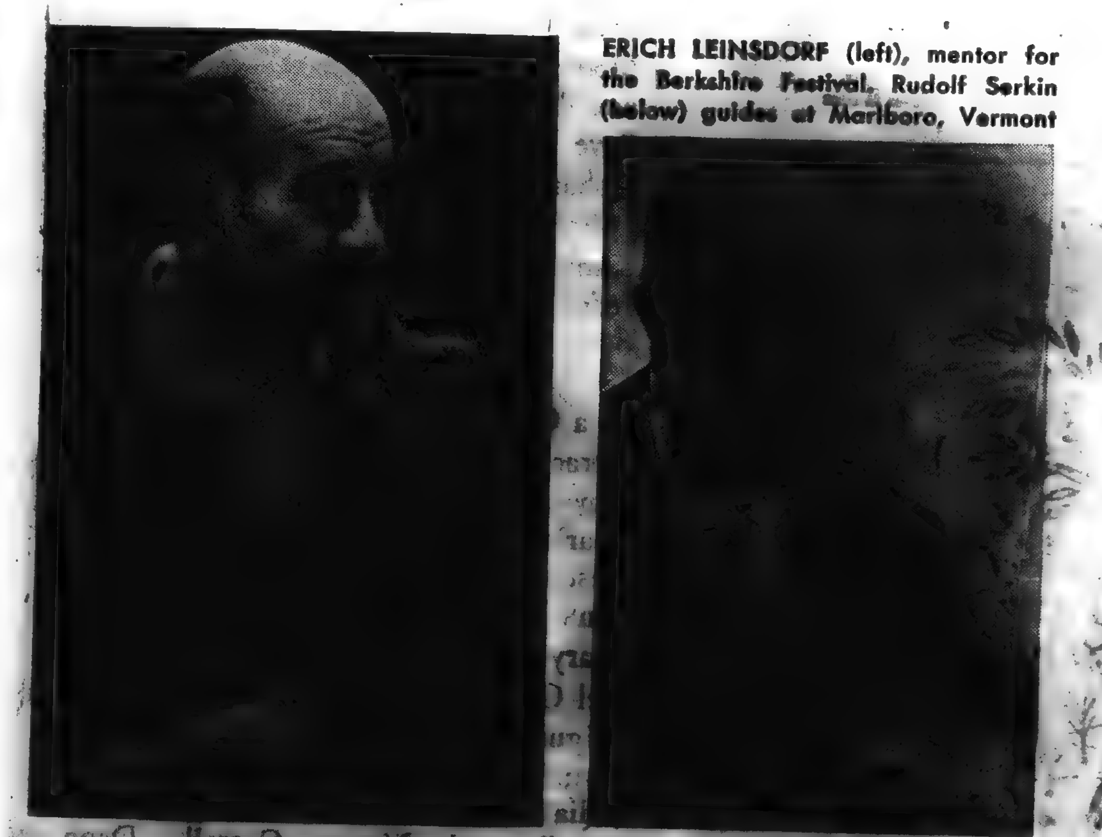
CUE
NEW YORK, N. Y.
W. 167,000

JUN 26 1965



ERICH LEINSDORF (left), mentor for the Berkshire Festival. Rudolf Serkin (below) guides at Marlboro, Vermont

A SUMMER SET TO MUSIC

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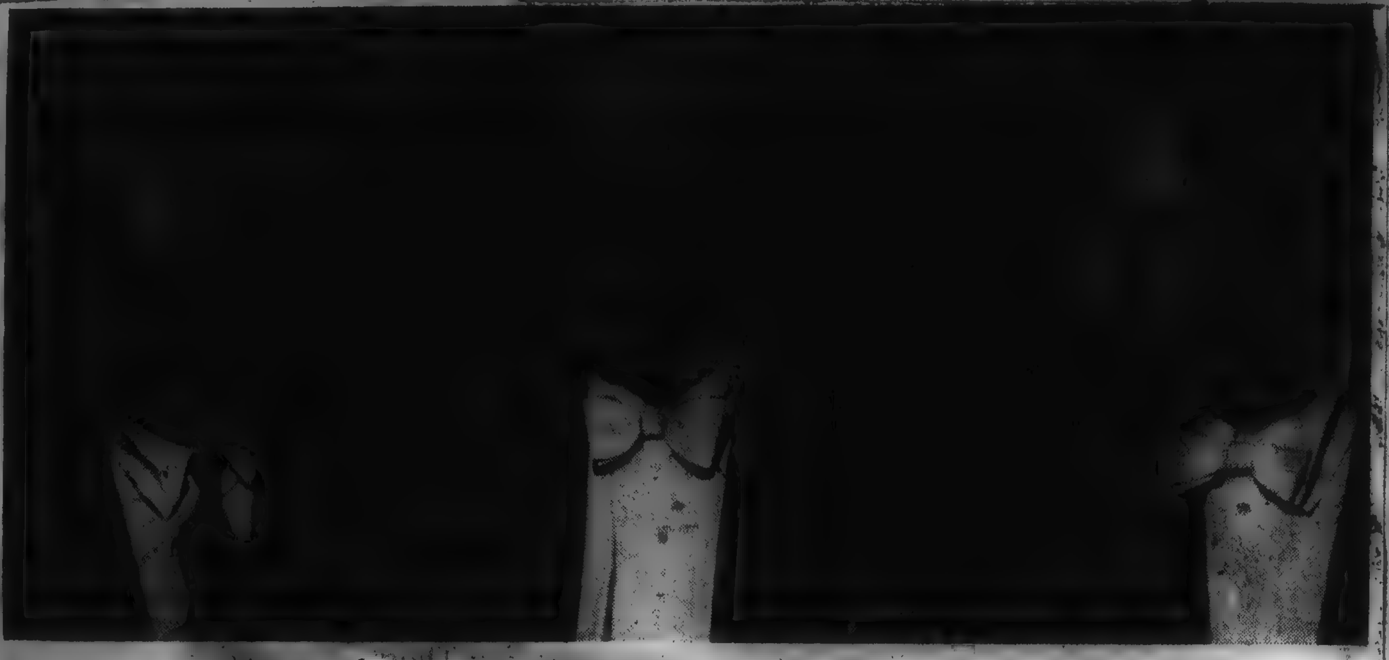

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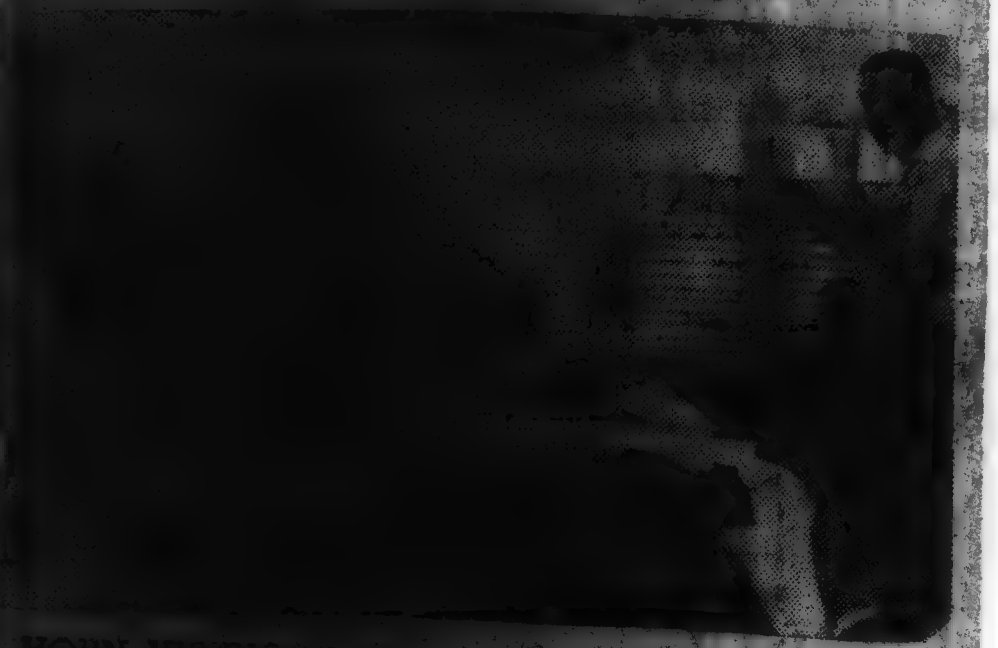
[illegible]
[illegible]DAY, JUNE 22, 1965

U.S. [illegible] Virtuoso Soloist at Municipal



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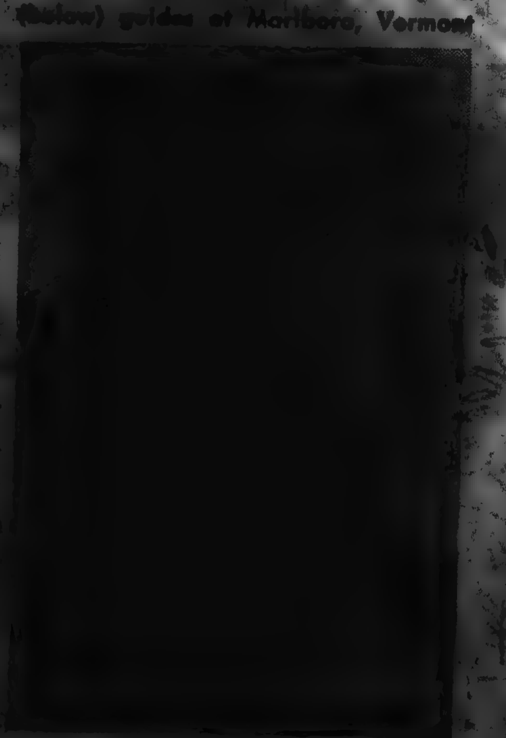

In Lenox, Massachusetts, the Berkshire Festival at Tanglewood with Erich Leinsdorf, the Boston Symphony, and a star roster of soloists, observes its twenty-fifth anniversary. This festival dignifies of course the entire summer music season, and has consistently given the lie to those who maintain Americans favor hammocks over Music Shed. It is (on a small scale, to be sure) our Bayreuth, and this summer, as if to prove the point, offers what Mr. Leinsdorf calls "the first time the complete 'Lohengrin' is performed in the entire Western Hemisphere." The cast for Wagner's opera includes Lucine Amara, Sandor Konya, Jerome Hines, and William Dooley. The Tanglewood season, aside from Wagner's early masterpiece (Act 1: August 20; Act 2: August 21; Act 3: August 22), includes Mozart and Haydn to Roussel and Stravinsky, with an emphasis on Beethoven and many name soloists (weekends, July 2-August 22).

A SUMMER SET TO MUSIC

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 3 1965

Joseph Silverstein:

First of First Stringers

Boris and Milton

Erich Leinsdorf and Concertmaster Silverstein

By Jay C. Rosenfeld

This is the second in a series of Berkshire Week profiles on people playing prominent roles in the summer Berkshire scene.

IN LONDON, the "leader" (principal first violin) of an orchestra makes his initial entrance after the orchestra is tuned and quiet. The audience extends him a polite, individual welcome. In America, the leader (whom we call the concertmaster, a direct translation of the German Konzertmeister) comes on stage in the unregimented tide of the orchestra's entrance.

The average concertgoer might not know that the man seated on the outside of the first desk of the first violins has any distinction among his colleagues. The first inkling comes after all are assembled and seated but before the conductor appears. Then the concertmaster rises and, with his back to the audience, sounds his open A string, looking to the oboe to establish the pitch. This is tradition, almost unnecessary now since everybody has already tuned and, anyway, the concertmaster never checks the justness of any individual's instrument.

* * * *

When Erich Leinsdorf came to the Boston Symphony three years ago, a new concertmaster took his respective post at the same time. The previous incumbent, Richard Burgin, took the chair 42 years before, when Pierre Monteux was the conductor, and he stayed through the regimes of Koussevitzky and Munch.

It was not a Boston debut for Joseph Silverstein, the new concertmaster, as he had joined the orchestra in 1955. He joined the big leagues when he became a member of the Houston Symphony at 18. His first lessons had been with his father, a highly regarded teacher in Detroit where Joseph was born. Then he studied first with Josef Gingold, concertmaster of the Cleveland orchestra; later with Mischa Mischakoff, the Detroit concertmaster, whom he followed summers to Chatauqua to play second violin in Mischakoff's master's quartet. His final studies were with Efrem Zimbalist at the Curtis Institute in Philadelphia for five years.

From Houston Silverstein went to the Philadelphia orchestra and then to Denver as concertmaster. When he came to Boston, because his name was alphabetically last among the violinists joining the orchestra that year, he drew the seat furthest back in the second violins. He was placed in the firsts in 1959, and in 1962 moved to the most responsible chair among the performers.

Obviously Silverstein's ability had been noticed and appreciated and his choice for the coveted place was a recognition of his fitness. In 1959, he had placed third at Brussels in the Queen Elizabeth violin competition and in 1960 he won the Naumburg prize, one of the highest awards available in this country. He is deeply proud of his selection this past winter as a member of the American Academy of Arts and Sciences.

* * * *

One of the concertmaster's duties is to mark bowings and fingerings so there is not only precision, but also unanimity. String sections must bow in unison and on the same part of the bow at the same time.

A concertmaster must also be able to play the solos that occur in many orchestral works; a notable example was 1964 when so much Strauss was played. Silverstein must also be ready to take his turn in the distinguished list of guest virtuosos who appear with the orchestra during a season. The acceptance of a concertmaster's ability and style by his colleagues is an important factor in the string sections' esprit de corps, and it shows in the character of tone the orchestra produces.

The job is a great stimulation for Silverstein but he is not content to stay within the limits of orchestral duties alone. Keenly aware of the capacity of his forces, Leinsdorf lastyear organized a little ensemble that would offer them wider scope. The Boston Symphony Chamber Players, of which the concertmaster, as would be expected, is again the dominant performer, have made a fine impression wherever they have appeared.

Few violinists play with less effort than Silverstein. For a simple phrase or the most complicated technical feat, his agility and his fast and controlled vibrato serve him unwaveringly, and his famous Guadagnini violin responds with mellow warmth.

* * * *

Each year a few orchestra members retire. The younger replacements are musicians of the highest caliber in the country. During the regimes of the three conductors who preceded Leinsdorf, Europeans predominated among those invited to join the orchestra. The recruits of the past several years have been Americans, United States-trained, and Silverstein is so proud of his section that he feels some sort of rotation should be set up, excluding possibly the first two desks, because the men at the 10th stand (there are 20 firsts) could sit anywhere as far as competence goes.

Silverstein and his wife Adrain live in Newton Center with their two daughters Bunny, 8, and Debbie, 5. During the Tanglewood months, they live in their cottage at Mahkeenac Heights in Stockbridge. In Boston, Silverstein plays a lot of squash; here, he wonders whether tennis would stiffen his bow wrist. With the duties assigned him and the added tasks he voluntarily seeks, this seems like an academic question.

JAY C. ROSENFELD, Eagle music critic, proves that playing tennis and the violin does work—he's a devotee of both arts.

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JUL 9 1965

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Box 2078, Boston 6 • RIchmond 2-4200
News-Advertiser
WESTFIELD, Mass.
Weekly Circ. 3,565
JUL 15 1965

Pinkerton Men to Guard Tanglewood

For the second consecutive year, Pinkerton's Inc., will be responsible for daily security operations during the eight-week Berkshire Festival at Tanglewood, Lenox.

Summer home of the Boston Symphony Orchestra since 1937, and under the musical direction of Erich Leinsdorf, Tanglewood this year is expected to draw record crowds. From July 2 thru Aug. 22, uniformed Pinkertons will be on hand primarily for the protection of buildings and grounds and to carry out safety regulations for handling concert crowds which are expected to range from 5000 to 18,000 people.

J. C. Bearden, manager of the Pinkerton Albany office, will supervise all security operations at the music festival. The 115-year-old Pinkerton organization, the oldest and largest independent security firm in the world, has for many years handled similar assignments at numerous public events. Included are security operations at the New York World's Fair, the annual Army-Navy football game, and a wide range of assignments for colleges, universities, business, and industry.

Tanglewood, Lenox, Mass. — The Music Shed at Tanglewood, summer home of the Boston Symphony Orchestra, seats 6,000 people for each of the 24 concerts of the Orchestra Berkshire Festival. This summer Festival will run for eight weeks — July 2 to Aug. 22.

Notes and Footnotes

Eagle July 14

SMALL TALK: Musicians declare that the Boston Symphony at Tanglewood headed by Erich Leinsdorf is playing at the peak of its splendid power, and equals, if not exceeds, its earlier long heyday under Serge Koussevitzky. Unlike the flamboyant Koussevitzky, Mr. Leinsdorf presents a modest but energetic public image. He has built the "small" concert series almost to the size in public attendance of the full concert programs . . . So

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JUL 8 1965

Leinsdorf Featured in 'Life' Magazine

In a brief interview with Life magazine writers, Erich Leinsdorf, the energetic director of the Boston Symphony Orchestra, reveals some of hsi thoughts on his profession and his world.

The article, which appears in the current issue of Life, treats Leinsdorf both as a conductor and as a family man. It quotes him as saying: "Conducting is a matter of knowing that there is much you don't conduct . . . Beating time is not conducting an orchestra."

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JUL 17 1965

Koussevitzy's Magic

To the Editor of THE EAGLE:—

Richard Happel's "Notes" today [July 14] were more than off-key in discussing Tanglewood's current splendor! The only appropriate notation was the "SMALL TALK" heading, for it is small talk and small thinking that have turned Tanglewood into an ear-washed exercise in boredom!

The ~~BSO's~~ "heyday" under Koussevitsky was a time of musical excitement and drama, a time of glory for music-lovers who came to hear great music and revel in the color and magic of a man who inspired musicians, students and audience alike. Perhaps under Mr. Leinsdorf the orchestra is playing at the peak of its power, but what does it say in its deadly dull perfection?

It's a musical joke, indeed, to quote musicians who find it expedient and fashionable to chip away at the greatness of Koussevitzky and merely call him "flamboyant." What a second-rate word for an incandescent spirit who brought Tanglewood to life and surrounded himself with Bernstein, Foss, Fine, Shaw, Goldovsky, etc! We have poor substitutes at a festival seemingly run by boards - of-directors and record companies. Today's conductors speak in whimpers. Koussevitzky spoke to the gods of music!

As for Mr. Leinsdorf's "modest" image, his current podium posturings, knee bends, hip swaying, steps and platforms, together with the huge productions that crowd the stage and mind truly border on the immodest!

Please, no more "small talk" about Koussevitzky. He was too big a man for the little people who cannot even hope to stand in the memory of his shadow.

TRUDY RICHMOND KAPLAN.
Mahkeenac Shores,
Stockbridge.

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Box 2078, Boston 02108 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUL 2 5 1965

Tanglewood on a midsummer's night.

In Newport Shed Plans

Tanglewood Story Significant

By STUART O. HALE

While the guitars and banjoes twang this weekend at the Newport Folk Festival, Erich Leinsdorf will blend the power and melody of the Boston Symphony under a huge pie-shaped shed in the heart of the Berkshires.

The two great musical feasts are as different as apple pie and oysters Rockefeller, yet with the revival of interest in providing a permanent home for Newport's Jazz and Folk Festivals, the success story of Tanglewood in Lenox, Mass., looms significantly.

The sited story began on Aug. 12, 1937. There had been summer concerts and then the gift of a 210-acre estate to Serge Koussevitsky and the Boston Symphony as a summer festival home and music center. The festival had been expanded from one to two weeks under a tent on the spacious grounds.

The famed conductor that day was guiding his musicians through an all-Wagner concert when a thunder storm developed. The tent leaked, water dripped into the horns and the thunder drowned out Wagner.

The orchestra battled through to the end and then Miss Robinson Smith, a summer resident and leader in the formation of the festival, climbed to the stage and said, "The storm has proved conclusively the need for a shed. We must raise the necessary $100,000 to build it."

One year later the shed was in use as residents of the Berkshire region dipped into their pockets for the needed $100,000.

By 1941 the festival, enlarged in size, was drawing 95,000 visitors. Today, running for an eight-week period with its world famed Berkshire Music Center for young musicians functioning under its wing, it is drawing 250,000 visitors each summer.

This weekend, while thousands attend Newport's Folk Festival on a hill off McConnell Highway where fish trap nets normally are dried, up to 6,000 persons will listen to a mixed program of Beethoven, Sibelius, Brahms and Franck and the special brilliance of violinist Isaak Stern in Tanglewood's great shed. If the weather is mild about 6,000 more will take their music under the sky lying on blankets on the spacious lawns.

Meanwhile, in Newport, fresh impetus has been given to the drive for a permanent shed to house the Jazz and Folk Festivals by the announcement by George T. Wein, the producer, that a "definite program" for construction will be announced within a month or two.

While the successful Jazz Festival was under way at the McConnell Highway site over the July 4 weekend, a reporter went to Tanglewood to learn about the construction of the symphonic shed there.

While acoustical engineers, architects and the folk and jazz musicians themselves would have to pass judgment, it appeared to a layman that a structure similar to the massive concert shed at Tanglewood would be suitable in Newport, or in Middletown or Portsmouth if locations can be found.

Although massive, extending over an acre and a half, the Tanglewood shed is not complex. The 66,000 square-foot roof of two-inch planks is supported by 78 steel piers. Steel cross girders, the longest 207 feet, eliminate the need for eye-blocking interior supporting columns.

The stage, a truncated triangle, is 97 feet long at the front and 37 feet long at the rear.

The shed is open-sided around the 350-foot curving promenade at the rear and open on the sides almost to the edge of the stage.

The stage at Tanglewood is raised and the audience seating area is flat at the rear with a slight slope downward toward the stage. The result is an unimpaired view of the orchestra from any seat under the big roof.

Seats are placed on hard-packed earth, perimeter walks are of peastone, and grass surrounding the shed is flat, virtually eliminating problems of rain runoff.

Both the smaller chamber orchestra, which performed over the July 4 weekend, and the full symphony can be accommodated on the stage through various arrangements of portable seating tiers. If a similar shed is built in the Newport area, stage construction could be even more flexible to meet the needs of small jazz and folk music ensembles and individual performers or musicians, dancers, actors and others who might appear in the shed at other times during the summer season.

Behind the Tanglewood stage there are musicians' dressing rooms and a suite for the conductor of the symphony.

In 1958, after 20 years of use, a final refinement was worked into the Tanglewood shed. Although acoustics were adequate before, the sound was not considered as perfect as it could be. Mrs. Edna Betts Talbot gave $40,000 in memory of her husband, Edmund Hawes Talbot, and Charles Munch, the conductor of the symphony, gave $10,000 for a specially-designed canopy to replace the older orchestra shell under the shed roof.

The canopy has side walls of plywood in modulated shapes and a series of triangular ceiling panels suspended on cables from the roof trusses. The result is spectacular and a bit nerve-shattering. A dropped sheet of program notes when the orchestra is silent can sound like a small log falling on a concrete floor.

There is much more to Tanglewood's festival and music center complex than the great shed. A 500-seat chamber music hall, a 1,200-seat concert theater, audition and practice rooms in various buildings, a cafeteria, book and record shop, administrative offices, a 5,000-car series of parking lots and many acres of spacious lawns, gardens and specimen trees are also included in the complex. The lawns, despite week after week of hard use by thousands of visitors, remain resilient and green.

Yet without the shed Tanglewood would have no heart. And without Tanglewood the attractive Berkshire region would have little to distinguish it from the rolling and equally attractive hill country of Vermont and Connecticut.

A whole host of vacation resorts and cultural enterprises have grown up in the shadow of the Berkshire Festival in nearby Stockbridge, Lee and the Pittsfield area. The modern dance center at Jacobs Pillow is nearby. Summer stock companies perform in Stockbridge and Williamstown. A thriving jazz and folk music enterprise is conducted throughout the summer in the Berkshire Music Barn down the road only a few miles.

The axiom in the travel business that a variety of subordinate but complimentary enterprises grow when a major attraction comes into being seems especially true in the Berkshires.

New York World-Telegram
and The Sun
D. 403,348 SAT 166,071

JUL 2 0 1965 Bufkollen

Music Pulls Traveler To Tanglewood Fete

A picnic atmosphere prevails often at the Berkshire Music Festival.

By ROBERT MEYER Jr.
Travel Editor

It can be fun to wander about aimlessly on short excursions, but having a destination or special activity in mind can give meaning to even the most meager trip.

Among the timely targets at the end of the road this month and next are music festivals and concerts featuring artists of renown. What's more, the musicians and vocalists often are presented against scenic backdrops of surpassing splendor, which enhances the traveler's experience.

By far the most famous festival of its kind in the East is the Berkshire Festival at Tanglewood, near Lenox, Mass., the summer home of the Boston Symphony Orchestra.

The Berkshire was inaugurated in 1938. The current series of concerts begun on July 2 will continue until Aug. 22. Performances take place on Friday and Saturday evenings and Sunday afternoons.

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Beethoven's major compositions for solo instruments and orchestra are being played, and musical observances of significant anniversaries of Berg, Hindmith, Ravel and Silbelius are on the agenda.

The Festival of Contemporary American Music is scheduled for Tanglewood, Aug. 15-19, and a complete concert version of Wagner's "Lohengrin" will be given Aug. 20-22, the final weekend of the season.

Dartmouth's third annual "Congregation of the Arts" is being presented at Hopkins Center, Hanover. Yet to be heard are symphony orchestra concerts on July 25 and Aug. 1, 8, 15 and 22; admission, $2 each.

Chamber concerts will be given on July 21 and 28 and Aug. 4, 11 and 18; admission, $1.50 each. All concerts begin at 8:30 p.m. in air-conditioned Spaulding Auditorium.

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LIFE MAGAZINE
NEW YORK, N. Y.
W. 7,071,600

JUL 9 1965

14

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ERICH LEINSDORF IS BOSTON'S INSATIABLE PERFECTIONIST

The Maestro Demands Brilliance

Driving his musicians, Leinsdorf imposes his will with the force of a hypnotist.

> *"Conducting is a matter of knowing that there is much you don't conduct. It's constantly alternating between listening and leading. Beating time is not conducting an orchestra."*

With fierce and tender concentration, Erich Leinsdorf hones his Boston Symphony Orchestra to brilliant precision. Perfection is his passion, and last week he was demanding it in the hills of Tanglewood, Mass. at the opening of the annual Berkshire Music Festival. Living up to his own exacting standard, Leinsdorf has made his gemlike orchestra one of the finest ornaments of American music. "I am in heaven when I play with him," says pianist Artur Rubinstein.

Vienna-born Leinsdorf, 53, made his American debut with the Metropolitan Opera in 1938 and has lived here ever since. Though stiff and uncompromising on the podium, offstage he is an amiable, gregarious father of five who collects clothes, stamps, wines and mechanical toys. But even in these pursuits there is no such thing as a casual approach. "When my sons became interested in baseball," he says, "I briefed myself on it. I even corresponded with Red Barber." Once feared as an arrogant martinet, he has mellowed with success. "I used to think there was only one right way," he says, "but now I know there are right ways and right ways."

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CLOSE-UP

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JUL 9 1965 Burrelle's

Duets, doubles, fun with the Congressional Record

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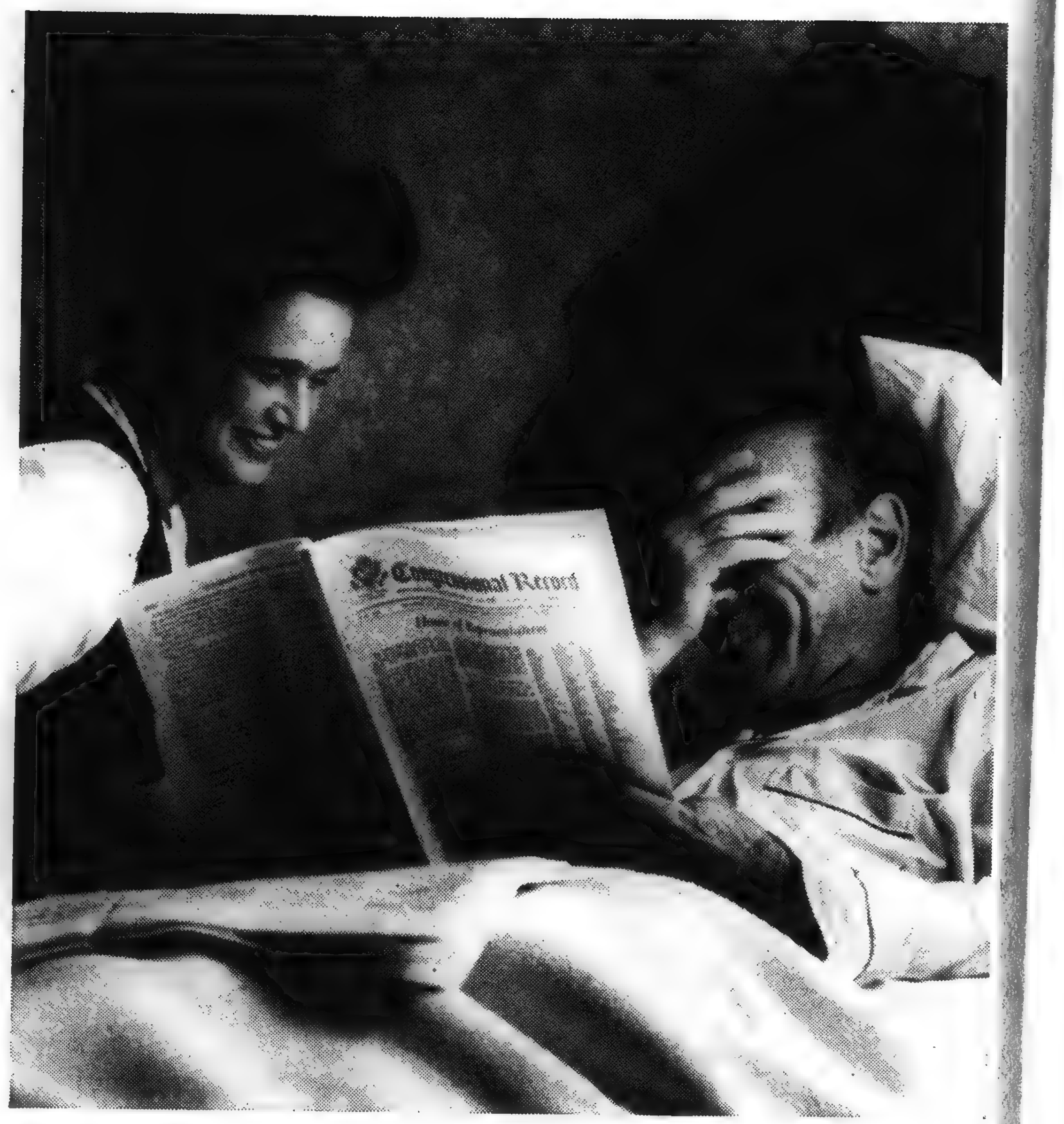
"I hope Jenny keeps up her music, because she is pretty good. I don't think she's going to be a professional, but she wants to play chamber music and this is one of the greatest happinesses. Except for chamber music, I rarely play the piano."



Leinsdorf laughs with his wife Anne as he settles into bed with the Congressional Record.

"I take the Record to bed with me almost every night—and I don't mean that reading it puts me to sleep. It is marvelous. Where else can you find out exactly what is going on in this country? I especially look for Wayne Morse. What a maverick!"

An energetic if not expert ping-pong player, Leinsdorf awaits a serve in the playroom of his home. His partner is his 16-year-old daughter Hester.

"We have a crazy schedule in Boston—too much work and too many vacations. Each year I conduct 100 concerts. To relax I like to walk and ride horseback. I like to ride in the mountains especially. And I read a lot, mainly history."

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LIFE MAGAZINE
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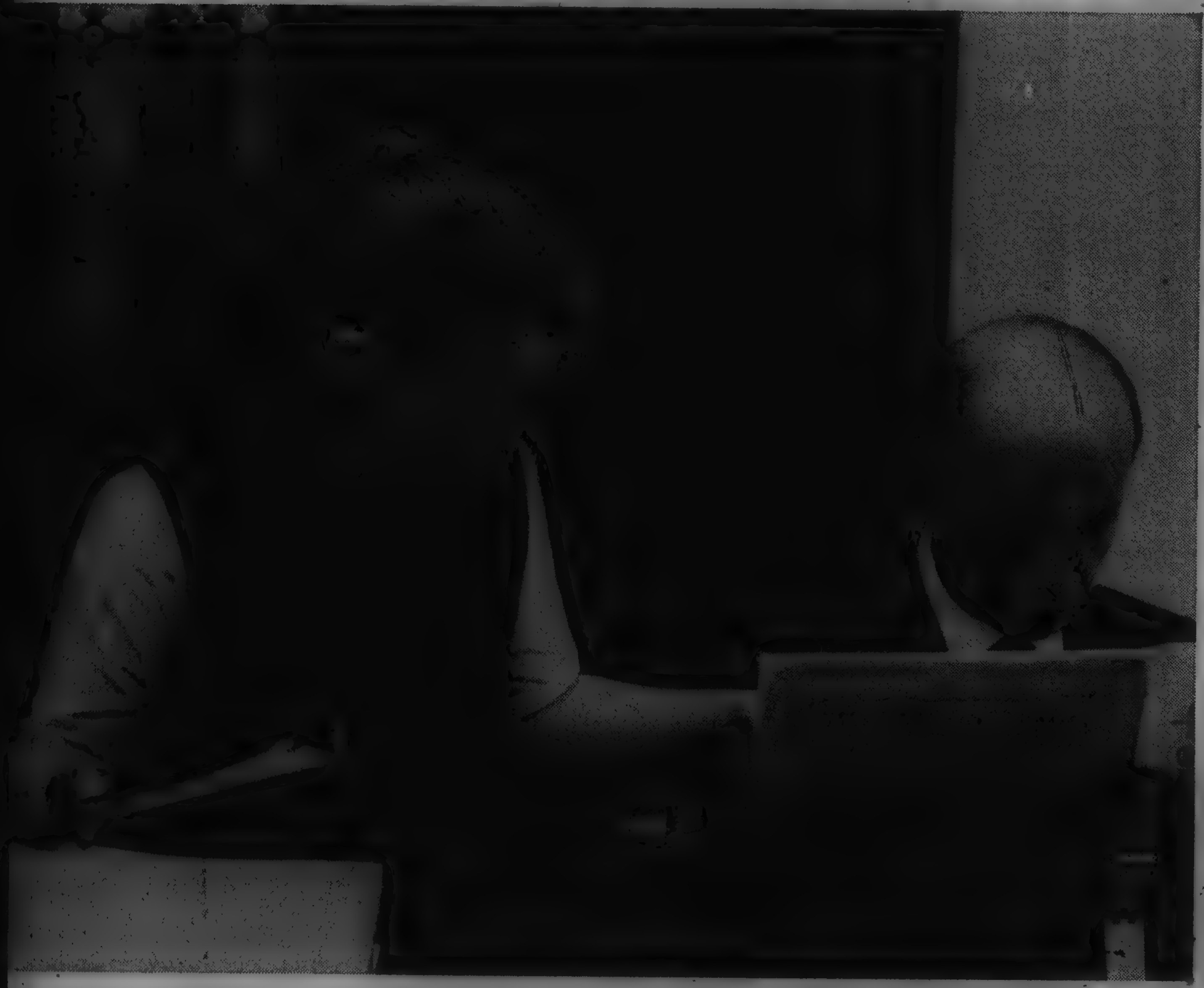

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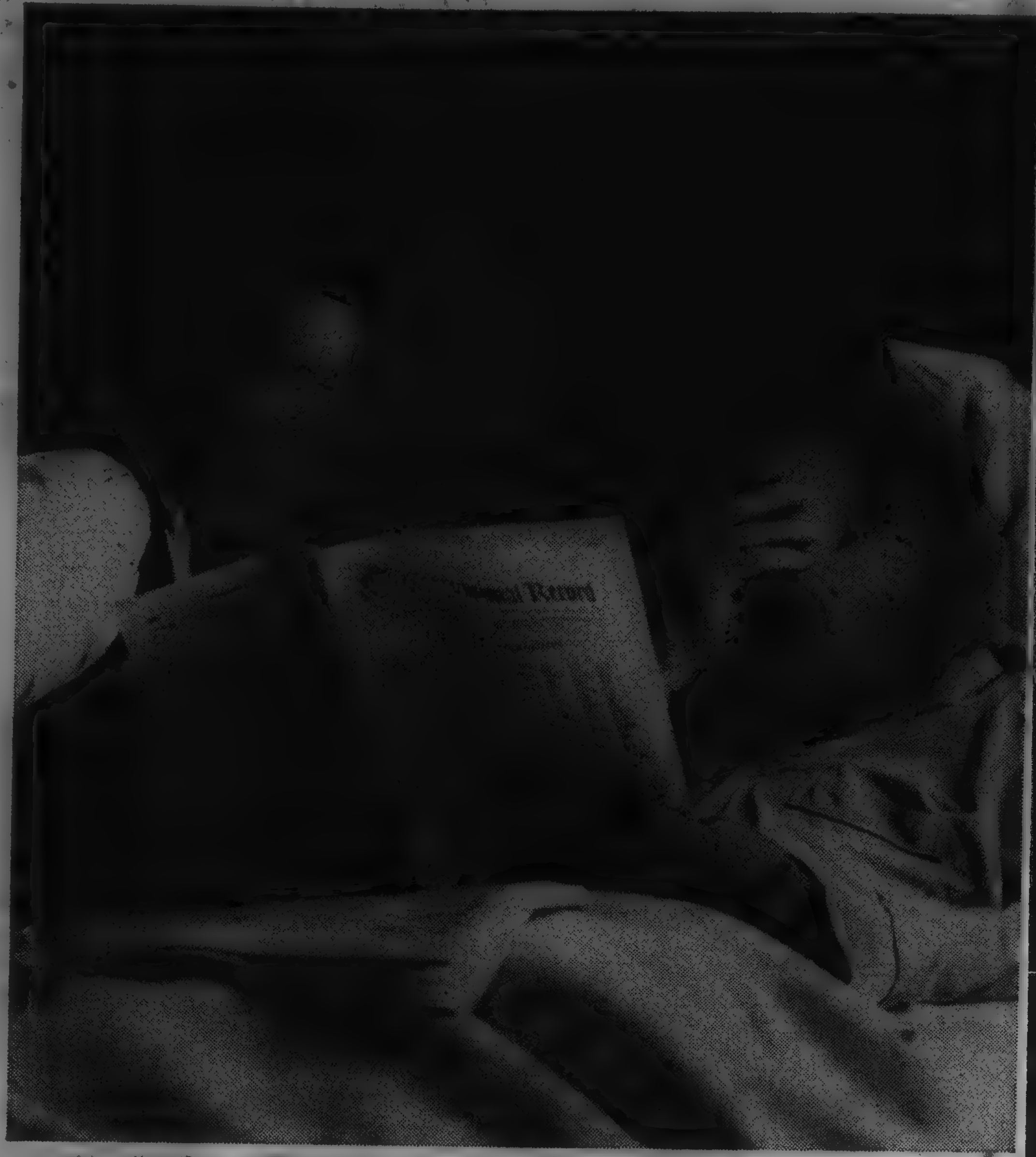

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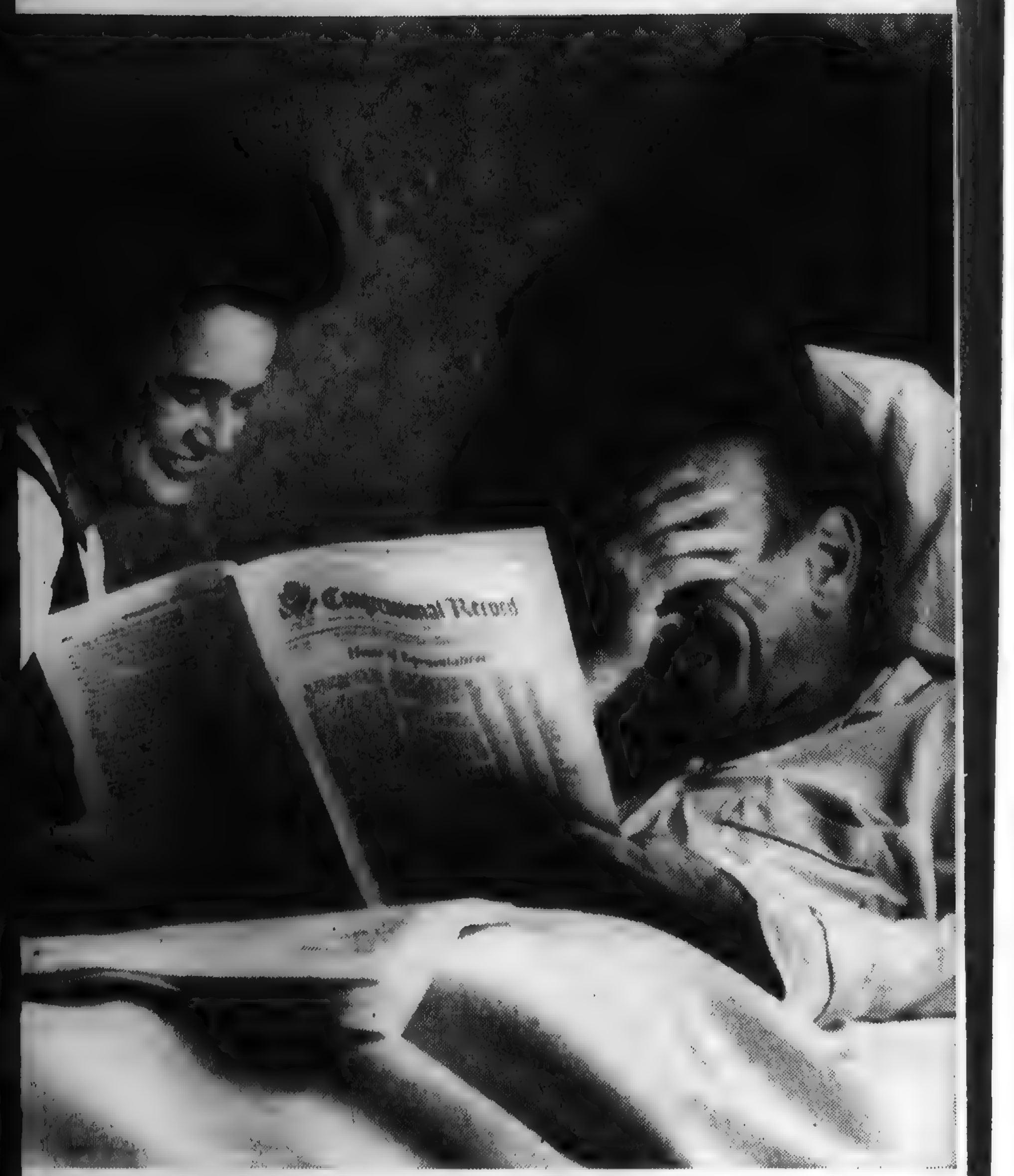

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LEINSDORF
CONTINUED

At a reception in Boston's Symphony Hall, Leinsdorf accepts congratulations from orchestra patron Mrs. Sidney Rabb.

'I need an awful lot of time to myself'

Here are some of Leinsdorf's comments about his world:

▸ Boston is a liberal city, and the old ladies on Friday afternoon are the most liberal audience because they have heard the most music. They might not like everything, but they appreciate an expanding repertory.

▸ We are today in a mass culture. There are more audiences, and I think it is a very exciting thing. But we are not compromising on account of our large audiences, quite the contrary.

▸ Today's young musicians have gone from the horse and buggy to the airplane without having gone through the railroad station. All these kids jump the 19th Century. They accept Vivaldi and Bach, but they loathe Wagner and Tchaikovsky.

▸ I have a quiet period in the morning and always before I go to a concert. I need an awful lot of time to myself.

▸ There are three worlds of music—the composer's, the performer's, and the critic's. I believe in friction, for without friction there can be no progress. The music world cannot live without it.

▸ I've always felt that operatic work and concert work together make up a complete musical life. But in symphony conducting the conductor is a larger percentage of the show than in opera. There is not the visual to fall back on, and thus one's resources must be richer.

▸ My orchestra is a wonderful blend of Europe and America. You eat dinner somewhere with the orchestra and first someone comes up and addresses you in perfect French, and then along comes a young man from Indiana.

▸ To have been graced by providence with special aptitudes and abilities, maybe even genius, does not at once entitle the bearer to present a bill to the world for remittance.

In a favored wingback chair in his home in Brookline, Mass., Leinsdorf unwinds after giving an afternoon concert.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 6 1965

Stockbridge

MRS. ANN SHANAHAN — Tel. 298-4435

T.D. Perry Elected Head Of Stockbridge Bowl Assn.

STOCKBRIDGE — Thomas D. Perry Jr., manager of the Boston Symphony Orchestra and a summer resident of West Stockbridge, was elected president of the Stockbridge Bowl Association at its annual meeting Saturday. He will succeed Dr. Hans K. Maeder, president of Stockbridge School.

About 60 persons attended the meeting, which was held at the Tanglewood barn instead of at the entrance of the Bullard woods because of rain. The new officers elected will take office at the end of the summer.

John H. P. Gould, a former president of the association, read a resolution he had drafted memorializing the late C. D. Jackson, a former member. The resolution was adopted.

Also adopted was a resolution expressing appreciation to the Stockbridge Selectmen for erecting directional signs at intersections, integrating a former clutter of signs, and a resolution to have the name of Nathan G. Horwitt engraved on the wooden bowl bearing the names of those whose services have significantly benefited the Bowl area.

Thomas D. Perry Jr.

George Halford reported that, in cooperation with the chief of police, the safety rules on the Bowl were enforced last summer and will be again this summer. Mr. Halford advised members that, through the cooperation of the state Department of Conservation, the weeds in the Bowl have been brought under control. He urged residents of the Bowl to send a letter of thanks to state Sen. George Hammond and to Rep. Sidney Curtiss.

John Mason Harding reported that much work had been done to preserve the beauty of Bullard Woods, and, under the leadership of Mr. Horwitt, a shed is being constructed to house a map and pictures of the woods, and also to lay out trails so that visitors may enjoy the beauty of this natural park.

Speaker at the meeting was George L. K. Morris, artist who resides in Lenox. His topic, "Beauty and Conservation," dealt with the development of the Bowl area.

Besides Mr. Perry, others elected were Mr. Horwitt, vice president; the Rev. Thomas M. Lannon, S.J., rector of Shadowbrook, secretary, and William C. Cleworth, Stephen V. Morris and J. Gollan P. Root, new trustees. Mr. Gould was named an honorary trustee, joining Heaton I. Treadway and Robert G. Williams in this capacity. Dr. Donald E. Campbell was named medical adviser to the association.

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Miss Barbara Smith of the Berkshire Music Center sang selections from the opera La Boheme, with Si Schonberg, music director at Seven Hills resort in Lenox, as accompanist. Refreshments were served.

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Sun (e)
LOWELL, Mass.
Circ. 45,636

JUL 24 1965

Music

Tributes to Some Great Conductors

By Alfred Burns

LOWELL — There are several things that we enjoy about Leonard Bernstein and included are his musical compositions, his performance as an operatic conductor and the way he can play a piano.

If one were to ask about him as a symphonic conductor, our answer would be on a pleasant tone, but somehow the previously selected list are the best reasons as to why he is one of the truly great musicians in our time.

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Turn to Leonard Bernstein the composer. His music contains soul, creative genius, and not to be overlooked — expert craftsmanship. Next, let us seek out his guest stints at the Metropolitan. Sure and swift in his decisions, he controls his fellow instrumentalists and singers expertly.

And as a pianist—maybe someday he will produce a Mozart Concerto with another conductor at the helm, and we are certain that it would be Mozart at his very best.

Also in this day is Erich Leinsdorf of the Boston Symphony who does yeoman duty with the world's greatest symphony orchestra with an ease and simplicity that belies the giant task facing him. We admit we are partial in the fact that it is Leinsdorf the interpreter of Wagner that smiles brightest across the musical sky with nary a cloud.

His years at the Metropolitan when the first team of the German wing also included Flagsted, Melchior, Schnoor, Huhn and Kipnis, to mention only a few, were among the greatest in the old opera house's history.

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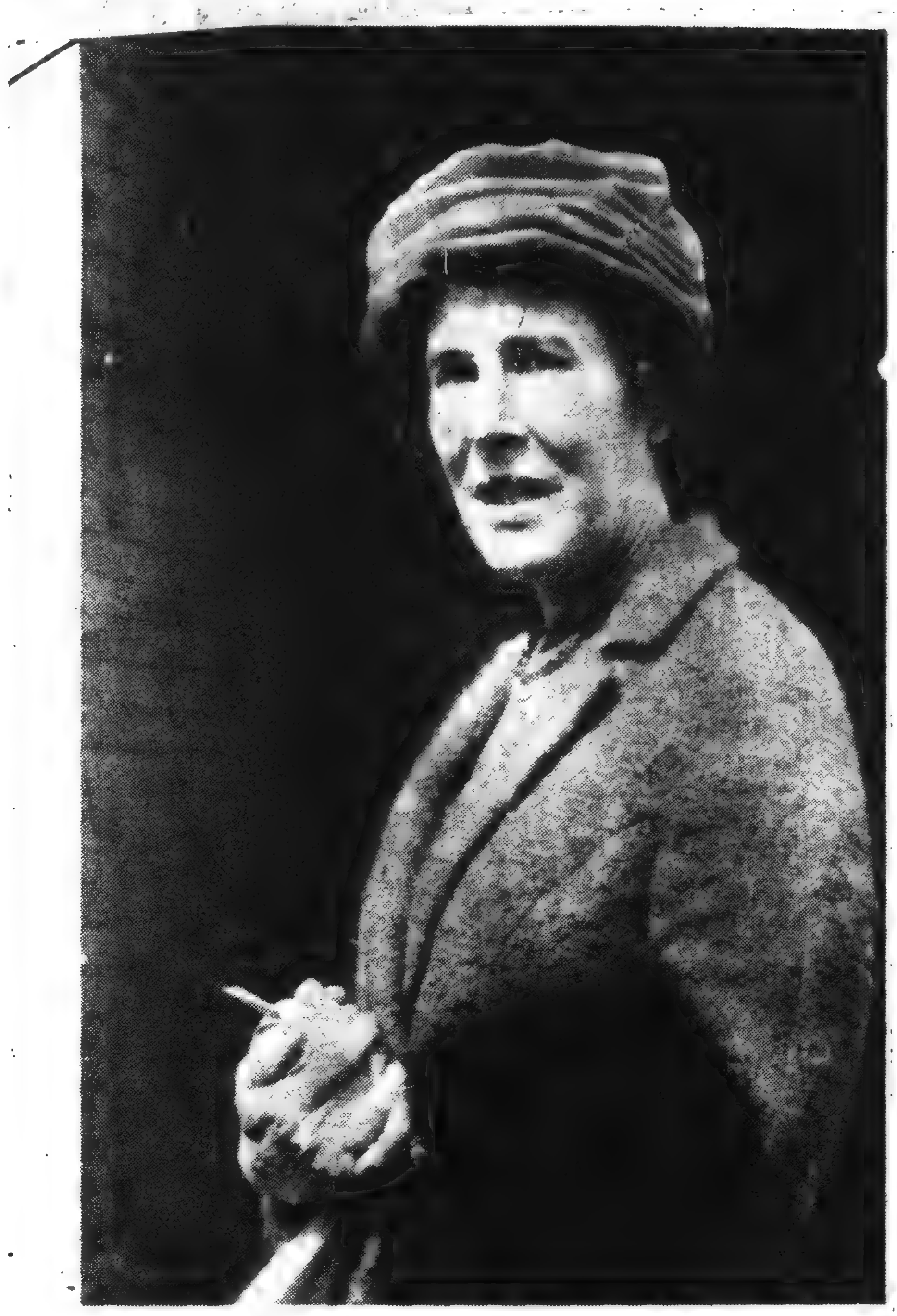
Westwood Tribune
NORWOOD, Mass.
Weekly Circ. 2,000

JUL 29 1965



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Boston Symphony Welcomes Berkshire Visitors

WASHINGTON DAILY NEWS 7/6/65

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The guided tours originate from the Main Gate. Nearby are the reception room, ticket office, book store and cafeteria.

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Tanglewood offers parking facilities for 5000 cars and is easily reached by major turnpikes from the South.

A brochure on the Berkshire Festival is available from the Boston Symphony Orchestra, Symphony Hall, Boston, Mass. 02115. The Berkshire Hills Conference in Pittsfield has information on accommodations.

The Record
HACKENSACK, N. J.
D. 131,564

JUL 24 1965 Bulletin

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Sunday Journal
PROVIDENCE, R. I.
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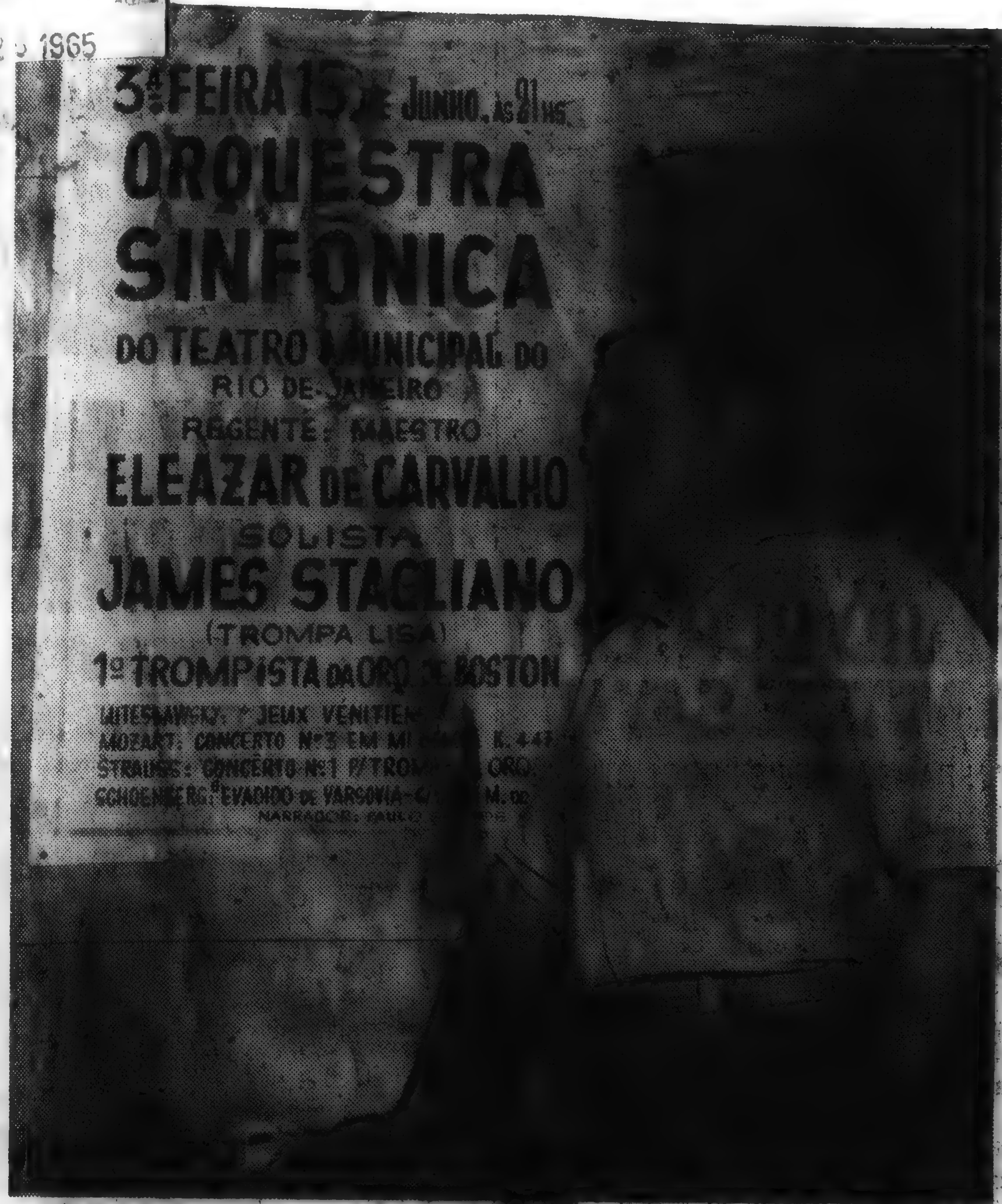
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(TROMPA LISA)
1º TROMPISTA DA ORQ. DE BOSTON
MOZART: CONCERTO Nº3 EM MI
STRAUSS: CONCERTO Nº1 P/TROMPA E ORQ.
SCHOENBERG: EVADIDO DE VARSOVIA

JAMES STAGLIANO, first French horn player for the Boston Symphony, with poster that announced a recent very successful unplanned concert in Rio de Janeiro.

From Rio to Tanglewood . . . A Challenge in Festival

By PHILIP T. WALTERS

LENOX, MASS. — James Stagliano, first French horn player for the Boston Symphony Orchestra, made the seasonal jump from Boston to Tanglewood by way of Rio de Janeiro.

He undertook the excursion to judge an international band contest, but ended up playing a concert that had Brazilian music lovers excitedly baffled, New Brazil and an American private foundation are anxious to repeat the episode.

The silver-haired musician explained the unexpected evolution of the adventure after last Sunday's Tanglewood concert, relaxing in his spacious Lenox barn turned into a summer home.

Eleazar de Carvalho, the Brazilian conductor, had chosen him as the American representative on the judging panel. But the day he was to fly to Rio, a Boston Symphony secretary called to relay a telegram that the competition had been canceled.

What was not made clear until five days later was that a national contest was to be held in its place and he was to come ahead. He rushed to Rio.

Stagliano said he walked into the city sports arena followed by a spotlight and the eyes of 20,000 extremely emotional and avid Brazilian fans. The only American on the jury, he was just in time to help decide the fate of three finalists, the Army, Marine and Firemen's bands. At this point, according to Stagliano, the competitors and their respective fans were practically at swordspoints.

To make matters worse they were not very good, he recalls. One played the delicate second movement of the Unfinished Symphony with tonality that made it difficult to detect what chords were being used. Another said it was playing the first three movements of Beethoven's Fifth Symphony and rushed right through the adjoining fourth without realizing [illegible].

And of all the judges, only he and de Carvalho showed consistency in their ratings, Stagliano said. Their choice, the Firemen's Band, won.

The fans, who still numbered 20,000 at 2 a.m., went wild, carrying the players around the arena as if they had just won a soccer championship.

The incident pointed up two things to Stagliano. That Brazilians rank among the world's greatest music fans, and that they sorely lack good music and expert training.

It was then that de Carvalho suggested "As long as you're here, why not play some concerti?" He appeared as surprise guest soloist at a June 20 concert in the Teatro Municipal, playing works of Mozart and Strauss.

The American describes the audience response quietly as "a tremendous reception." But a copy of the Brazil Herald insists he was guided by "divine [illegible]."

One person among the audience reportedly turned to a companion and said: "You know that can't be a horn. It sounds like a cello."

"The Brazilians simply never heard a horn as it should be played," Stagliano advised. "They hit six notes wrong and one right and pray in between."

The music students, he emphasized, were very attentive and eager to learn. He thinks he has opened a new door, and he is anxious to return, perhaps with a woodwind group.

As far as the Brazilians are concerned he is returning and that is that, he said. But time, the foundation and the two state departments will tell.

Stagliano is fascinated by the Brazilian way of life. During his concert the stage hands disappeared, delaying his entrance for an uncomfortably long time. Upon their return they said only that they had been out for coffee because they thought the opening work would last an hour.

A leading personage in the Brazilian recording business was more than late for an appointment with the musician. Even de Carvalho forgot to take his guest to the airport. He missed his U.S.-bound plane, arriving here a day late for the opening of Tanglewood.

"If you get disturbed, they laugh," Stagliano said. And then he laughed.

Stagliano, with the Boston Symphony since 1945, started playing with five orchestras in Detroit at the age of 16, as assistant first horn to his father.

Today the orchestra celebrates the 25th anniversary of the Berkshire Music Center, in a concert that will also honor Serge Koussevitzky, founder of the Tanglewood festivals. Isaac Stern will appear with cellist Leonard Rose and Pianist Eugene Istomin as soloists.

Stern will return Saturday to play Beethoven's Violin Concerto in D, op. 61. Pianist Nicole Henriot-Schweitzer will be soloist next Sunday in a concert of works by Mendelssohn, Franck and Ravel. Dr. Charles Munch, former Boston Symphony Orchestra director will be guest conductor for the Friday and Sunday concerts.

Duke Ellington, jazz composer and bandleader will appear with the Boston Pops Orchestra conducted by Arthur Fiedler Wednesday in the annual orchestra pension fund concert.

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
AUG 17 196

The Lively Arts

By Milton R. Bass

THE THEATER, which has little else to subsist on, lives on tradition. I was in the presence of a famous actress once when she decided she was having too good a time to do a performance that night. "But," cried the stage manager (and I mean cried), "the show must go on!" She looked him straight in the nose and asked: "Why?" The stand-in ecstatically stood in that evening.

* * *

SUMMER THEATERS, which usually operate under the hazards of undercapitalization and overobsolesence, cling to the traditions with the desperation of the drowning. At their best, they can only be a reasonable facsimile of Broadway magic. An exception to this is the Williamstown Theatre, which has a marvelous factory in which to spin its webs and an equally marvelous nucleus of dedicated and experienced directors and actors.

Notwithstanding all this, most of the entertainment mediums in the county have trouble filling their receptacles Mondays through Wednesdays. They catch a few locals and some tourists, but most of all, they catch a draft through the empty spaces. They obviously need more local patronage on these nights, and I think I know of a way that might encourage such a phenomenon.

* * *

THE PROBLEM, I feel, lies in the theatrical tradition of starting the performance at 8:40 p.m. the way they do on Broadway. Even with this starting time, the New York people have you out on the street by 11 p.m. But here, with delayed curtains, long intermissions and slow pacing, you are lucky if you get out before midnight. By that time, it is too late to stop for refreshments and too late to get a good night's sleep for those who have to be at work early in the morning.

In a recent interview, actress Viveca Lindfors talked excitedly about getting all the area people vitally interested in the theater, not just for the summer but on a year-round basis. "I want everybody to attend the theater," she said, "the butcher, the grocery man, not just a special little group."

Well, the butcher and the baker and most everybody else around here are at work at 7:30 or 8 a.m. They are home from work by 5:30 and have supper (dinner is eaten at noon) out of the way by 6:30. They can be on the road to anywhere by 7:30 and would love to be back in circulation again by 10:30, either for fun and games or beddie-bye.

* * *

TANGLEWOOD has found that audiences have adjusted to the 8 p.m. concert time on weekends. There are still complaints from time to time from the cocktail crowd, who like to drink and dine leisurely before attending the concert or theatah, but they are in the minority here as well as in the rest of the world. The Boston Symphony is going to experiment in Boston with a 7:30 p.m. starting time for one of its week night series in the fall. They feel there are people who want to bring their children to concerts or who would like to dine after the music, and they think there might be a large enough group of them to make a 7:30 series feasible.

The argument against early openings around here has been that the tourists are busy swimming and suntanning all day and want to eat a long, slow dinner before going to a gala of one sort or another. But swimming and sunbathing poop you out as much as hard work, and it would seem that they would like to pack it in fairly early, too. Those who want to whoop will still have plenty of time after the curtain falls on whatever they are attending.

* * *

IN ANY CASE, I wish one of the playhouses would take a chance next season, and see if local people go for an early opening in the first few days of the week. If any of you have definite opinions on the subject, please write me about them. If you have no opinion on the matter, just write to say how much you love me.

BOSTON
SYMPHONY
ORCHESTRA
Erich Leinsdorf
Music Director

BERKSHIRE FESTIVAL

TANGLEWOOD, MASSACHUSETTS

THE ROCK-N-ROLL SET won't find Tanglewood their cup of tea. In the Music Barn, though, young people need no prompting to sing along, or swing along. That comes naturally when the giants of jazz or guitar-strumming, banjo-plucking folk musicians are on stage. Long hairs wouldn't wish them to do otherwise. Music, after all, makes the world go around, and young people — old people too — come to Tanglewood to enjoy themselves.

Every summer, droves of mostly well-mannered young people invade Tanglewood to sop up a little culture. They flee the clatter and clutter of New York and Philadelphia, Boston, Montreal and Toronto. They come to listen to the Boston Symphony Orchestra play open rehearsals and concerts or to the musicians in the Barn over the hill. There's no clash of idiom. Oldsters may love the classics but so do most of the jazz and folk song buffs. At least they say they do. It's essentially a question of mood they explain. The Boston Pop's white-haired Arthur Fiedler seemed to understand when his recording of The Beatles' "I Want to Hold your Hand" won a place among the top hits on North America's hit parade.

The 210-acre estate known as Tanglewood, is situated in Berkshire County, between Stockbridge and the little New England town of Lenox, Mass. Spacious Tanglewood overlooks Lake Mahkeenac and is really an appendage (not a suburb) of Lenox. The town's shaded streets, its churches, the red brick town hall, and the handsome library and garden are a joy for any urban dweller. Seven residential schools make Lenox their home.

Under the roof of the 6,037-seat Music Shed (photo), under stars or bright sunshine, thousands of people gather daily and take their places on chairs or on the soft grass. Stately elms, hemlock hedges, pines and birch trees climb upwards to the sky at every hand. Tanglewood is truly a verdant, sylvan paradise. Thousands of expectant faces turn toward the podium as the Boston Symphony's music director, Erich Leinsdorf, raises his baton. The multitude is hushed.

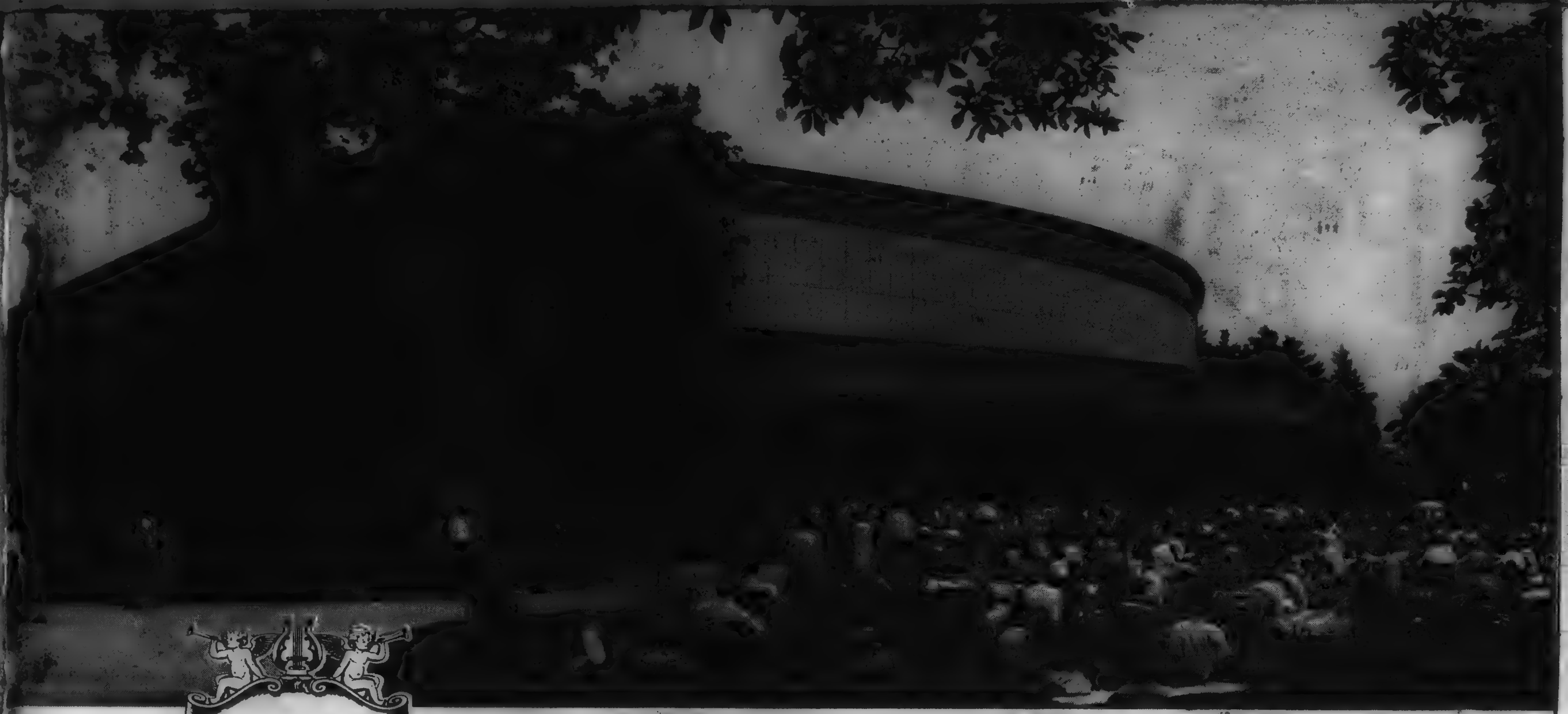
Each summer the Boston Symphony Orchestra is at home in Tanglewood. While the eight-week Berkshire Festival is in progress there, Leinsdorf, renowned guest conductors and musicians, perform come rain or shine. This is a far cry from the day in 1937 when there was no Music Shed and a Festival performance in a huge tent was washed out by a flash storm. The

MUSIC BARN BOX OFFICE

Seiji Ozawa will guest co[illegible]*ston Symphony at Tanglewo*[illegible]*fter-noon, July 25. Mr. Ozawa* [illegible] *tor of the Toronto Symphon*[illegible] *and the Ravinia Festival. (Al*[illegible])

For his third summer at Tanglewood Erich Leinsdorf (l), has invited a distinguished group of artists to participate in the 1965 Berkshire Festival, July 2 - August 22. The Festival opens with two weeks of chamber orchestra concerts performing music of Bach, Beethoven, Gluck, Haydn, and Mozart. The full Boston Symphony will be in residence at Tanglewood for the final six weeks and perform all of Beethoven's complete works for solo instrument and orchestra. The three acts of Wagner's Lohengrin concludes this summer's Festival.

SUN LIFE
review
JULY 1965



BOSTON
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BERKSHIRE FESTIVAL

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MUSIC BARN BOX OFFICE

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SUN LIFE
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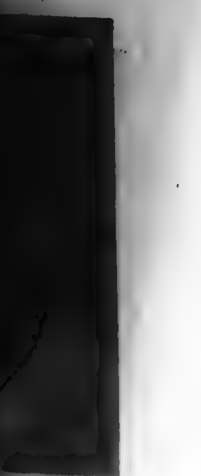

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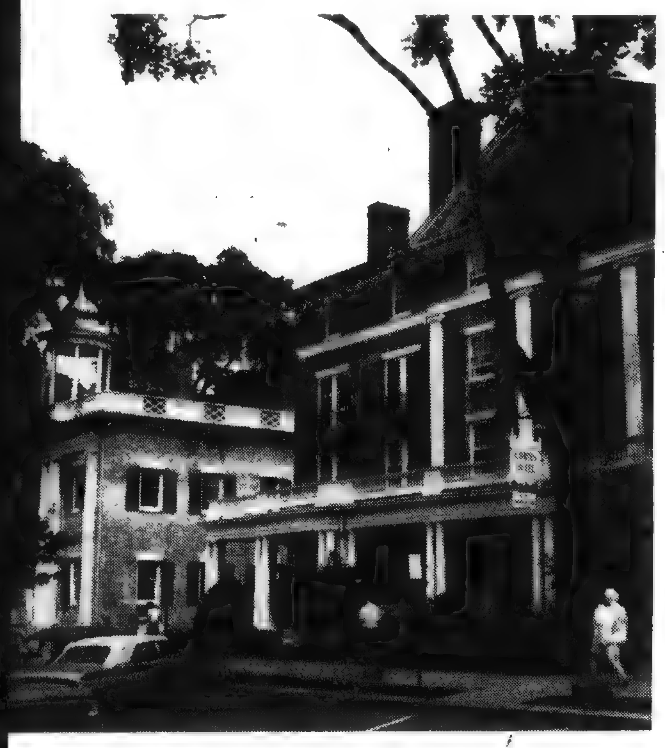
The Berkshire Festival story began in the fall of 1934 when its forerunner, a Symphonic Festival, was first incorporated. A successful concert series was held the following summer and the invitation to participate in the 1936 Festival was readily accepted by Serge Koussevitzky on behalf of the Boston Symphony. Two descendants of William Aspinwell Tappan chose the occasion to offer 210 acres of lawn and meadow — Tappan's Tanglewood estate — to the Orchestra. "This is delightful," Dr. Koussevitzky exclaimed delightedly, after he inspected his orchestra's new home. The Festival was extended from one to two weeks that year and six times crowds jammed into the tent to hear the Orchestra in concert. The Music Shed finally opened August 4, 1938, with an inaugural performance of Beethoven's Ninth Symphony.

The Orchestra maintains a summer educational center for the advanced study of music at Tanglewood. The Berkshire Music Center opened 25 years ago and now provides ideal facilities for young musicians to continue their professional training and add to their artistic experience under the guidance of eminent musicians, composers and conductors like Leinsdorf and faculty chairman Aaron Copland. This year the Center introduced a new 8-week Fellowship program for 100 young people beginning their professional careers in music. Since the Center was founded in 1940 more than 5,300 musicians, (including 600 from foreign countries), have trained there.

Tanglewood and Lenox are in Shaker and Hawthorne country. The Shakers arrived in 1780 and in 1848 Nathaniel Hawthorne moved to Lenox and lived in a little red frame cottage on the edge of the Tappan estate. The cottage still stands on the dirt road leading off the pavement to the Music Barn. Among the rolling Berkshire hills Hawthorne began work on *The House of Seven Gables* and planned his *Tanglewood Tales*. Longfellow, Holmes, and Herman Melville were sometime residents of the Berkshires. In 1850, on the farm his father-in-law helped him acquire near Pittsfield, Melville began to write the stirring tale of *Moby Dick*.

Lenox's police chief and other local residents nod politely when they see Leinsdorf, Fiedler, Charles Munch, Leopold Stokowski, or Eugene Ormandy, strolling around town in casual clothes. Chances are though that very few others will recognize five of the world's best-loved conductors. Come summer, most people in Lenox wear casual clothes and take a morning constitutional. There's nothing special about another visitor or two or three. "If there were, how could we tell," they are likely to say.



Like other New England towns Lenox, Mass., boasts tall elms, brick and frame buildings with a colonial flair. The Curtis Hotel, (r), is one of several in the town. The Lenox library, next door (l), occupies a handsome building which once served as the Berkshire County Court House. The 110-year old library first acquired space there in 1874. Art collections, thousands of books, and the library garden each summer attract Tanglewood patrons.

SUN LIFE IN MASSACHUSETTS

The company was licensed to write life insurance in Massachusetts in July 1926 and opened its first branch in the state in Boston, October 15. Since December 1957 the company has had two ordinary branches in Boston (Beacon and Hawley) and another in Springfield, Mass. Sun Life's group branch in Boston serves the entire six state New England region.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Tanglewood's Tub and Tours

Whitestone

Girls have been added to the staff of Tanglewood guides this year. They are: Phyllis Brynjulson, Terri Pope and Marion Polsky.

By Ruth Bass

THIRTEEN members of Tanglewood's sizable staff are paid for staying in the tub for several hours at a time.

It's not a cool way to spend a warm afternoon, however. The tub is the vat-like information box outside Tanglewood's main gate, and the personnel who gave it its nickname are the college-age guides.

In addition to inspecting passes and answering questions from the ordinary to the absurd at the main gate, the guides take care of a wide variety of other matters at Tanglewood.

They are the ones, for example, who clear the grounds periodically each day, to make sure no stray visitor remains within the gates; they're in charge backstage when visitors seek out conductors and soloists after concerts; they police the Shed or Theatre during rehearsals, tell lawn-sitters to put on their shirts, stuff envelopes for the Press Department or chauffeur stranded soloists from airport or railroad station.

They also conduct guided tours of the Tanglewood grounds.

This summer, for the first time, the guide staff includes girls. There are three of them: Marion Polsky of Toms River, N.J.; Phyllis Brynjulson of Moorhead, Minn.; and Terri Pope of Hendrum, Minn.

While most of the guides have a more than passing interest in music, some have none at all or only an amateur involvement. Among the three girls, for example, Marion is a Latin major at Barnard College, studied piano for 11 years but doesn't consider it professionally. Phyllis, on the other hand, is a soprano with perfect pitch, was a student in the choral department and solo vocalist department at the Berkshire Music Center last summer and is singing in the Contemporary Music Festival this season. She is transferring to Syracuse University from Concordia College this fall and is a voice and piano major.

Terri graduated from Concordia in May with a major in piano and music education. She starts graduate work in music this fall at Indiana University, where she'll be a scholarship student.

* * *

The job tends to be fairly entertaining. People touring the grounds ask when Lawrence Welk last played at Tanglewood, where the overnight accommodations on the grounds are whether croquet is played on the lawns and which building is the Music Barn. A favorite question concerns the age of the trees, and it's reached the point where one questioner was told:

"That one is 256 years old, and the other one is 250."

Some visitors get quicker admission than others. A seven-member family of skunks paraded single file through the main gate this summer and marched off toward the Theatre Concert Hall without a question from a guide. Visitors stood back with some respect too.

On a long day with many questions and a somewhat worn guide, the temptation to answer unanswerables has been known to take hold. The results are retold from season to season.

Thus Phyllis and Marion and Terri know one tour was told that the pillars at the lions' gate were built of bricks from every country in the world, that another unsuspecting lady believes Tanglewood's famous lawns are rolled up in winter and that still another group thinks the ditch-digging they saw was a preliminary to installation of heating pipes under the lawn.

* * *

Except for these occasional lapses over the years, the guides take their work very seriously. One young man last season, for example, was so intent on guarding Music Director Erich Leinsdorf from public invasion that he stopped Mrs. Leinsdorf and Gov. Endicott Peabody when they sought entrance backstage.

Another guide of a past season was guarding the same backstage door when an elderly lady approached after a concert and asked to see Dr. (Charles) Munch. Told that he would meet the public in a few minutes, she flew into a fury and started pounding the guide on the chest with her fists. He stood his ground, smiling and telling her — between blows — that she couldn't enter yet.

Mostly, the guides' job is not that difficult. The hours can stretch out on busy days, but it averages to about 45 a week over a six-day period. Each guide works two out of the day's three shifts, and the pay is $35 a week plus room and board at Lenox or Windsor Mountain schools.

Since most of the guides are in some way concerned with music, the greatest of the fringe benefits is the chance to attend concerts and rehearsals, where they hear and watch musicians achieving the preciseness of symphonic music. Back on the job, the guides have a motto more suited to jazz:

"When in doubt, improvise."

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
JUL 8 1965

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
JUL 8 1965

Top Orchestras' PR Men and Press To Meet in Lenox

The press and public relations representatives of the major symphony orchestras in the United States and Canada will gather at Tanglewood for a series of meetings during the second weekend of the Boston Symphony Orchestra's Berkshire Festival.

847

The three-day conference which begins tomorrow will mark the first occasion these symphony orchestra officials have ever met as a group.

Press and public relations practices and problems common to symphony orchestras will be discussed. The representatives attending have already submitted a lengthy list of items to be considered during the Tanglewood sessions. It is expected that this group will meet on a regular basis in the future and be connected with the annual conference of the American Symphony Orchestra League. Future workshops may be arranged to assist metropolitan and community orchestra press representatives.

Those attending the Tanglewood meetings include: Mrs. Mary Bates, Indianapolis Symphony; Robert Blake, Minneapolis Symphony; Michael Clifton, Los Angeles Philharmonic; Mrs. Bruce Currlin, Houston Symphony; Clif Drozda, Detroit Symphony; Mrs. Helen Dudman, National Symphony (Washington, D.C.); Louis Hood, Cleveland Orchestra; Gerard Lepine, Montreal Symphony; Miss Katie Miller, Chicago Symphony; Michael O'Daniel, Cincinnati Symphony; Miss Beth Parrish, Philadelphia Orchestra; Miss Renee Rothman, Toronto Symphony; Herbert Yates, Rochester Philharmonic; and a representative from the American Symphony Orchestra League. Sanford R. Sistare of the host Boston Symphony Orchestra is in charge of arrangements and will be co-chairman with Mr. Hood for the working sessions to be held in the Hawthorne Cottage on the Tanglewood grounds.

While at Tanglewood the press representatives will attend three concerts of the Berkshire Festival and visit points of interest in the Berkshires.

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Notes and Footnotes

INTRIGUED at an erudite article in this month's *Atlantic* magazine by Erich Leinsdorf, conductor of the Boston Symphony Orchestra, we got in touch with him in Stockbridge, and learned that he had been musing over the theme of the piece for many years. Its title is "The Genius of Richard Strauss," and the subject is the curious fading of the composer's powers in the second half of his creative period.

Mr. Leinsdorf writes that it most likely was a byproduct of World War I, and Germany's defeat which wiped out the world as Strauss knew it. He could not, and probably didn't try to adjust to the new era of a humbled homeland.

The *Atlantic* article came about in a curious manner, Mr. Leinsdorf told us. "I was on vacation last year in Nassau," he said. "It occurred to me that it might be interesting to record my theories and ideas about Richard Strauss. I spoke them into a tape recorder. They were sort of ruminations, and appropriate to this 100th birthday anniversary which had crystalized the subject in my mind.

"When I had finished, I was surprised to find it quite long," he added. "It occurred to me that the tape might appeal to the *Atlantic* as an article, which it did. I gave the magazine full authority to cut and edit as they wished, but I don't believe they made many changes."

Not mentioned in the article is the fact that Mr. Leinsdorf had met Strauss in Vienna when Mr. L was about 20 years of age. Later, around 1938, he received a postcard from the composer bearing Strauss' picture and a message on the back. It was in recognition of Leinsdorf's conducting the New York Metropolitan Opera orchestra in a presentation of the Strauss opera "Elektra." This was, Leinsdorf says in his article, a custom of the composer when he learned that any of his operas had been presented anywhere in the world.

Leinsdorf replied to the postal, and a correspondence followed between the men that continued until the composer died in 1949. It seems that Mr. L is well qualified to appraise Strauss, and charge the loss of his genius as a casualty of World War I.

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HOOSICK FALLS, N. Y.
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AUG 5 1965 Bufhiller

12 Boston Symphony Players to Perform at Art Center; 376 Members to Exhibit Works

SOLOIST

Zimbler Sinfonietta of 12 virtuoso string players of the distinguished Boston Symphony Orchestra will come from Tanglewood this Sunday to perform at Southern Vermont Art Center, Manchester. Music starts at 8:30 p.m.

Sherman Walt, bassoonist with the Boston orchestra, will be the soloist in Vivaldi's Concerto in C minor for bassoon and strings. In addition to his busy schedule with the orchestra he teaches at New England Conservatory of Music and Berkshire Music Center, Tanglewood.

Founded in Boston in 1945 by the late Josef Zimbler, noted cellist, the ensemble was one of the first in the country to perform without a conductor. It is noted for presenting great music of the past, some rarely heard, and of introducing outstanding contemporary works.

Sunday, the group will play music by Handel, Hindemith, Mozart, Carelli, Barber, Vivaldi.

Tickets admit to the art gallery one hour before curtain. The new exhibition is the great annual show of paintings, sculpture and prints by members of Southern Vermont Artists.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
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Herald (m)
BOSTON, Mass.
Circ. 171,361
AUG 11 1965

Symphony Honors 6 Retiring Players

Six members of the Boston Symphony Orchestra ar eretiring at the end of the orchestra's 84th season. All of them were honored recently at the traditional Retirement Luncheon at Tanglewood, at whch Erich Leinsdorf, music director, presided with the orchestra attending. Mr. Leinsdorf presented four of the musicians with watches and two with Revere bowls.

The retiring players have been members of the orchestra for a total of 201 years. Pierre Mayer and Manuel Zung, both of the second violin section, have been members of the orchestra since 1925. Einar Hansen, first violin section, joined in 1926; Manuel Valerio, clarinet, in 1933; George Bernard Parronchi, cello, in 1945. These players have performed under the direction of Serge Koussevitzky and Charles Munch during their tenures as music director, and for the past three years under Mr. Leinsdorf.

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 1 5

What is an Artist?

By ERICH LEINSDORF

An artist is by the nature of his task and by the rules of our civilization a person somewhat outside the pattern of bourgeois society. And, I wonder if it is not simply the lure of comfortable middle-class existence which leads a good many talents astray. Attitudes to life are *formed*; one is not born with them, and it is known how influences by home, school ,and environment in general are more apt to determine our lives. People who covet *things*, who manifest the materialistic tendencies of our age, have [illegible] strike against them if they wish to develop musical personalities, and I would strongly advise them not to attempt any artistic career. I do not say that an artist isn't entitled to a good bed and an excellent meal—but this is not materialism. The total outlook upon goods, comfort, routine and ease as a form of life is the kind of philosophy which will defeat artistic ambition. Preoccupation with acquisition can become a mortal enemy to the relentless self-discipline so indispensable to artistic development. Discipling oneself is not limited to regular practicing or studying. It means to discipline first body and mind, to stay in good health.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 10 1965

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

OCT 1965 Bufhiller

Whitestone

FIVE RETIRING MEMBERS of the Boston Symphony Orchestra were honored at the traditional Retirement Luncheon recently. From left to right are Manuel Valerio, clarinetist; George Madsen, piccolo; Pierre Mayer, violin; conductor Erich Leinsdorf; Bernard Parronchi, cello; and Einar Hansen, violin. Manuel Zung, a sixth retiring member, was ill and could not attend the luncheon. The retiring players were members of the BSO for a total of 201 years. Mr. Leinsdorf presented Revere bowls to two of the players and gold wrist watches to the other four members.

HOUSTON RIVER OAKS TIMES
HOUSTON, TEXAS
TOWN & COUNTRY EDITION
W. • CIRC. N. AVAIL.

AUG 1965 Bufhiller

Having heard about Tanglewood, near Lenox, Mass., for some years and having visited several smaller music camps, I was delighted with the opportunity to spend a long weekend at the summer home of the Boston Symphony Orchestra recently.

Several years before Houston's park concerts began, a beautifully wooded 210-acre estate in the Berkshires was given to the Boston Orchestra for the permanent home of its summer festivals. The site was first used for six concerts in 1937, and by the next year the 6,000-seat Music Shed had been erected.

This "Shed" was the thing I coveted for Houston. Rain on a concert day did not cause worry as to whether the concert, already rehearsed, could go on. Gravel walks made it possible to get to the shed even with the grass wet, and then a good-sized audience was under cover. Comfortable folding chairs are used.

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The stage and side walls are wood, the walls fanning out from the sides of the stage to provide protection from the elements for delicate instruments, while extending the under-cover seating capacity. These walls go about a third of the way back; the rest is open. The excellent acoustics of the Talbot Memorial stage canopy project the music—without qualification—through the Shed and to the adjoining Great Lawn.

Among the buildings on the grounds is the charming little "Hawthorne Cottage," which is a replica of a house in which Nathaniel Hawthorne lived and wrote on that spot and which is used for small meetings. The original house burned some years ago and then this replica was erected and furnished in similar fashion.

The entire estate is meticulously maintained. Colors are brilliant, with vivid green trees and rolling lawns, formal gardens, climbing red roses, hollyhock and flowering shrubs blooming in profusion during their summer season.

An aggregate of a quarter of a million visitors come to Tanglewood each summer to hear the 24 concerts by the Boston Symphony Orchestra and to observe the work of the Center for the advanced study of music, which the orchestra maintains during the eight-weeks season. These visitors are a great boon to the economy of the surrounding towns, which become a summer resort area. The population of Lenox is 637, according to its highway signs, and this figure is multiplied many times during the summer.

The concert schedule is arranged for the convenience of week-end visitors: concerts on Friday and Saturday evenings and Sunday afternoons. Erich Leinsdorf conducts, and presents renowned guest artists, as well as several guest conductors during the season. On the week-end I was there, the Harvard Glee Club, the Radcliffe College Choir, four vocal soloists and the orchestra presented three Bach cantatas. Vronsky and Babin, who have appeared with the Houston Symphony Orchestra, performed the Mozart Piano Concerto in E flat for two pianos; and Joseph Silverstein, a former member of the Houston Symphony Orchestra who is now concertmaster of the Boston Orchestra, performed in both the Bach concerto in D minor for two violins (with Alfred Krips) and the Bach concerto in G major for violin, two flutes and string orchestra.

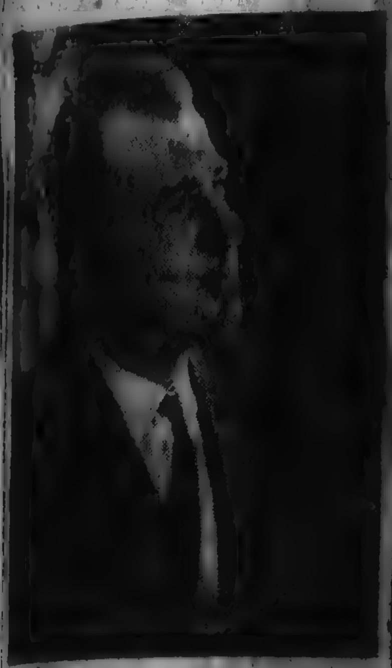
Tanglewood is a perfect setting for the enjoyment and/or study of good music: peaceful, quiet, beautiful . . and cool.

920

HOOSICK FALLS, N. Y.
STANDARD PRESS
W. 3,100

AUG 5 1965

12 Boston Symphony Players to Perform at Art Center; 376 Members to Exhibit Works



SOLOIST

Zimbler Sinfonietta of 12 virtuoso string players of the distinguished Boston Symphony Orchestra will come from Tanglewood this Sunday to perform at Southern Vermont Art Center, Manchester. Music starts at 8:30 p.m.

Sherman Walt, bassoonist with the Boston orchestra, will be the soloist in Vivaldi's Concerto in C minor for bassoon and strings. In addition to his busy schedule with the orchestra, he teaches at New England Conservatory of Music and Berkshire Music Center, Tanglewood.

Founded in Boston in 1945 by the late Josef Zimbler, noted cellist, the ensemble was one of the first in the country to perform without a conductor. It is noted for presenting great music of the past, some rarely heard, and of introducing outstanding contemporary works.

Sunday, the group will play music by Handel, Hindemith, Mozart, Carelli, Barber, Vivaldi.

Tickets admit to the art gallery one hour before curtain. The new exhibition is the great annual show of paintings, sculpture and prints by members of Southern Vermont Artists.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 171,536
AUG 13 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 171,361
AUG 11 1965

Symphony Honors 6 Retiring Players

Six members of the Boston Symphony Orchestra ar eretiring at the end of the orchestra's 84th season. All of them were honored recently at the traditional Retirement Luncheon at Tanglewood, at which Erich Leinsdorf, music director, presided with the orchestra attending. Mr. Leinsdorf presented four of the musicians with watches and two with Revere bowls.

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Berkshire Eagle (e)
Pittsfield, Mass.
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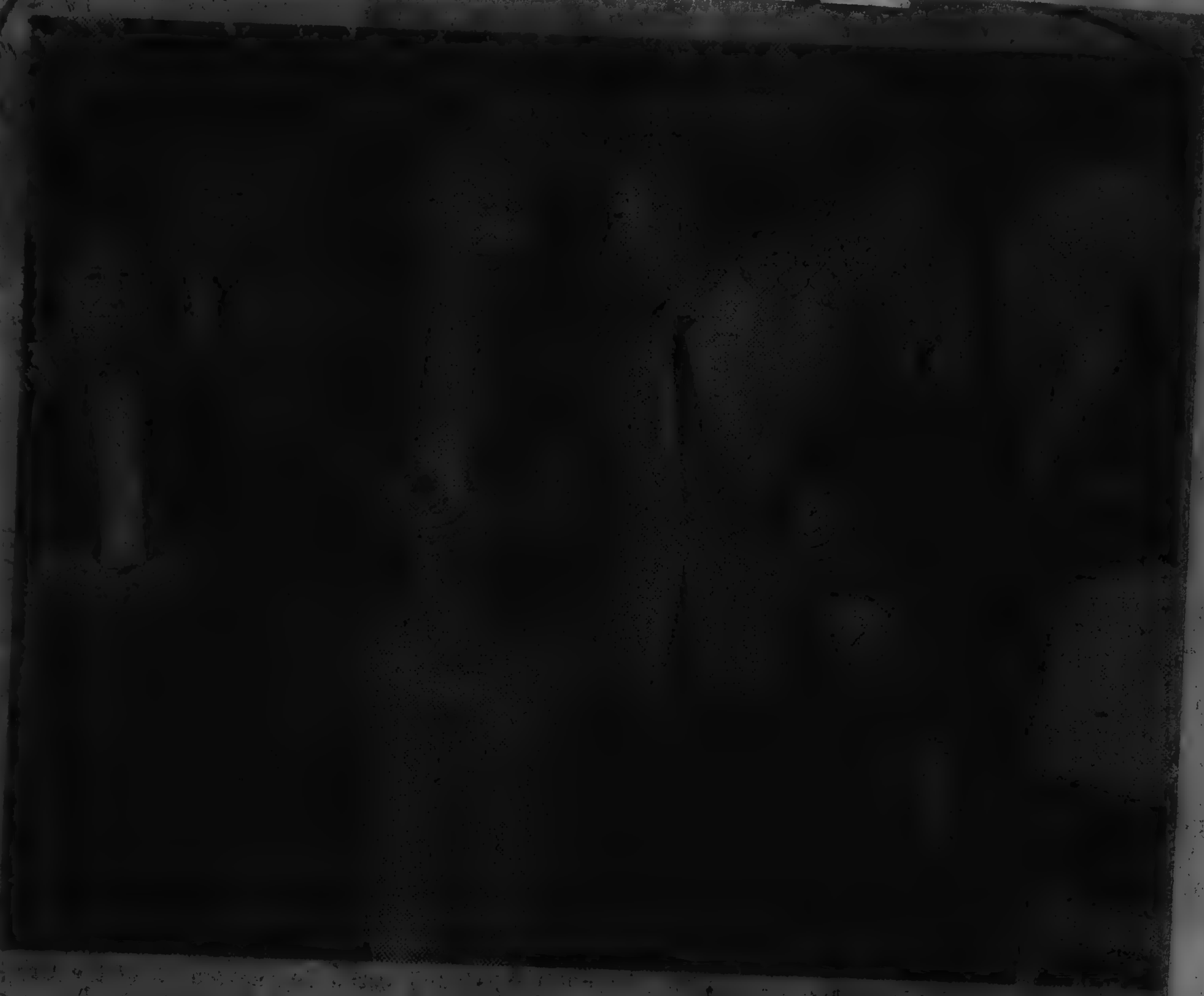
AUG 10 1965

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100

OCT 1965



Whitestone

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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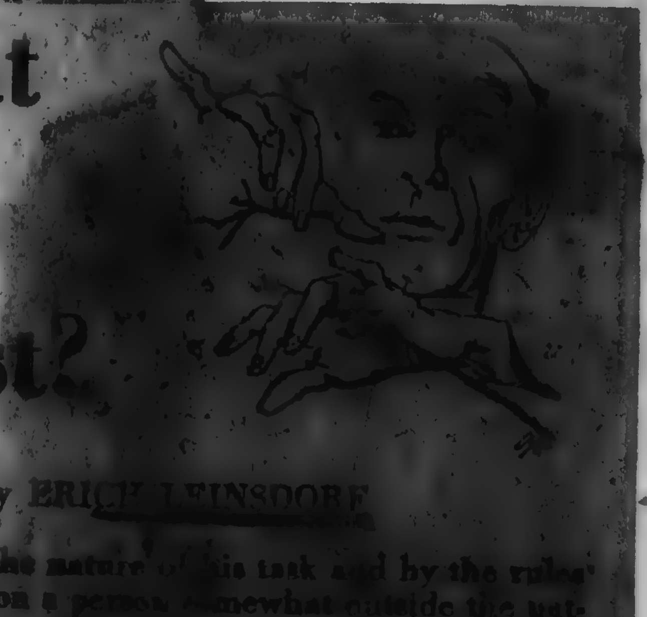
AUG 15 [illegible]

What is an Artist?



By ERICH LEINSDORF

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THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 143,344 SUN. 210,490

AUG 8 1965

Leinsdorf Gives New Atmosphere to Tanglewood

By WILLIAM J. NAZZARO
Republic Music Critic

Lenox, Mass., lies in the Berkshires, not really mountains, but a chain of hills, about 1500 feet above sea level. In the summer, it is fairly cool here, especially in the evenings, and the air, and the sky, and the lovely green forests that thrive here make this area one of the most beautiful in New England.

Nazzaro

Long before the Boston Symphony made the Berkshires its summer home, this was a tourist area, but now, during the season at Tanglewood, the hills teem with activity. Not only Tanglewood, but the Jacob's Pillow dance festival at Lee, nine miles down the road, the Marlboro Festival just across the border in Vermont, and innumerable summer theaters.

There is a new atmosphere at Tanglewood these days. Under Charles Munch this was an easy-going place, students studied music, but admittance to the music school the symphony runs in conjunction with its concerts was fairly easy, and many students came mainly for prestige rather than for work.

Erich Leinsdorf has changed all that. Now, the students have to qualify for entrance, half are given scholarships, and the emphasis has changed to orchestral training for advanced students. Leinsdorf believes that too many music students are interested in becoming conductors, though the real crying need is for violinists and cellists. When Serge Koussevitzky was running things, the emphasis was on conductors, and several good ones, including Lukas Foss and Leonard Bernstein, studied here. Koussevitzky himself is buried in a Congregational churchyard overlooking Tanglewood, as if to make sure the festival would continue after his death.

Obscure but Still Good Music

Another of Leinsdorf's projects has been to extend the repertory. There is a saying in orchestral circles that 50 works make up the standard repertory, and this is probably about right. And these works keep coming back year after year. What Leinsdorf has been doing, both here and in the symphony's winter season, is searching out and playing obscure, but still good music. I can recall a fine performance of Dvorak's Symphony No. 6 a couple of seasons back, which had not been heard in Boston since 1894. The Tanglewood programs abound with marks denoting a first performance at these concerts.

Bach cantatas, the Dvorak Violin Concerto, a great deal of Prokofiev, these are some of the areas which Leinsdorf is opening up, and this is all to the good.

After three years under Leinsdorf, the orchestra has retained its excellence. It is now a brilliant, precise instrument, and the considerable technical virtuosity in his conducting is something to behold.

Yet, all this technical ability often goes for little as he seems unable to bring much passion to his playing.

Somewhere along the way Leinsdorf has acquired the notion that emotion and music do not mix. How a conductor who was an assistant to both Toscanini and Bruno Walter could have come to this conclusion is beyond me, but there he is, leading our greatest orchestra. It's as if a hand were being held over the orchestra, keeping everything within neat, tidy bounds. Every note is in place, firmly played with clarity and precision, but something is missing.

Leinsdorf now sounds to me like a small-scale Fritz Reiner, cold and brilliant, careful and calculating, but without the huge, surging force that Reiner could often give to a piece. His Bach was tidy without really opening up, and his Dvorak, for all its precision, lacked a hint of warmth. Leinsdorf is now working on an open contract. As long as both he and the symphony board are happy, he will continue.

He Is Dedicated and Earnest

Yet, when one considers the great conductors of the symphony, Karl Muck, Artur Nikisch, not to mention Monteux and Koussevitzky, it is obvious that Leinsdorf represents a comedown. How much longer he will last is a continuing question in Boston music circles. I suspect for at least several more years, until a conductor with the genius of a Maazel or a Guilini is ready to take Leinsdorf's place. But whatever one may say about Leinsdorf, one must pay tribute to his dedication and earnestness. And the orchestra is still a marvel. The trouble is that too much of Leinsdorf's work is just that: earnest and dedicated, instead of powerful and emotional.

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Sunday Globe
BOSTON, Mass.
Circ. 517,080

AUG 1 1965

Laning Collects a Big Birthday

LANING AT ESPLANADE

If you need to see a copy of the program Johann Strauss conducted in Boston in the 18 ?'s, want to know what Koussevitzky thought about Wagner, have to find out anything at all about Arthur Fiedler or the history of Pops and Esplanade, or if you have never held in your hands a program in braille for a Roland Hayes recital, Laning Humphrey can help you out.

A member of the Boston Symphony press department, Laning began working on publicity for the Esplanade concerts when that series first began on July 4, 1929. His unofficial titles are lecturer on the Casadesus ancient instruments collection and archivist of all things musical.

There is something just a little impenetratable about his third-floor Symphony Hall office, but it does help to explain why he somehow always seems to know and have everything. Laning's files spill over into his pockets. Like as not, in his rounds of the newspapers, he will bring forth some curiosity and engage a listener in several minutes of history and anecdote.

Among other accomplishments, it was he who suggested to Roland Hayes that he put together a Passion sequence of spirituals; he has publicly accused the Public Works Commissioner in Newton of "arboricide" for wanting to saw down a 150-year old ash near Laning's Waban home; he was the first singer to be heard in the new Boston auditorium when he obliged by warbling the "Pagliacci" Prologue at a Fiedler press conference just before the inaugurational concert.

He is a veteran newsman, formerly of the Sunday Post and the Transcript, and a man with an acute sense of what is news, where it is, and what to do with it.

Not least, he was born on Aug. 7, 1895, and so it is the great pleasure of The Globe's music department to extend affectionate good wishes to its favorite press representative, Laning Humphrey, on his 70th birthday!

M.M. M.S.

BOSTON GLOBE 8-7-65

Supporting Symphony

To the Editor—I was very interested in Ian Menzies' column in The Globe on July 27th. Judging from the experience of the Boston Symphony Orchestra it has taken Boston's businesses a long time to recognize that a great cultural institution like the Symphony is a real asset to the community and to those who do business in the community.

Not many years ago there were substantially no business contributors. This past season 31 businesses gave the orchestra $500 or more for a total of $31,500.

This is most gratifying and we appreciate the leadership shown by these 31 companies, but in the light of the orchestra's annual need of $350,000 to $400,000 there is still room for improvement especially when it is realized that in Detroit business alone contributes over $200,000 annually to their orchestra.

HENRY B. CABOT
President,
Boston Symphony Orchestra

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Sun - Transcript
WINTHROP, Mass.
Weekly Circ. 4,270

AUG 12 1965

Boston Symphony Harpist Dies

PAGE ONE

Frank Sammartino of 119 Revere St., died last Saturday at the Somerville Hospital after a short illness. Mr. Sammartino was a harpist and was a member of the Boston Symphony Orchestra for many [illegible] played the harp at St. John the Evangelist Church at Christmas and Easter.

Born in Boston he has been a resident of Winthrop for 35 years.

He leaves his wife, Mrs. Theresa (Amerina), also one daughter, Mrs. Gloria Von Hyeburg of Brooklyn, N.Y., and one son, Robert Sammartino of Somerville, and three sisters, Mrs. Mary Logiudice, Mrs. Josephine Giordano, Mrs. Rose Logiudice and one brother, Anthony Sammartino.

The funeral was held from the Maurice W. Kirby Funeral Home, 210 Winthrop St., Wednesday at 8:15 a.m. followed by a Requiem High Mass as St. John the Evangelist Church at 9. Burial was in Winthrop Cemetery.

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Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 93,709

AUG 12 1965

Tanglewood Marks 25th Anniversary

By NANCY LOWE GRAY

LENOX – High on a windy, tree-studded hill here is a sprawling compound, where music blends with nature. This is Tanglewood, home of The Berkshire Music Center. This is the spot where Serge Koussevitzky, a musical visionary, and the Boston Symphony Orchestra founded a project 25 years ago, that has become one of the great art and music centers in America.

It was created as a place for young musicians to acquire artistic experience under the wing of a great orchestra. Koussevitzky's dream has been fulfilled as the Center celebrates its 25th anniversary.

Community Benefits

Young artists, music lovers and the entire Berkshire Community have benefited from the center. Last year, an estimated $3½ million to $4 million was spent outside the gates of Tanglewood by tourists and music lovers.

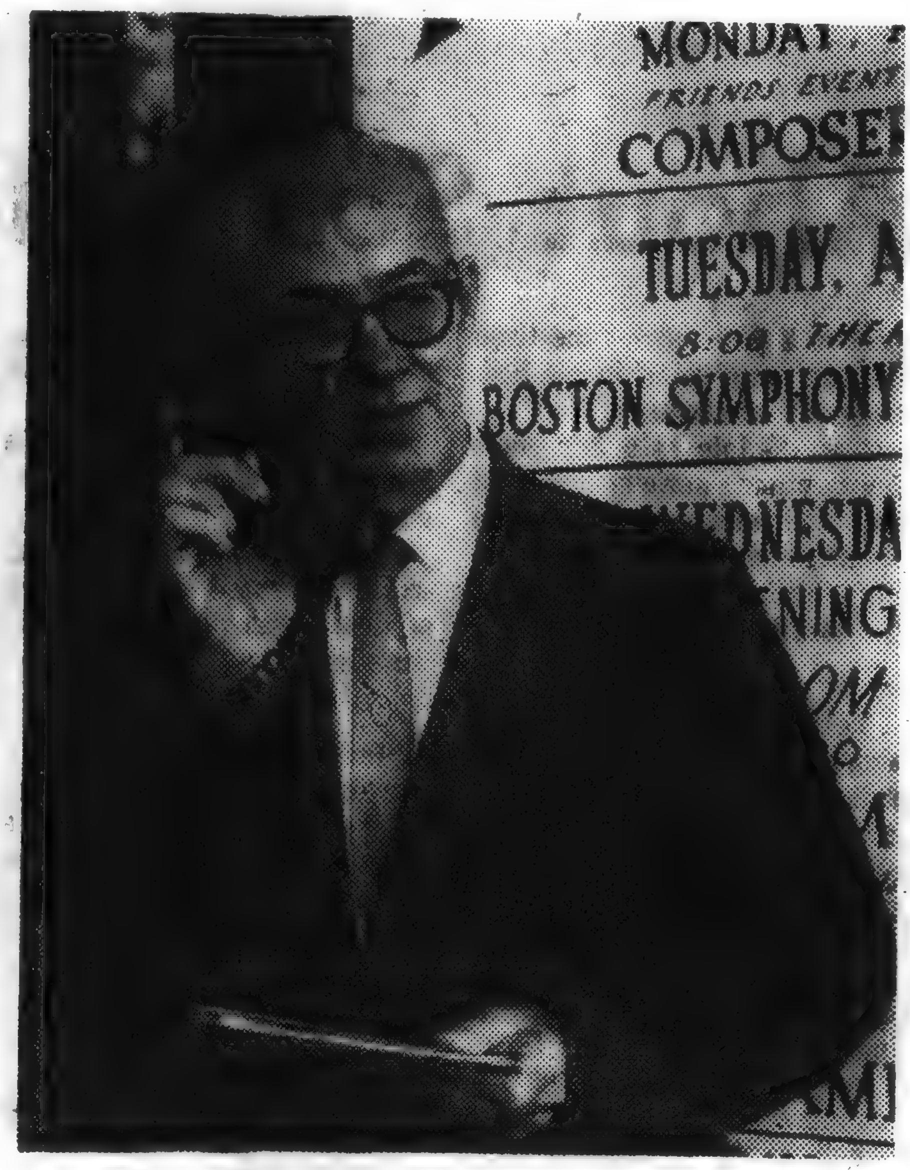
Yesterday's gala event to benefit the Berkshire Music Center attracted more than 9,000 persons. A sea of cars covered the sloping hillside. Inside, lawn chairs covered the lush grass which shows no lack of watering.

Six hours of music of every variety was offered. Chamber music and a composer's forum highlighted the afternoon. Later, at night, came a spectacular evening concert in the famous Music Shed designed by the late Eliel Saarinen and his son, Eero.

125 Employed

Some 125 local persons, including summer residents, are employed at the center, not counting the Boston Symphony staff and faculty members.

The employes include guards, complete with walkie-talkies; office clerks, cafeteria help, and others.



Percy Potier at Tangelwood's press gate.

Percy Potier of Pittsfield, father of a Worcester man, Ronald D. Potier, director of admissions at Clark University, trouble-shoots the press gate. Potier is a department manager in the nearby First Agricultural National Bank of Berkshire County.

Matrons and teen-agers alike do volunteer work at Tanglewood. They serve as ushers and hand out programs. The volunteers dress for each occasion. They always wear gloves and are dressed up. For big events, they wear gowns.

Casual Attire

In contrast, audience members stroll the lawns in Bermudas, slacks and casual attire. But one sees the big city reflected, too, with an occasional cashmere sweater highlighted with mink. Blankets, picnic baskets and vaccum bottles are routine props on the scene.

Some persons, however, prefer to eat the hearty box lunches provided in the cafeteria.

A surprisingly large number of teen-agers were on hand, proving that "longhair" music can hold its own with the younger set.

The magic that is Tanglewood was highlighted by a full moon above the great Shed last night. One can see why they go to these hills for the sound of music.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 14 1965

As I Hear It

Look, Ma, No Hands

By Jay C. Rosenfeld

AN OVERHEARD remark made by one of the audience at Tanglewood the night Isaac Stern played the Beethoven concerto was to note that Erich Leinsdorf's conducting the orchestral accompaniment without using a score was remarkable.

I would not detract one iota from Leinsdorf's participation or suggest that there was anyone readily at hand who could have done as well, but there were possibly a couple of dozen or so in the great Shed that night who, granted with an unpredictable degree of competence, could have done the job also from memory.

* * *

THIS BUSINESS of conducting from memory is a fairly recent phenomenon. In the first place, to the average serious student memory is no trick. The violin pupil at some point in his apprenticeship is deemed fit to take on concertos. Masters may not agree on the introductory sequence. Some give a pupil a simple one, constructionwise, possibly a Mozart or a Viotti; others throw them straight into the arena with the Paganini or a Vieuztemps.

Concentration on the selected concerto is usually applied for a spell and then abandoned for another. The pupil is led to another pasture so that, in the normal course, he will have grazed in the meadows of the standard violin literature. Then, perhaps after a span of years, he goes back to the Mozart or the Paganini, whichever was the initial choice, and reworks it. This process is endless. As the student masters the instrument he applies, he's advancing and accumulating skill to his maturing musicianship. Putting in hours and hours a day and, chances are, fingering the difficult passages subliminally as he walks or rides, and even doing some continuation of the process subconsciously as he sleeps, the Beethoven and the Brahms, the Tchaikovsky or the Wieniawski, or whatever he has worked on, are engraved, not to say chiseled, in his mental equipment permanently.

* * *

THERE CAN be slipups, to be sure, but the memory factor in most cases is not a problem. As a musician's career broadens, his acquaintance increases. He knows the concertos, the symphonies, the quartets. His immersion in music has allowed his cranium and his fingers to absorb the music in his very fibers. He may put the music before him on occasion, but he needs it about as much as a man needs a map to go home from work.

Many quartet players know not only their own part but those of the men occupying the other three chairs and, with some registral adjustment, can play them. In fact, the prime requisite of quartet playing is to dovetail all the parts and that demands intimate acquaintance with all parts. And so to conduct without the music is in itself no stunt. And then, come to think of it, in some cases it can be just that.

* * *

THE PEOPLE who marvelled at the memory of the conductor probably gave no thought to the fact that the soloist also used no music and still was as secure as a chipmunk in a stonewall. Yet Stern did not hesitate nor evidently consider it a sign of weakness of any sort when he used music in the two Beethoven Romanzes he played on previous programs.

Nor does the public consider it worth mentioning that an actor goes through long plays, especially the classical ones, without any aide-memoire. Of course we all are overwhelmed by the accomplishments of men at tasks for which we have no talent nor acquaintance. I have no idea if Galileo or Sir Isaac Newton could concoct a sauce, or if Savarin could put a rocket together. It's pure magic the way a skilled craftsman got our screendoor to close and I know for a fact that the man in the cab doesn't make that steamshovel scoop up those loads of dirt.

There is no recourse to musical scores when the average advanced student takes a lesson. The master may wish it handy so that he may mark fingerings or other indications but the music must not distract the lesson.

* * *

THERE ARE some for whom memory is not easy. Dame Myra Hess used music at her concerts and no one's estimate of her was lowered on that account. Lots of conductors today still use music and that would be no sign that they are less familiar with the scores than the ones who do not. It is only comparatively lately that soloists play without music. It is recorded that Liszt always had a pageturner who had two duties: to turn the pages, to be sure, and also to pull out the broken steel strings to keep them from jangling when the Herculean virtuoso attacked the then less sturdy instrument with his special fury.

So far as conducting is concerned, it must be borne in mind that orchestral musicians always rely on music and it has not been unknown to happen that the playing has gone on when the conductor rued the day he left his Baedeker backstage.

* * *

STERN HAS A tremendous repertory and probably has it all from memory, requiring possibly only a slight freshening up on occasion. Yet with absolutely no suspicion of its veracity, I would not be surprised if, half an hour before concert time, he asks, "Vera, where is my tuxedo tie?"

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Transcript-Telegram (e)
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Sunday Herald
BRIDGEPORT, Conn.
Circ. 52,082

AUG 22 1965

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

AUG 11 1965

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News (e)
SPRINGFIELD, Mass.
Circ. 100,582

AUG 11 1965

Regional Roundup

Boston Symphony Orchestra Is Given Hawthorne Works

Books Donated by Bowdoin College To Be Housed at Tanglewood

Bowdoin College (Brunswick, Me.), which graduated Nathaniel Hawthorne in its famous class of 1825, has made a gift of several volumes of the celebrated American author's works to the Boston Symphony Orchestra. The books will be housed at the orchestra's summer home at Tanglewood, Lenox, in the Hawthorne Cottage.

The gift from the college to the orchestra was made through Richard Harwell, the Bowdoin librarian, and the volumes presented include first editions of "The Blithdale Romance," published in 1852 by Ticknor, Reed, and Fields of Boston, and "The Marble Faun" (in two volumes), also published by Ticknor and Fields in 1860. Also included in the gift was a two-volume set of Hawthorne's "French and Italian Notebooks" published in 1870 by James R. Osgood & Co., successors to the Ticknor firm, and a two-volume set of the American Notebooks, published by the same firm in 1876. It is in the American Notebooks that Hawthorne describes in some detail the period of his residence at Tanglewood.

"Little Red House"

The Hawthorne Cottage, or the "Little Red House," at Tanglewood is so named from the period when Nathaniel Hawthorne and his family dwelt there from May, 1850, to November, 1851. The author was a tenant on the estate of William Aspinwall Tappan, who built Tanglewood to a gentleman's estate from a group of small farms he had purchased a few years earlier. (Tappan's heirs gave Tanglewood to the Boston Symphony in 1937.) The "Little Red House," as it was described in Hawthorne's writings, was destroyed by fire in 1890, but a replica, built on the original foundations, was constructed in 1947 and is presently used as studios by the Boston Symphony Orchestra's summer educational center for the advanced study of music, the Berkshire Music Center. A portion of the cottage is kept as close to the period of Hawthorne's occupancy as records describe.

When Hawthorne moved to Lenox he was impoverished and disheartened, but was encouraged to continue his writing by his then more successful Bowdoin classmate, Henry Wadsworth Longfellow, who was living in nearby Pittsfield, and Herman Melville, also a resident of Pittsfield at the time. While in the Berkshires the Hawthorne family was paid frequent visits by Oliver Wendell Holmes and Fanny Kemble. With the encouragement of his neighboring friends Hawthorne returned to his writing turning out "The House of Seven Gables," "The Wonder Book," and did the planning for Tanglewood Tales.

Magnificent View

Though he detested Berkshire winters Hawthorne once wrote of the scenery around his little home, "I cannot write in the presence of that view." That same view, overlooking Stockbridge Bowl and the Berkshire Hills to the south, is still seen today by thousands of visitors who annually come to Tanglewood for the Boston Symphony's Berkshire Festival during July and August. Obviously, Hawthorne did write and his fortunes took a better turn. Soon after he left the "Little Red House," Hawthorne took an active part in the successful campaign for the presidency of the United States waged by another Bowdoin classmate, Franklin Pierce.

The replica of Hawthorne's Berkshire home, rebuilt by the National Federation of Music Clubs under the guidance of Mrs. Guy Patterson Gannett, is maintained by the Boston Symphony Orchestra, and in addition to its use by the orchestra's music center, is open to the public daily during the period of the Berkshire Festival. The books given to the orchestra by Bowdoin College will be on display in the period portion of the cottage each year throughout July and August.

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Morning Globe
BOSTON, Mass.
Circ. 221,211

AUG 20 1965

The ARTS

Book Bits

Hawthorne 1st Editions Given to Tanglewood

By HERBERT A. KENNY

Several first editions of Nathaniel Hawthorne have been presented to the Boston Symphony Orchestra to be housed at its Summer home, Tanglewood, in Lenox.

Among them is a two volume set of the American Notebooks in which Hawthorne describes in some detail the period of his residence in Tanglewood, May, 1850, to Nov., 1851, at the "Little Red House." A reproduction of the Little Red House is used as a music studio for the Berkshire Music Center.

Also in the gift are first editions of "The Blithedale Romance," and "The Marble Faun" which were published in 1852 and 1860 by Ticknor and Fields, who occupied "The Old Corner Book Store," on the corner of Washington and School sts., now The Boston Globe's downtown office. First editions similar to those given to the Boston Symphony Orchestra are on display there.

★

"A Captain of the Vanished Fleet," by Dr. Benjamin Sharp, a story of a Nantucket mariner whose years spanned the great age of whaling and saw it die, has been reprinted by The Island Press, Nantucket. The book has lively illustrations by Hazel Hoecker.

Dr. Sharp was a Pennsylvanian, a scientist and a state representative. "A Captain of the Vanished Fleet" first appeared in The Atlantic in 1907.

Carroll G. Bowen, director of the lively Massachusetts Institute of Technology Press, writes to Book Bits that the press will publish "New Architecture in Boston," covering "in pictures, diagrams and caption, the major architectural achievements of post-war Boston."

Bowen's first year as head brought the press a National Book Award.

★

"Too Much Alone," a book of lyric poetry by Richard Gillman, director of public affairs at Brandeis University, has been published by Alan Swallow in Denver. Gillman's work has appeared in magazines and anthologies but "Too Much Alone" is his first book. His home is in Littleton.

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Vineyard Gazette
EDGARTOWN, Mass.
Weekly Circ. 5,673

SEP 3 1965

Dr. Hadley Is Honored by Tanglewood Tablet

High honor was paid to the late Dr. Henry Hadley at Tanglewood on July 4 in a dedication ceremony at which a bronze tablet was unveiled by Mrs. Henry Hadley. The tablet made simple and grateful reference:

> "In honor of Henry Hadley who conceived and conducted the First Berkshire Symphonic Festival August 23-25-26, 1934"

and gives credit for the dedication to the National Association for American Composers and Conductors of which Dr. Hadley was founder. This event took place immediately following the afternoon concert of the Boston Symphony Orchestra and was attended by more than 8,000 music lovers.

The Hadley family had been residents at West Chop for more than seventy years. Henry Hadley, from boyhood days until his death in 1937, spent some part of every summer at West Chop where he had his studio and wrote many of his most successful works. The Island was the favorite resort of many distinguished musicians from Boston, among them George Chadwick, Horatio Parker, and many others, all close friends of the Hadleys and all of whom lived in West Chop.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 19 1965

The Lively Arts

By Milton R. Bass

I'VE BEEN brooding a great deal about Tanglewood this season. It's been here so long that we take for granted all its positive attributes, and only complain about crowded traffic, streets, restaurants, theaters and what-have-yous. And you know how irked you get when someone crowds your what-have-you.

But then again, the other night I was struck once more by the beauty it brings to match the natural beauty we possess. The concert evening was one of those unique Berkshire nights, warm but with just a touch of crisp Augustness to make you aware that seasons change, life is real. The Tanglewood setting is so magnificent in its green purity that you feel cleansed while walking through its grounds.

As you approach on a concert night, with the ticket takers in their formal garb and the ushers in their white jackets or long gowns, when the crisp program is placed in your hands, you feel that you are here for a special occasion. You are present at more than a musical concert; you are present at a cultural event, one which will enrich your experience and perhaps your life.

* * *

I AM CONSTANTLY thrilled at the wonder of a symphony orchestra. Of course, I am also constantly thrilled at the wonder of television, no matter what piece of junk is being shown. The thought that electronic waves are bringing this piece of junk to me from hundreds or even thousands of miles away is exciting in its very being.

The thrill of a symphony orchestra lies in the sounds that can be created by 100 superior musicians. With a great piece of music and a gifted conductor, these musicians can literally lift you out of yourself to another sphere of being, a place where pure beauty reigns supreme. Even a piece of musical junk can be exciting when played by a full symphony orchestra. Arthur Fiedler has achieved fame and fortune by turning radio and TV commercials into lollipops licked to nothing by a vast general audience. These people are left with nothing but the sticks when the whole thing is over, but they attain a momentary glimpse into what lies beyond.

* * *

THE AUDIENCES at Tanglewood are a representative group of music festivals everywhere. There are those who come to see or be seen. There are those who come to hear or be heard. There are those who truly love music as an entity and those who are entertained by music. There are some who know what they are hearing and others who feel what they are hearing. There are those who yell "bravo" (whether it be a male or female they are admiring), and those who clap appreciatively and then want to get off somewhere where they can savor the experience. There are those who have paid their dues by sitting quietly on the hard seats through the whole darned thing and then want to get the devil out of there as quickly as possible. There are those who are there only because that's what's happening, baby.

These will be the people who will desert us first next year to hear and see what the new Saratoga music festival will have to offer. There are also thousands of others who will legitimately desire to hear the Philadelphia orchestra in a sylvan setting and who will pass Tanglewood by for a season.

* * *

BUT I AM sure we will have them back, the good and the bad. Because there is no place in the world like Tanglewood, and even the people who are here because that's where the cultural action is realize this way down in their phonyness. Because Tanglewood has class in the finest sense of the word. The beauty, the dignity, the style behind everything at Tanglewood breathes of something beyond the ordinary. So remember that next time you complain. Along with all the other crowded things, they are crowding us with class.

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Sunday Herald
BOSTON, Mass.
Circ. 286,021

AUG 1 1965

SECTION THREE, PAGE 2

Other Amusements, Herald Show Guide Magazine

Robert Taylor's Notes

Leinsdorf Probes Riddle in Strauss' Decline and Fall

By ROBERT TAYLOR

Richard Strauss lived long enough to witness his own death. From 1911 onward he was a kind of sentient monument to the art that had passed away. And when he, in fact, did die, he had been the shell of his former glory nearly 50 years.

What caused Strauss's collapse? At the age of [illegible] he bestrode music, a colossus. And then – competence.

IT IS TO THIS problem that Erich Leinsdorf, conductor of the Boston Symphony Orchestra, addresses himself in "The Genius of Richard Strauss" in the August Atlantic. What lay behind the loss of the master's creative powers?

"If he had not been the overwhelmingly important and significant composer that he was and still is today, it would not be quite as tantalizing a question to answer," states Mr. Leinsdorf. "I believe . . . that after many years of search, I have found the key to the puzzle."

The article is valuable, since it presents the insights of a distinguished conductor discussing with grace and intelligence a pertinent aspect of his art.

The majority of musicians sound as if they were lecturing when they write. But the broad scope of Mr. Leinsdorf's knowledge and the clarity of his prose establish a tone of civilized discourse rare in the style of performing artists.

MR. LIENSDORF IS at his best when he deals directly with those issues of interpretation which lie within the performing compass.

He points out Strauss's strengths — the instrumental doubling and redoubling that enables even the inferior groups to sound technically polished; the melodic inventions of his musical speech — and Strauss's weaknesses — a want of developmental technique; his thinly polyphonic composing — with a keen and illuminating critical relevance.

These sections of the article are wonderfully precise and persuasive.

The key to the puzzle, however, is not wholly satisfactory, I believe; it does not unlock the mystery. And probably for an excellent reason: there is no key.

Mr. Leinsdorf's answer to the riddle convinces one up to a point. Strauss embodied an era, he says — the Wilhelmian values of Germany before the first World War. When that world disintegrated, the composer could not adjust. And so he wrote for the 20th century in 19th-century idioms.

THIS IS TRUE, in degree. The composer of the five of six early tone poems, the first big operas, was infinitely bigger than the later theoretician. However, Strauss's decline was perceptible long before 1914.

It was evident in the song-writing as early as "Gefunden" in 1906; in the music drama in "Ariadne" begun in 1912 and in the Sinfonia Domestica of 1903. The last tone poem, Ein Heldenleben, was composed in 1899.

I would suggest that Strauss's scores did not express the social milieu even at the height of his powers.

Under the influence of Alexander Ritter, he abandoned his first style of Brahms-inspired classicism to develop the expressive potential of the Liszt tone poem linked up with the conceptions of Berlioz and Wagner.

It is hard to say if Strauss was actually a genius. If we assume innovation to be implicit in the word, he was not. (Nor was Bach.) His was the consolidating gift rather than the original idea.

But if he was — and let us assume so — he brought a style to its ultimate limit. Once he had perfected the tone poem and reached his pinnacle in "Elektra" for "Rosenkavelier" he could only make redundant statements.

Obviously, he should have invented a new form. His rapid shifts between the orchestra, opera house and recital hall imply a search.

But Strauss lacked the rigorous self-criticism that would have permitted him to advance into realms where no one had ever been, and the key was locked inside the fortress of his personality.

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Saugus Press
SAUGUS, Mass.
Weekly Circ. 7,500

SEP 30 1965

My Two Cents' Worth
Jarrell N. Day

The Tanglewood riots

LENOX, Mass. - For many of us, this is a profession that has its exciting moments. M any of my comrades of the pen and flash gun have covered the melees at Hampton Beach, Fort Lauderdale, and Newport. This writer still has vivid recollections of rows of surly youths on motorcycles in Laconia, New Hampshire. But for all these events that make the wire service reports, there are numerous ones that do not. The story that I am about to tell you is one of them.

It was a warm Saturday evening in July, with just the trace of a cloud hanging over the Berkshires. The announced program for the music shed at Tanglewood included the works of Tschaikowsky, Prokofiev, and Beethoven. Erich Leinsdorf was wielding the baton and Issac Stern was to be the featured soloist for the performance. One would never have thought that here was the perfect foundation for a riot.

Performance time was eight p.m., but many ticket holders were nowhere near the music shed. They were still fighting their way through traffic conjestion in Lenox at the crossroads. After years of practice the local constablatory had been able to perfect their special feat of chaos and confussion. It was quite simple, all traffic headed in the direction of Pittsfield was sent through, while those bound for Tanglewood sat in line still feeling grumpy after having been turned away from an empty Lenox House because they had no reservations, or still feeling indignant over the poor service of the Morgan House in Lee.

The police let all five cars go through to Pittsfield, but held traffic as they waited to see if anyone else was bound for that thriving city. Finally, when they had to acknowledge that no one else was coming, they let the 150 cars inch towards the capacious parking lots of Tanglewood.

It was now only five minutes past eight, but the rope barriers were already up. The ticket takers assured one and all that ticket holders would be admitted "a few at a time." However, this was not the case. The ushers steadfast in their purpose refused to let anyone enter, but the waiting ladies and their escorts took consolation in the fact that the Tschaikovsky piece was not lengthy and that a natural break would come when they could be admitted.

The sound of applause echoed out of the shell as Leinsdorf took his bow, but still the rope barriers remained with the wall of ushers standing resolutely around its perimeter. One lady, in her seventies I imagine, asked timidly if she could be shown to her seat. "No seating until the intermission" snarled the white haired demigod of the usher task force. The voices of the 200 standing people erupted into a loud grumble as Leinsdorf signaled the start of Prokofiev's Symphony No. 6. "Why?" shouted a voice in the crowd, from the sound of it, a man who had long since reached his peak. "You will disturb those who are already seated" was the curt reply. "We paid good money for those seats, why won't you let us use them?" "This never happened before." "I want my money back." "We drove up from Maryland to hear this." The voices were slowly building. One young man attempted to lead his pregnant wife through the rope barriers so that she could sit on the grass. They were grabbed by two of the white headed man's disciples. The now angry crowd hissed. One music lover was getting her parasol into position.

Seeing that this was more than he could cope with, the white haired man in the white dinner jacket disappeared for a moment and then reappeared with four of Massachusetts' finest. There they were with their wide brim hats and grey uniforms, pistols strapped to their sides as they perused the irate crowd. They quickly saw this was no crowd of unruly teenagers, but a group with a medium age of 63. The crowd applauded their arrival, and a voice quipped "Here they are to get their culture for the year."

And so those magnificent men in their magnificent uniforms held the crowd of music lovers at bay for 45 minutes until it was time for the intermission. But as the crowd filtered into the music shed, a horde of indignant people from the inside were demanding to know why others had been kept from the performance. The ushers said little, all except that man in the white dinner jacket. With a broad beam on his face he was saying, ". . .and I had four of them in their big hats with their badges and pistols keeping them back. . ."

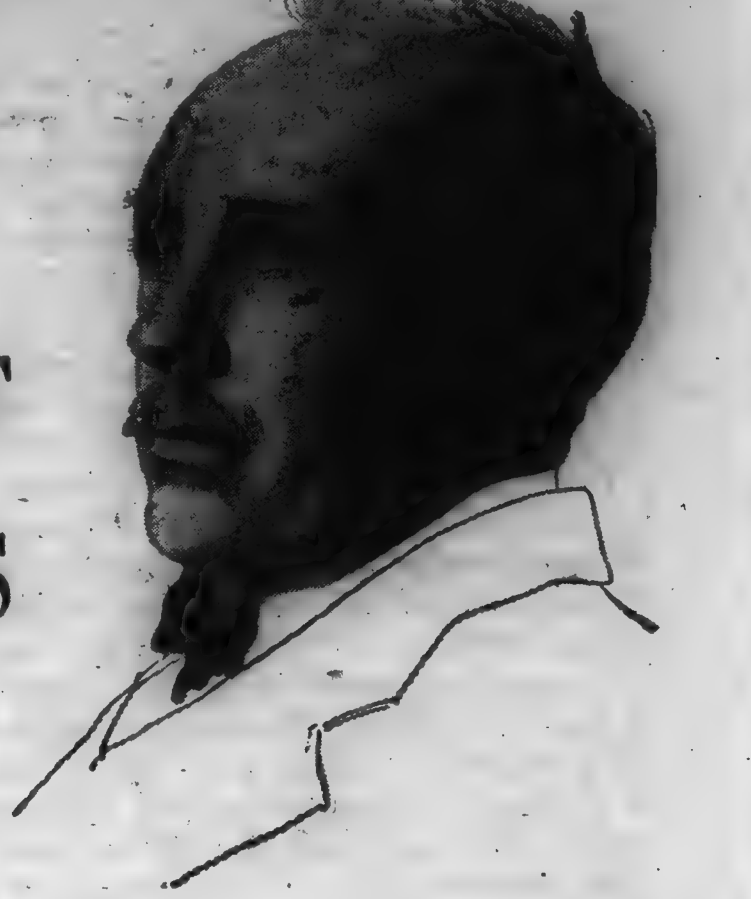
His words kept leaping thru the minds of those who overheard him as Isaac Stern did wondrous things with Beethoven's Violin Concerto in D major. One man's fiendish delight had ruined an evening for many. As they left, they swore they would never come back.

It's just as well. They now knew they were never wanted in the first place, at least not by a grinning man in a white dinner jacket, who mans a lonely post in the Berkshires two months out of every twelve.

If he only knew the beauty of what he was so zealously protecting.

JDM Feature Service

THE GENIUS OF RICHARD STRAUSS



Drawing courtesy of the Bettmann Archive.

BY *ERICH LEINSDORF*

Born and schooled in Vienna, Erich Leinsdorf, conductor of the Boston Symphony Orchestra for the last three seasons, has a particular affinity for the music of Richard Strauss. His immense experience and his intellectual perception give him a unique position in the world of music.

When I was born, Richard Strauss was forty-eight and was composing the second version of *Ariadne.* I have wondered for most of my life what happened in the second half of his creative period, what happened to the composer of *Elektra* and *Salome,* of *Don Quixote* and *Ein Heldenleben.* Why did he stop writing tone poems and turn exclusively to opera, and why did these operas become more and more archaic instead of more and more progressive? Why do we have *The Egyptian Helen, Friedenstag, Daphne, Liebe der Danae,* and then again an elaborate conversation piece, *Capriccio?*

Why did the composer who undertook great subjects such as *Salome* and *Elektra,* and a comedy such as *Rosenkavalier,* then turn into the byways of literature to write a rehash of a musical language that became so stereotyped that in the last of his output one sometimes does not know where a piece starts and where it ends.

It is easy to say that the wellspring of creativity weakened with old age, but it had in fact already weakened in his late forties. If he had not been the overwhelmingly important and significant composer that he was and still is today, it would not be quite as tantalizing a question to answer. I believe (and this is my real motive for indulging in this personal evaluation of Strauss) that after many years of search, I have found the key to the puzzle.

There is no doubt in my mind that Strauss up to the time of the First World War was one of the all-time significant, great, and important composers. It is not the issue here whether he is going to last as long as Beethoven or Mendelssohn. I feel completely certain that the Strauss of the five or six early tone poems and the Strauss of the first three big operas is going to survive for many decades, not merely in Munich and Salzburg and Vienna, but wherever virtuoso symphony orchestras exist and opera stages with fine singing actors function.

I do think that any important creative artist, be he a composer, painter, or literary figure, is a representative of the period during which he works, and Strauss is a superb and supreme representative of the Wilhelmian period. This is a distinctive period, during which Germany expanded madly, to the point of a great world conflict with Britain. Strauss represents, in the best and the worst sense of the word, this Wilhelmian period, but his representative nature could not adjust to the profound changes which the First World War wrought in the fabric of our civilization. He could not really mirror the world as it became in the wake of the four-year disaster of 1914–1918. I would suggest that the composer Strauss, who had been in his earlier life a complete extrovert, became after the world war an introvert, and wrote only for himself. The choice of libretti and the constant refinement of musical formulas into clichés would substantiate this belief.

The spirit of the Wilhelmian era, so brilliantly executed, so brilliantly represented in many of Strauss's early tone poems and in the big operas, has naturally led to the loud opposition currently expressed by some of our most intellectual and discerning critics. They may not be aware that one of their probable motives is an inner objection to the whole Wagnerian-Wilhelmian complex.

There has been, particularly in the wake of the Nazi era, a complete identification (not quite justifiably) of the creative minds of people such as Wagner and Strauss with the worst elements in German political history. Although there is considerable evidence that both Wagner and Strauss were violently anti-Semitic, and fascistic in their philosophical political outlook, it would be rather arbitrary to make this a cause for denying the supreme genius of both.

Wagner, who lived as a youth through the 1848 revolution and took part in it, witnessed later a Germany which grew from a federation of many small principalities into the mighty German Reich. Strauss, who was born six years before the birth of the Reich, lived through its glory and saw it being shattered. The destruction of that German Reich was an event of tremendous importance, and Strauss's personality by that time was so totally identified, through his early success, with the Wilhelmian era that he was unable to come to terms with anything else.

But if we can set aside for a minute our own objections and our own revulsion against the steel helmets and the mustachios, we may come to admire the sensitivity and the pity, the human understanding, which have gone into the best of Strauss's writings, particularly if we do not take the literary programs of his symphonic poems too seriously. We should hold on to the twinkle in his eye, to his humor, to evidence such as the fugue in *Zarathustra*, where he makes fun of science and of polyphonic writing, at which he, like many another great composer, was not a master.

Even in *Heldenleben* the music of the Antagonists is funny, while the youthful sweep depicting himself as the great E-flat Major hero, psychologically stemming from the key of Beethoven's *Eroica*, need not be considered as arrogance and presumption; it is merely youthful exuberance, and unquestionably a work of genius. The description of the wife, the companion, in the violin solo, the way in which she escapes into another tonality each time the man nearly has his way, the finesse of playing with notes, the intense delight in subtle allusions — these are signs of a true creative giant.

Such allusions and refinements are not limited to the student who reads the score; they are part and parcel of a huge structure which in its totality appeals to the naïve listener through gorgeous sound, through fine, although somewhat uncritical, melodic invention, through a post-Wagnerian and very original sequence of harmonic modulations, and through a display possibility of instrumental virtuosity that is second to none.

As the all-time masterpiece of that symphonic era, I would unhesitatingly choose *Till Eulenspiegel*. Strauss, both in his symphonic poems and in his operas, was always at his best when he could depict the seamier side of life. I find his Till more convincing than his Don Juan; I find his Don Quixote and Sancho Panza more convincing than his Zarathustra and his Hero. I find his Herodias and Herod more convincing than Jokanaan, and Clytemnestra more convincing than Chrysothemis. In these two scores — *Salome* and *Elektra* — the direction of modern music is forecast by Strauss.

Had he been able to shed the cloak of the Wilhelmian era and become a representative of the twenties and thirties, he, rather than Alban Berg with *Wozzeck*, might have been the one to have created the supreme operatic masterpiece. There is a direct line from Herodias via Clytemnestra via the nurse in *Frau ohne Schatten* to figures like Marie in *Wozzeck* and to Wozzeck himself. Here, I think, lies the real tragedy: that this man, who at the age of fifty had acquired an incredible technique of composition, was by that time at the end of his career because the only age which he could represent had arrived at its historic end.

If you don't want to take a performer's word and if you don't want to accept a conductor's enthusiasm as documentation that Strauss was a great composer, we must look a little bit deeper into some of his masterworks. The performer, of course, especially the singing actor and the fine orchestral player, has always been in Strauss's corner; less so the solo instrumentalist, for whom he has written hardly anything, except a few early works such as the violin sonata — and, of course, that masterpiece of a cello solo, *Don Quixote*. This was not intended for a soloist at all; it was written for the orchestra's first cellist, and only now, with brilliant solo cellists in our American orchestras, are we able to do justice to the work by rehearsing the tone poem as a tone poem instead of treating it as an accompaniment to a concerto.

The greatness of Strauss lies in the fact that he constitutes the last link in a long chain of development, that he carries forth certain findings that have been developed over the centuries. *Rosenkavalier* is the successor to three supreme masterpieces of the comic lyric stage: *The Marriage of Figaro* by Mozart, *Die Meistersinger von Nürnberg* by Wagner, and *Falstaff* by Verdi. It is not an original thought at all to declare Octavian the direct descendant of Cherubino. It was even so intended. The figure of the young boy, who could not adequately be represented on stage by a man and whose in-between age of life was best entrusted to the acting and singing of a woman, found in Octavian no less an interpretation of genius than in his great predecessor, Cherubino.

When we compare the development of Strauss with that of two near-contemporaries, Gustav Mahler and Arnold Schönberg, we become immediately aware that he was a much more significant representative of the age which produced him than the other two composers. Mahler and Schönberg, equally under the influence of the titantic Wagner, took other roads. The two composers — maybe it was their origin from Jewish families which made them less susceptible to the grandeur and to the posture of the Wilhelmian era — started quite differently from Strauss. Schönberg began as super-Wagnerian, only to abandon the style and to revolt against it, creating in the process something which became epoch-making for composition in the twentieth century. He is, of course, still a controversial figure, at least with the music-listening public. Mahler, who died in 1911 when Strauss had not yet reached the summit of his own development, left a few very large symphonies and a number of songs, which have led for the past half century a somewhat precarious existence, admittedly loved only by a handful of Central Europeans, who during the thirties and forties tried in vain to convince their friends in a more international setting of the worth of these great works. Only in the sixties have they come to mean more to the public; and they have done so at just the time when the intelligentsia among music lovers has moved away from Strauss.

As I stated before, many interwoven motives can be traced. Politics on a less than conscious level plays a role; yet the best of Strauss has the same immediacy today in America, in France, England, or Italy, as it has always had in Strauss's native country. *Heldenleben*, *Zarathustra*, and *Don Quixote*, the three large symphonic poems, then *Death and Transfiguration*, *Don Juan*, and *Till Eulenspiegel*, the three shorter symphonic poems, seem to me to embody the best of Strauss; they are preceded by two more-tentative pieces, *Aus Italien* and *Macbeth*, followed by two excursions into a somewhat overly expanded score, *Sinfonia Domestica* and the *Alpine Symphony*.

After his fiftieth birthday, which I consider a less significant date than the outbreak of the First World War, Strauss began to lose contact with the world as it was, and being a sensitive creative artist, he evidently felt his own alienation. Rather than try to understand where the world and the
world of music were moving, he withdre
and more into a realm of his own. Just be
war, *Ariadne* was composed. This is a s
choice of a remote comedy idea. He foll
with an attempt to re-create the shocker
of *Salome*, this time in ballet form and ca
Legend of Joseph, probably one of his weakest
After that, Strauss recovered a lot of the ol
in *Frau ohne Schatten*, a long score with s
his greatest and finest music, unfortunatel
lost in an enormously difficult libretto,
taken from an exquisite fairy tale by Hofman
never quite made it as a dramatic creation.

The joining up of several themes is also att
by Strauss on several occasions at this tim
fugatos are done with tongue in cheek. He
short and very academic fugue exposition i
thustra, where the subtitle "Of Science" ("
schaft") indicates that for Strauss the scie
music is symbolized by fugal writing. The
cacies in that particular spot are really m
the eye and the enjoyment of the reader; they
porate not only fugal responses in circles o
going from C to G to D to A, but also a most
fically, or shall we say mathematically, c
broadening of the metric pattern. The w
triplets are used as quarter triplets, half triple
double half triplets is purposefully academi
very amusing.

The question which I have never been a
answer is whether Strauss would have been a
write a fugato which was not academic.
opening to the third act of *Rosenkavalier* is in
style, and some of his later orchestral introdu
are attempts at genuine polyphony. The
prelude of his final stage work, *Capriccio*, is
in point. I once had the opportunity of heari
piece in concert, together with the *Metamorpho*
Twenty-three Strings, and neither of these two
of his late period stands up as anything but a
posing exercise, no doubt a diversion for the
poser in his old age. He was entitled to this ple
as he had made an immortal contributi
music — immortal in that it will live to
people rejoice for many generations. But po
ony was not his forte, which may explain w
could not go the way of Schönberg.

Even his vocal ensembles, brilliantly as he tr
voices, are rarely genuine polyphony. Fo
ample, in the trio in *Rosenkavalier* we never
three legitimate vocal lines. There is always
accompaniment and some filling. He is a supre
agile man with the notes and could pretend
things which were never quite there. What
always there, up to and including large portio
Frau ohne Schatten, and later in parts of *Arabella*
great invention of tunes — sometimes mo
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efinements are not limited ds the score; they are part ucture which in its totality listener through gorgeous sound, through fine, although somewhat uncritical, melodic invention, through a post-Wagnerian and very original sequence of harmonic modulations, and through a display possibility of instrumental virtuosity that is second to none.

As the all-time masterpiece of that symphonic era, I would unhesitatingly choose *Till Eulenspiegel*. Strauss, both in his symphonic poems and in his operas, was always at his best when he could depict the seamier side of life. I find his Till more convincing than his Don Juan; I find his Don Quixote and Sancho Panza more convincing than his Zarathustra and his Hero. I find his Herodias and Herod more convincing than Jokanaan, and Clytemnestra more convincing than Chrysothemis. In these two scores — *Salome* and *Elektra* — the direction of modern music is forecast by Strauss.

Had he been able to shed the cloak of the Wilhelmian era and become a representative of the twenties and thirties, he, rather than Alban Berg with *Wozzeck*, might have been the one to have created the supreme operatic masterpiece. There is a direct line from Herodias via Clytemnestra via the nurse in *Frau ohne Schatten* to figures like Marie in *Wozzeck* and to Wozzeck himself. Here, I think, lies the real tragedy: that this man, who at the age of fifty had acquired an incredible technique of composition, was by that time at the end of his career because the only age which he could represent had arrived at its historic end.

If you don't want to take a performer's word and if you don't want to accept a conductor's enthusiasm as documentation that Strauss was a great composer, we must look a little bit deeper into some of his masterworks. The performer, of course, especially the singing actor and the fine orchestral player, has always been in Strauss's corner; less so the solo instrumentalist, for whom he has written hardly anything, except a few early works such as the violin sonata — and, of course, that masterpiece of a cello solo, *Don Quixote*. This was not intended for a soloist at all; it was written for the orchestra's first cellist, and only now, with brilliant solo cellists in our American orchestras, are we able to do justice to the work by rehearsing the tone poem as a tone poem instead of treating it as an accompaniment to a concerto.

The greatness of Strauss lies in the fact that he constitutes the last link in a long chain of development, that he carries forth certain findings that have been developed over the centuries. *Rosenkavalier* is the successor to three supreme masterpieces of the comic lyric stage: *The Marriage of Figaro* by Mozart, *Die Meistersinger von Nürnberg* by Wagner, and *Falstaff* by Verdi. It is not an original thought at all to declare Octavian the direct descendant of Cherubino. It was even so intended. The figure of the young boy, who could not adequately be represented on stage by a man and whose in-between age of life was best entrusted to the acting and singing of a woman, found in Octavian no less an interpretation of genius than in his great predecessor, Cherubino.

When we compare the development of Strauss with that of two near-contemporaries, Gustav Mahler and Arnold Schönberg, we become immediately aware that he was a much more significant representative of the age which produced him than the other two composers. Mahler and Schönberg, equally under the influence of the titantic Wagner, took other roads. The two composers — maybe it was their origin from Jewish families which made them less susceptible to the grandeur and to the posture of the Wilhelmian era — started quite differently from Strauss. Schönberg began as super-Wagnerian, only to abandon the style and to revolt against it, creating in the process something which became epoch-making for composition in the twentieth century. He is, of course, still a controversial figure, at least with the music-listening public. Mahler, who died in 1911 when Strauss had not yet reached the summit of his own development, left a few very large symphonies and a number of songs, which have led for the past half century a somewhat precarious existence, admittedly loved only by a handful of Central Europeans, who during the thirties and forties tried in vain to convince their friends in a more international setting of the worth of these great works. Only in the sixties have they come to mean more to the public; and they have done so at just the time when the intelligentsia among music lovers has moved away from Strauss.

As I stated before, many interwoven motives can be traced. Politics on a less than conscious level plays a role; yet the best of Strauss has the same immediacy today in America, in France, England, or Italy, as it has always had in Strauss's native country. *Heldenleben*, *Zarathustra*, and *Don Quixote*, the three large symphonic poems, then *Death and Transfiguration*, *Don Juan*, and *Till Eulenspiegel*, the three shorter symphonic poems, seem to me to embody the best of Strauss; they are preceded by two more-tentative pieces, *Aus Italien* and *Macbeth*, followed by two excursions into a somewhat overly expanded score, *Sinfonia Domestica* and the *Alpine Symphony*.

After his fiftieth birthday, which I consider a less significant date than the outbreak of the First World War, Strauss began to lose contact with the world as it was, and being a sensitive creative artist, he evidently felt his own alienation. Rather than try to understand where the world and the world of music were moving, he withdrew more and more into a realm of his own. Just before the war, *Ariadne* was composed. This is a symbolic choice of a remote comedy idea. He followed it with an attempt to re-create the shocker success of *Salome*, this time in ballet form and called the *Legend of Joseph*, probably one of his weakest scores. After that, Strauss recovered a lot of the old magic in *Frau ohne Schatten*, a long score with some of his greatest and finest music, unfortunately quite lost in an enormously difficult libretto, which, taken from an exquisite fairy tale by Hofmannsthal, never quite made it as a dramatic creation.

The joining up of several themes is also attempted by Strauss on several occasions at this time. His fugatos are done with tongue in cheek. He writes a short and very academic fugue exposition in *Zarathustra*, where the subtitle "Of Science" ("*Wissenschaft*") indicates that for Strauss the science of music is symbolized by fugal writing. The intricacies in that particular spot are really more for the eye and the enjoyment of the reader; they incorporate not only fugal responses in circles of fifths, going from C to G to D to A, but also a most scientifically, or shall we say mathematically, complex broadening of the metric pattern. The way the triplets are used as quarter triplets, half triplets, and double half triplets is purposefully academic, and very amusing.

The question which I have never been able to answer is whether Strauss would have been able to write a fugato which was not academic. The opening to the third act of *Rosenkavalier* is in fugal style, and some of his later orchestral introductions are attempts at genuine polyphony. The sextet prelude of his final stage work, *Capriccio*, is a case in point. I once had the opportunity of hearing the piece in concert, together with the *Metamorphoses for Twenty-three Strings*, and neither of these two works of his late period stands up as anything but a composing exercise, no doubt a diversion for the composer in his old age. He was entitled to this pleasure, as he had made an immortal contribution to music — immortal in that it will live to make people rejoice for many generations. But polyphony was not his forte, which may explain why he could not go the way of Schönberg.

Even his vocal ensembles, brilliantly as he treated voices, are rarely genuine polyphony. For example, in the trio in *Rosenkavalier* we never have three legitimate vocal lines. There is always some accompaniment and some filling. He is a supremely agile man with the notes and could pretend many things which were never quite there. What was always there, up to and including large portions of *Frau ohne Schatten*, and later in parts of *Arabella*, was great invention of tunes — sometimes modeled after past eras, sometimes adapted in a tasteful

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and ingenious manner — a fabric of sound, constantly keeping the interest alive, and a beautiful interplay of motifs when the literary poetic program inspired the composer.

Pieces like *Don Juan* and *Eulenspiegel*, and most of *Heldenleben*, of *Don Quixote*, and of *Zarathustra*, are not written too many times in a century, and if I emphasize the critique of that which is not genuine in Strauss, it is because I believe that the observance of the composer's centennial anniversary would have been ever so much more just if we had not fallen into the error of either the humdrum admirer who finds everything terrific, or the biting negativist who tends to show Strauss as another second-line nineteenth-century composer who by some error of nature lasted well into the twentieth century.

ADMITTEDLY, his principal shortcoming was his lack of developmental technique. The young Strauss made a great virtue of this. His most successful symphonic poems are therefore the relatively brief ones, and those where the narrative of the music never attempts to broaden into a truly symphonic structure after the Beethoven model. The development of thematic material which was the basis of the great symphonists of the Beethoven-Brahms school was certainly not Strauss's strong suit. Coming as he did from the romantic Wagnerian school of aesthetics, where literature, painting, associative music, and linking of various art forms interested the educated world, it is no wonder that the architectural and structural elements should interest Strauss less than the pictorial and associative possibilities of music. When he attempts the very broad forms (*Sinfonia Domestica*, the *Alpine Symphony*), his symphonic weakness defeats the essential naïveté of the subject matter. *Sinfonia Domestica* is a light work spread out over three quarters of an hour and involving a huge orchestra. So is the *Alpine Symphony*, which I still consider one of the happier inventions of Strauss except that it is too long and requires too large an orchestra to have a complete unity of purpose. It is as if a speaker who had a small topic came with a huge manuscript of ten or fifteen thousand words and delivered a light after-dinner speech in stentorian tones.

But when we turn to the Strauss of the short symphonic poems, such as *Eulenspiegel* or *Don Juan*, there is nothing but absolute perfection. It is probably not coincidence that his strongest operas are the one-act works, because Strauss, when extending himself in a grand design, uses more than the permissible amount of stuffing. There is no doubt that in all operatic writing, high points of invention alternate with filling. This is equally true of Wagner and Verdi, and probably the only operatic composer who escaped this was Mozart who used recitative, which is the equivalent of a musical low gear.

Strauss was most successful in his one-act works *Salome* and *Elektra*. Even *Rosenkavalier*, a sublime and superb masterpiece of comic opera, has long passages of stuffing, best proved by Strauss's own suggested list of cuts, which have remained standard practice in all opera houses (except for some super-Straussian zealots, who have in recent years restored every bit of filling of the original score in performance).

What is it exactly that makes a set of musical themes good for structural, developmental musical treatment, and others not? The Beethovenian or Brahmsian materials are germs rather than tunes. Strauss, on the other hand, is always eager to invent tunes, and these do not lend themselves as readily to development and variations as short germinal motifs. I think that one of the reasons why *Eulenspiegel* remains such a masterpiece is that its thematic material is brief and succinct; in the very opening lies the nucleus which lends itself in innumerable variations to many kinds of treatment. It is significant that the sequence of intervals of *Till's* first motif has a quite different meaning when it appears in the third act of *Tristan;* most musicians are not even aware of this sameness, which only proves that the same germ can be developed in totally different ways. Unless you notice interval structure, your ear would hardly perceive that the *Tristan* and *Eulenspiegel* sequences are the same notes; yet they do show that Strauss and his musical language come directly from Wagner. As Strauss conceives his symphonic poems he adds a touch of Mendelssohnian lightness and elegance, and there is hardly any connection between the orchestral sonorities which Strauss produces and those of Wagner.

Strauss's orchestration is in certain ways far more difficult than Wagner's, and yet it is far easier to produce a well-sounding Straussian tone poem than a well-sounding Wagnerian excerpt with exactly the same kind of orchestra. Wagner did not double instruments nearly as much as Strauss. His musical fabric is a great deal more exposed, while Strauss doubles and redoubles his important themes to such a degree that many less-than-perfect instrumentalists are still able to produce a brilliant and effective orchestral performance. In this respect the twentieth-century composers are superior to the nineteenth-century masters of the orchestra.

Debussy had the same ability as Strauss, maybe even to a greater degree, of enabling second-rate groups to sound first-rate because of the way he set the individual orchestral parts. Strauss is not quite so simple because his technical demands on all

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I discern in the life and work of Richard Straus this formulation: a youth rapidly advancing from promise, talent, facility, and proficiency to true genius; a mature genius producing half a dozen orchestral works, a great many lieder, and three to five, according to taste, supreme operas. The tragedy of Strauss and the vulnerability of his renown came when he outlived the era which he had most eloquently represented in his best music.

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Sunday Register
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TANGLEWOOD DID NOT ALWAYS MEAN MUSIC

By GORDON E. ARMSTRONG

Nathaniel Hawthorne once wrote, "I cannot write in the presence of that view." The statement recalls the fact that the celebrated American author made Tanglewood something of a literary shrine before it attained its present musical prominence. The idyllic natural scene which provoked those words is still seen today by visitors to Tanglewood where another Berkshire Music Festival has just ended.

While visitors to Tanglewood for some three decades have been primarily drawn there by its musical splendors, many music devotees would have considered their trip to this spot in the Berkshires incomplete without a visit to the "Little Red House" on the festival's grounds. This was Hawthorne's home from May 1850 to November 1851. Obviously it had "a room with a view" for the author was able to look out at lovely Stockbridge Bowl and the Berkshire Hills to the south. And at times he shared the view with such visitors to the Hawthorne Cottage, as the house is also known, as Oliver Wendell Holmes, Fanny Kemble, and Henry Wadsworth Longfellow.

TANGLEWOOD TALES AUTHOR

Longfellow was particularly welcome at the "Little Red House" since he was a classmate of Hawthorne at Bowdoin College (Brunswick, Maine). Both men took up their literary pursuits after graduating with the celebrated class of 1825. Longfellow was by far the most successful of the two at the time of his visits to Tanglewood from his residence in nearby Pittsfield. Undoubtedly he was a source of great encouragement and inspiration to Hawthorne who was impoverished and disheartened when he moved into the "Little Red House." As evidence of his new determination we have The House of Seven Gables, The Wonder Book and the knowledge that Hawthorne did the planning for Tanglewood Tales there.

For all the pleasurable distractions of that "view," the Hawthorne Cottage marked a significant milestone in the author's career. And the upsurge in his fortunes made it possible for him in turn to help another Bowdoin classmate, Franklin Pierce. Soon after leaving the "Little Red House," Hawthorne took an active part in the campaign which made Pierce the 14th president of the United States.

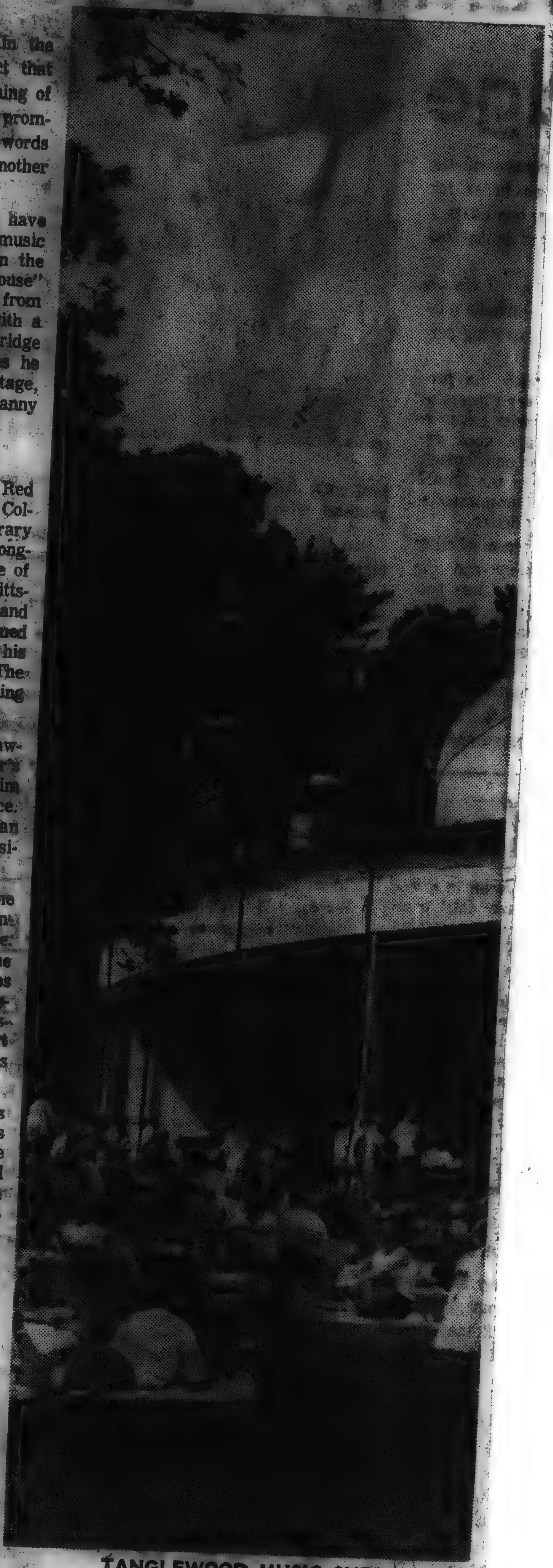
The "Little Red House," incidentally, was originally on the land owned by William Aspinwall Tappan who purchased a number of small farms and made them into a gentleman's estate. The house was destroyed by fire in 1890 but a replica of the original was built by the National Federation of Music Clubs under the guidance of Mrs. Guy Patterson Gannett in 1947. Tanglewood had become the property of the Boston Symphony Orchestra some 10 years earlier as a gift from Tappan's heirs. A part of the house is presently used as studios by the orchestra's school, the Berkshire Music Center.

The Hawthorne memorabilia in the cottage was increased this summer when Bowdoin College presented several volumes of his works to the Boston Symphony Orchestra. The gift was made through Richard Harwell, the Bowdoin librarian, and included were First Editions of The Blithdale Romance and The Marble Faun, both published by Ticknor, Reed, and Fields. Hawthorne's French and Italian Notebooks and His American Notebooks, both published by James R. Osgood & Company in two volume sets, were also included in the gift. It is in the latter that the author describes in some detail the period of his residence at Tanglewood.

NEIGHBORHOOD MUSIC SCHOOL

The Neighborhood Music School will hold registrations this week for the regular school year. Starting on Tuesday and extending through Friday, the hours will be 10 a.m. to 5 p.m. On Saturday the hours are to be 10 a.m. to 1 p.m. Saturday, incidentally, will be the deadline for applications for talent scholarships and student aid.

The Junior Orchestra (ages 10 to 13), which got off to a successful start this summer, is to continue with rehearsals scheduled for Friday afternoons. Other new courses are to include sessions for Early Music students and sight-singing classes for adults.



TANGLEWOOD MUSIC SHED
A Far Cry From Hawthorne

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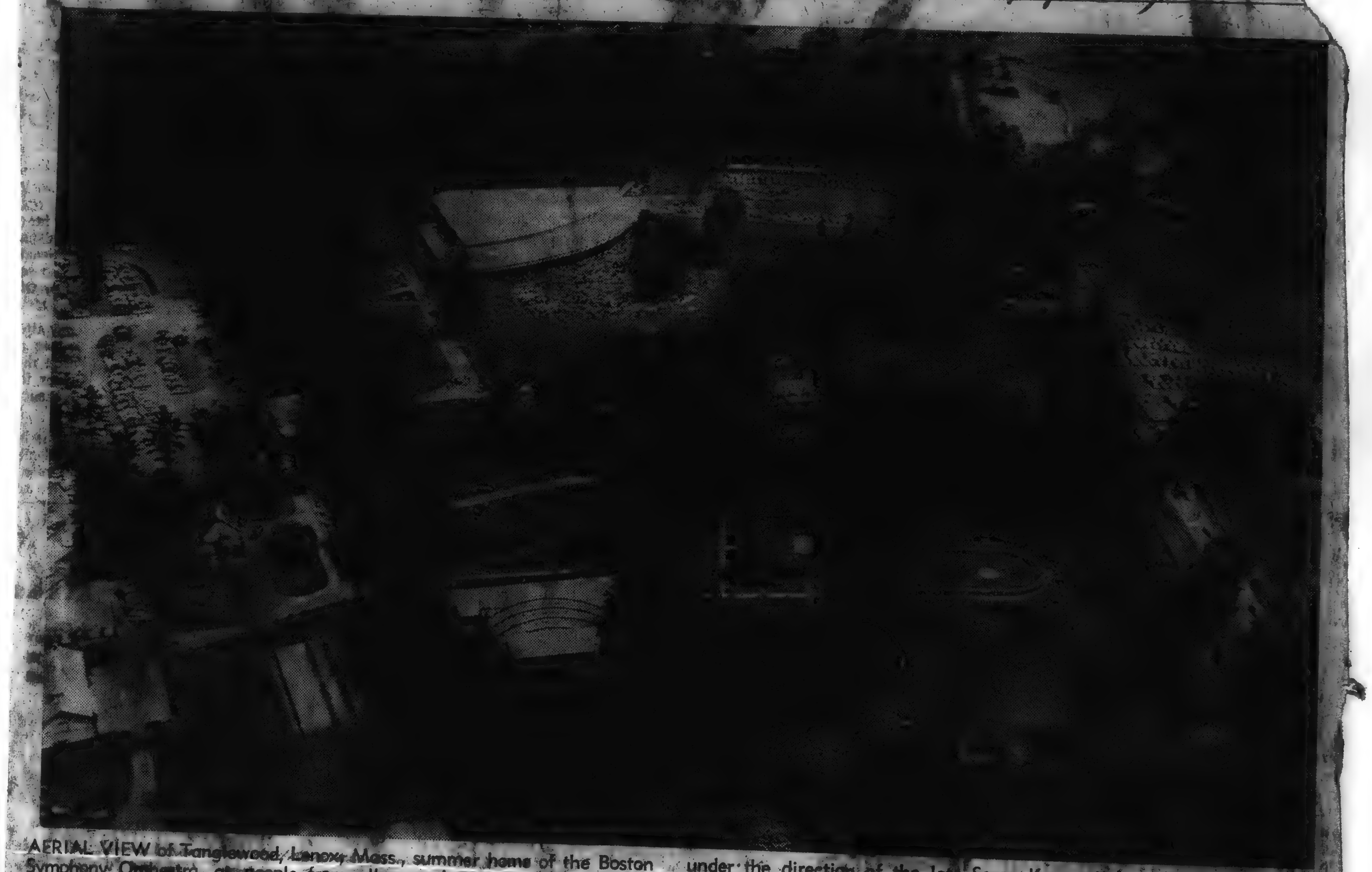
en THE NEWS-DEMOCRAT OF BELLEVILLE, ILLINOIS August 13, 1965



AERIAL VIEW of Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, as people from all over the country flock to the Music Shed, left center, to attend a concert given during the Berkshire Festival. The music center was founded 25 years ago by the orchestra, under the direction of the late Serge Koussevitzky. Amateur and professional musicians come to acquire more musical skills and exchange ideas here where the staff is composed of eminent musicians including principals of the orchestra, guest conductors and soloists.

Boston Symphony Conductor Appraises Musical Scene

By LILIAN JOSSEM
Special News-Democrat Writer

On Sunday afternoons during July and August in Tanglewood, Lenox, Mass., as many as 10,000 people, and sometimes even more, may fill the Music Shed and sit on the lawn outside it to hear the Boston Symphony Orchestra play in its summer home during its Berkshire Festival.

At the Friday and Saturday evening concerts, 6000 may fill the shed and attendance might even approximate the afternoon's. License plates on cars from all over the country and some outside it are represented. During the regular season, subscriptions are entirely sold out, practically inherited, and

bed "the aristocrat of orchestras," but to its conductor of the last three years, Erich Leinsdorf.

Little Time to Spare

Director also of the Berkshire Music Center for students of all

el by lay boards and not by elective or politically appointed positions. "In most cities reputable citizens are now appointed as trustees and administrators and this practice should continue even with federal support."

Develop Reservoir

Mr. Leinsdorf is concerned

young people could become interested in string playing if there were more inspiration in teaching and an eventual sense of gratification in group performance. You cannot acquire enthusiasm in six months."

The recent festival of baroque music, he believes, will help

new he considers worth hearing, however, among the tested masterpieces of the past, he said. "However," he added, "we are fairly independent. Since all our concert series are sold out I am in a good position to program as I see fit."

Soloists to appear with the Boston Symphony Orchestra are engaged customarily for the work to be performed. This is done rather than selecting the guest artists and then determining the compositions they are to play.

Financial Status

The distinguished Boston Symphony's relatively fortunate

tributes to the general feeling of freedom in which musical creativity can thrive. Even in the informal atmosphere of Tanglewood, the programs are of uncompromising quality and seriousness and there is no hint of a "pop" atmosphere at the regular concerts.

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Dr. Serge Koussevitzky, director of the orchestra from 1924 to 1949, exclaimed, as it began its second season there, "This is wonderful. We make

TIGHT BINDING

[illegible] the shed and attendance might even approximate the afternoon's. License plates on cars from all over the country and some outside it are represented. During the regular season, subscriptions are entirely sold

[illegible] bed "the aristocrat of orchestras," but to its conductor of the last three years, Erich Leinsdorf.

Little Time to Spare

Director also of the Berkshire Music Center for students of all ages and other participants, Mr. Leinsdorf obviously has little time to spare during the Tanglewood season and probably even less the rest of the year. Even a brief acquaintance and observation in rehearsal and concert, however, reveals an intense and latent energy, economy of expression and movement, and an intent businesslike approach to a discussion.

"The only censorship is the clock." Mr. Leinsdorf smiled graciously, opening an interview, and then packed more terse opinions into the allotted time than others might express in a much longer span.

Viennese-born and educated, Mr. Leinsdorf has been in the United States since 1937. He has directed the Metropolitan Opera for several periods of years, the Cleveland and the Rochester symphonies, and has been guest conductor of most of the major orchestras in this country and abroad. For four years he was assistant to Bruno Walter and Arturo Toscanini at the famed Salzburg Festival in Austria. Thus, he is unusually well equipped to appraise the musical scene on both the state and the privately, or publicly, supported basis.

Federal Aid

"I cannot give an enthusiastic 'yes' or 'no' to the subject of federal aid to the arts," Mr. Leinsdorf said. "Naturally, we do not know how it is going to work. In Europe I have seen both state support and the reverse side of the coin. When private aid from individuals was withdrawn, then there had to be the state to which to turn. Government aid may not be a panacea, yet if the public wants music, and support from private individuals and groups is not forthcoming, then other help must be provided.

"There can be no way in such a large set-up," he continued, "to make perfect arrangements. There is no blueprint for purists," he conceded. Even with state aid, Mr. Leinsdorf feels there must be what he terms private control at the local lev-

[illegible] positions. "In most cities reputable citizens are now appointed as trustees and administrators and this practice should continue even with federal support."

Develop Reservoir

[illegible] young people could become interested in string playing if there were more inspiration in teaching and an eventual sense of gratification in group performance. You cannot acquire enthusiasm in six months."

The recent festival of baroque music, he believes, will help to further interest in string playing. "In America we have hit the bottom of our reservoir now and have had to be supplied with some string players from Europe, but we are beginning to replenish it.

"Today there is very little chance for solo playing. The recital, except for those of the greatest artists, is a dead institution and people in small communities, especially, no longer care to attend them. The single individual performing for an entire evening is no longer of interest in the provinces.

"The free medium of television at home offers such a parade of personalities that the small towns, formerly a market for recitals, are no longer interested. The predominant attraction in most recitals is the personality of the performer, and since we can get these famous people four or six times a year on the home screen, it is difficult for civic concerts in small communities to compete." Concert series, too, he thinks are running their course although they serve a purpose.

Know What They Want

"The people have become aware of what they want and do not want," Mr. Leinsdorf stated emphatically, "although no human being or any computer that has been invented can analyze this accurately."

Mr. Leinsdorf has very definite ideas on programming his concerts. "An audience consists of not one but of several groups. Although I have not analyzed completely what each one wants I know that I must provide for each of them the best of the three centuries of music composed for the modern symphony orchestra."

The conductor gave an emphatic "no" to any educational function of a program. "One can become very sticky on this issue. I do not believe that because something is new an audience must hear it. Music is not like medicine, and we cannot say 'It tastes bad but it is good for you'."

He will venture any of the

[illegible] are engaged [illegible] work to be performed. This is done rather than selecting the guest artists and then determining the compositions they are to play.

Financial Status

The distinguished Boston Sym-

[illegible] tributes to the general feeling of freedom in which musical creativity can thrive. Even in the informal atmosphere of Tanglewood, the programs are of uncompromising quality and seriousness and there is no hint of a "pop" atmosphere at the regular concerts.

Mr. Leinsdorf has been with the 85-year-old Boston Symphony Orchestra since 1962. Before coming to the United States he had studied with Arturo Toscanini and Bruno Walter, probably the two most outstanding conductors of their time in the world, and it was the former who recommended him to the Metropolitan Opera where he achieved an eminent reputation as a conductor, especially of German productions. Just a sample of this flair was his performance of selections from Wagner's "Gotterdammerung" at a recent Tanglewood concert.

Observing its 25th anniversary this year is the Berkshire Music Center at Tanglewood, founded by the orchestra under the late Serge Koussevitzky, then its music director. Both young and experienced, amateur and professional musicians come here from all over the world to acquire more musical skills and exchange ideas. Its faculty and staff of leading musicians, with Aaron Copland, chairman, includes the principals of the orchestra, guest conductors, soloists, and other eminent musicians. Its divisions have included orchestra, chamber music, conducting, choral singing, and composition.

Musician's Attitude

The attitude that Mr. Leinsdorf seeks to inculcate in the young musician is that "to become an entire performing artist he must develop music for its own sake rather than for materialistic reward and he must consider a musical career as one of service rather than of promotion of self." He must accept, also, the fact that not everyone can be a principal performer and must, therefore, seek to establish himself in ensemble and accompanying activities.

Throughout the beautifully landscaped and wooded 210 acres of lawns and meadows that make up Tanglewood, given to the orchestra in 1936, practice huts are sheltered among trees and bushes and sounds of practicing and playing come from all sides.

Long before Tanglewood became a musical center it furnished inspiration for several literary figures. Nathaniel Hawthorne lived in a little red cottage on the edge of the estate where a replica of it remains. Here he worked on "The House of Seven Gables" and "Tanglewood Tales." Longfellow, Holmes and Melville also lived in the area.

Wonderful Setting

Dr. Serge Koussevitzky, director of the orchestra from 1924 to 1949, exclaimed, as it began its second season there, "This is wonderful. We make beautiful music here. Festivals of music grow up for various purposes on a scale commensurate with their surroundings."

The superb performances of the orchestra at Tanglewood depend also on intensive preparation by its outstanding musicians. Mr. Leinsdorf is known for his exhaustive attention to detail. His rehearsals are conducted with efficiency and economy of movement. Both practices and concerts are conducted from memory, yet, he can stop the orchestra anywhere to "go back two bars" as though he had a score before him.

Small wonder that the Boston Symphony Orchestra's audience in the Tanglewood Music Shed is one of the most intense and enthusiastic ever observed and that it gives way to uproarious applause and "bravos" at the concerts. Fundamentally, this follows a definition formed by Mr. Leinsdorf for himself and his musicians: "The basic attitude of an artist toward society is one of service. The artist is a servant to his art and by serving his art he serves his purpose."

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[illegible]

August 1965

Our Tanglewood

Bronze Tablet Installed in Tanglewood Music Shed

By Janice Cleworth

"In Honor of Henry Hadley who Conceived and Conducted The First Berkshire Symphonic Festival August 23-24-26, 1934—Erected by the National Association For American Composers and Conductors, 1965". The Henry Hadley Bronze Tablet Dedication Ceremony was held on July 4, 1965 in the Tanglewood Music Shed, Lenox, Mass. Dr. Herman Neuman, president of the N.A.A.C.C. presented the plaque to Thomas D. Perry representing the Boston Symphony Orchestra of which he is manager. The late Dr. Hadley was the founder of the National Association For American Composers and Conductors.

This was a joyous occasion, as you may see from the picture of the wives of the great orchestra conductors greeting each other. There were many other distinguished people including Erich Leinsdorf who had that afternoon conducted a glorious performance of the Boston Symphony Orchestra.

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On July 25, 1965, the occasion of the dedication of the site for the "Seranak" Composers Studio Project sponsored by the National Federation of Music Clubs and the Koussevitzky Music Foundation, was held. This was also in celebration of the 25th Anniversary of the founding of the Berkshire Music Center.

And so, two great leaders had wonderful ideas in the past on Tanglewood and the Berkshire Music Center. I must, in closing, mention the intriguing idea of Dr. Neuman who wishes that a Hall of Fame or/and museum of Memoribilia be established at TANGLEWOOD.

Whitestone Photo, Lenox, Mass.

Mrs. Erich Leinsdorf (left), Mme. Serge Koussevitzky (center) and Mrs. Henry Hadley.

To our neighbors - the Perry's from
Janice and Bill Cleworth.

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carta de NOTICIAS

(SERVICIO DE TURISMO DE LOS ESTADOS UNIDOS)

El Music Shed de Tangle

DEPORTE.

En el New York Yacht Club de la ciudad de Nueva York se hicieron ya los planes para organizar en Block Island, R. I., una semana entera de carreras de yates. El evento deportivo se celebrará del 10 al 17 de julio tomando por modelo el famoso "Cowes Week" que organizan cada año en la isla de Wight, Inglaterra.

Demostraron gran interés en la regata, apadrinada por el Storm Trysail Club, muchos de los clubes de yates de la costa oriental. La semana deportiva, primera de una serie de competencias anuales, se iniciará con carreras entre Long Island y otros puertos de la costa hasta Block Island. De Block Island también saldrán yates hacia distintos puntos, como Newport, New Bedford y distintos puertos de Rhode Island y Long Island Sound. Y habrá una gran carrera alrededor de la isla de Block Island.

La idea de la regata nació de la creciente popularidad adquirida por el "Cowes Week" inglés, en el que participan muchos yatistas norteamericanos. Hasta la fecha no se había programado en aguas norteamericanas un acontecimiento semejante. Todos los yatistas de la costa del Atlántico conocen la isla de Block Island y su estratégica posición, ya que se cruzan en ella las rutas de yates provenientes de Long Island Pound y de las bahías de Buzzard y Narragansett.

El Storm Trysail Club es una organización informal que opera en toda la costa oriental y las Bahamas.

MUSICA.

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Tanglewood, entre Lenox y Stockbridge, fue donada a la Orquesta Sinfónica de Boston en otoño de 1936 como nueva sede permanente de los Festivales y se estrenó en el verano del siguiente año. Una fuerte tormenta durante la cual, al decir de un crítico musical, "hasta los cornos escurrían agua", interrumpió uno de esos conciertos probando lo inadecuadas que resultaban las tiendas como auditorios. Se pensó entonces en construir una estructura permanente que alojara en el futuro a músicos y espectadores.

Los residentes de Berkshire reunieron los fondos necesarios y se construyó en Tanglewood el Music Shed, auditorio de 6000 asientos, estrenado en 1938. Desde entonces los Festivales de Berkshire han ido ganando fama mundial y durante el verano visitan el lugar más de un cuatro de millón de personas. Este público, durante una temporada de ocho semanas ,disfruta de 24 conciertos dados por la Orquesta, ocho ensayos públicos de la misma, ocho conciertos de música de cámara y más de 50 conciertos ofrecidos por los trescientos estudiantes que asisten al Bershire Music Center. Esta escuela de música fue establecida en 1940 por la Orquesta Sinfónica de Boston y permanece abierta durante el período del festival.

Para cualquier información adicional respecto del Festival de este año, así como para la reservación o compra de boletos, escribir después del 15 de junio al Festival Ticket Office, Tanglewood, Lenox, Mass. 01240 (Lenox-Area Code 413-637-1600).

MUSICAL LEADER
August 1965

Our Tanglewood

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carta de NOTICIAS

(SERVICIO DE TURISMO DE LOS ESTADOS UNIDOS)

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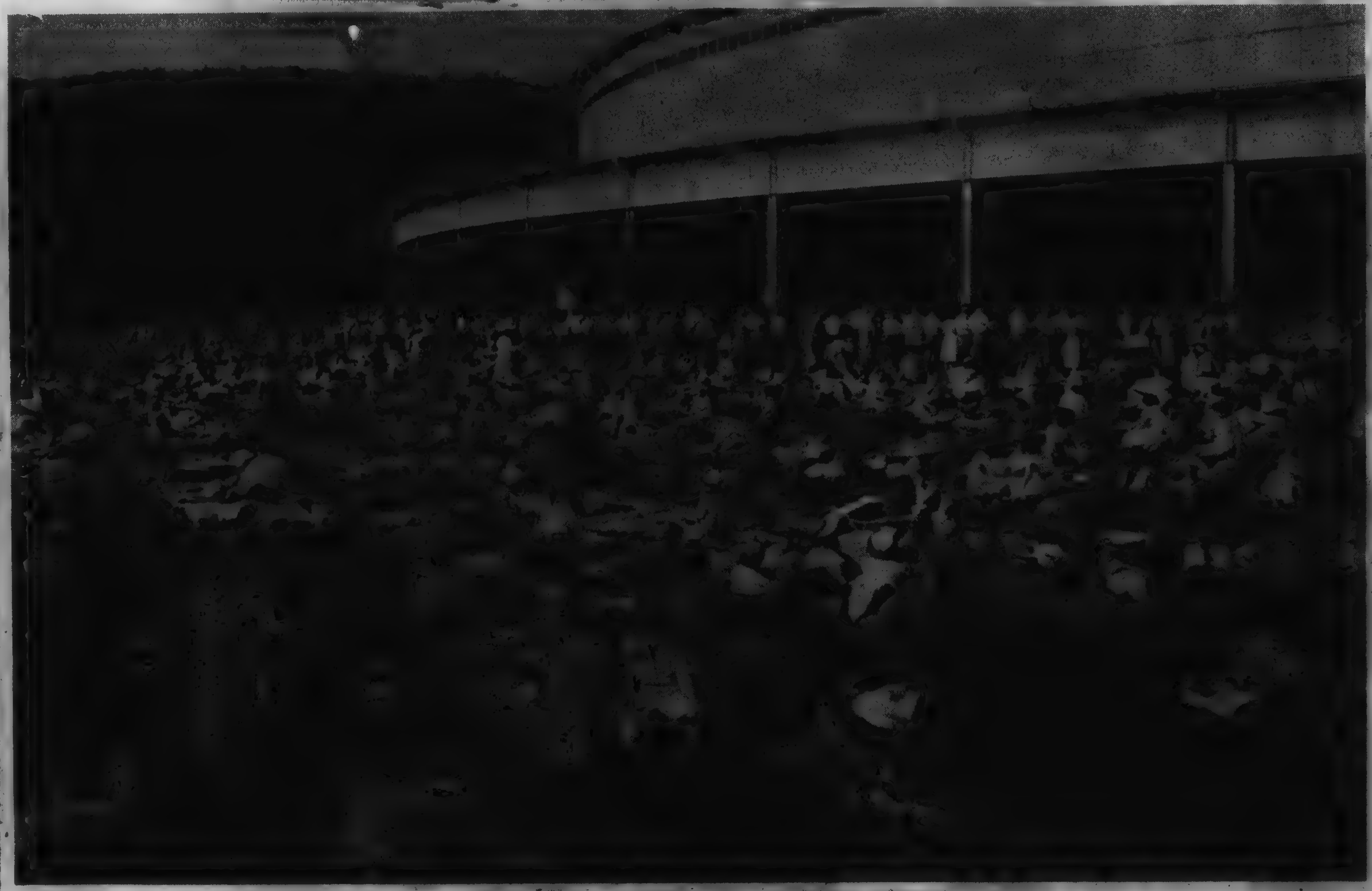

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Variety
NEW YORK, N. Y.
Weekly Amusements

SEP 1 1965

Berkshire Fest Pulled Record $605,718 Gross; Set Music Center Jobs

Boston, Aug. 31.

The Berkshire Festival at Tanglewood, which ended Aug. 22, was the 28th year of participation by the Boston Symphony, the 25th anniversary of the Berkshire Music Center and the third season for Erich Leinsdorf as Music Director of the Boston Symphony and director of the Festival.

The current season, ending with the first uncut concert version of Richard Wagner's "Lohengrin" to be produced in the western hemisphere, also ended the Boston Symphony's 84th season. Besides Leinsdorf, the guest conductors included Charles Munch, Jean Martinon, Seiji Ozawa, Eleazar de Carvalho and Leopold Stokowski. Aaron Copland conducted one of his own compositions and Arthur Fiedler led the Boston Pops for the orchestra's Pension Institution benefit.

A special event during the season was the June 27 panel discussion on "Aid To the Arts In America," with Roger Stevens, Senator Edward M. Kennedy, Phyllis Curtin, Henry B. Babot, Leinsdorf and Victor Babin participating.

During the season Leinsdorf disclosed the appointment of Joseph Silverstein, Boston Symphony concertmaster, and Gunther Schuller, a composer, to the Berkshire Music Center posts of head of Dept. of Composition and chairman of faculty, respectively. Both assignments were formerly held by Copland.

The Boston Symphony lost six members, through retirement, at the end of its season. The total attendance at Tanglewood this year was 242,005, with ticket sales of $605,718 both the highest figures in the Festival history. Next year, the Festival will open July 2 for eight weeks, with the Berkshire Music Center in session June [illegible]-21.

The Knickerbocker News
ALBANY, N. Y.
D. 55,163

AUG 28 1965

THE SACRAMENTO BEE
SACRAMENTO, CALIF.
D. 169,590 SUN. 189,940

17

SEPT 5 1965

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Box 2078, Boston 02106 • 742-4200

Eagle (e)
CLAREMONT, N. H.
Circ. 7,650

AUG 24 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 28 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News
WEST HARTFORD, Conn.
Weekly Circ. 5,920

SEP 2 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

AUG 25 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

AUG 28 1965

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

AUG 23 1965

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 31,331

SEPT 2 1965

Music, Dance Centers Find Receipts Up

It was a good season for some of the summer entertainment enterprises of the area.

The Berkshire Festival at Tanglewood, Lenox, Mass., had total ticket sales of $605,718, compared to $533,330.50 last year. Beethoven led the composers represented on its programs with 15 of his works being played. Mozart was second with 9.

From a box office point of view, the season at the Jacob's Pillow Dance Festival was better than last year although not quite up to the 1963 season. There were 65 performances. There were more than 70 students at its University of the Dance.

The Williamstown, Mass., Theater ended its season in the black but how much this surplus is will not be known for several weeks when late items are tallied. Attendance hit a new high with an increase of 18 per cent over last year. The 82 performances attracted 22,900 people.

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 143,344 SUN. 210,490

AUG 24 1965

Four Soloists Featured at Tanglewood

By WILLIAM J. NAZZARO
Republic Music Critic

LENOX, Mass.—The impression of a high-powered, but also high quality musical organization was reinforced by four weekend concerts here with the Boston Symphony Orchestra. The first two concerts I heard, given over to Bach and Mozart, have already been reported on in these pages.

Each of the concerts featured a notable soloist: Isaac Stern playing the Dvorak Violin Concerto; Eugene Istomin for the Beethoven Third Piano Concerto; Nicole Henriot - Schweitzer playing the Ravel Concerto in G and the Franck Symphonic Variations, and Rudolf Serkin in in a magnificent program as soloist in the Choral Fantasia and Fourth Piano Concerto of Beethoven.

ERICH LEINSDORF, the orchestra's music director, conducted three of the concerts, with Charles Munch, the orchestra's music director from 1949 to 1962, conducting a program of Franck, Ravel and Mendelssohn.

The most impressive event was a Beethoven-Bartok program with Serkin. Here is a pianist who is at once a fine, serious musician and also a free-swinging, outgoing virtuoso, a combination not often found. And his performance of the G Major Concerto was the most ingratiating and fun-filled I have ever encountered.

The concert opened with Beethoven's rarely heard Choral Fantasia. This curious work starts off with a piano solo, later joined by the orchestra, and ends with the chorus singing of the joys of music. Parts of it sound like a study for the Ninth Symphony, and it is certainly a highly enjoyable work. The reason for its comparative rarity probably is the expense of hiring both a chorus and a pianist.

But here at Tanglewood the Berkshire Music Center Chorus is right at hand, and the performance was a dazzler. Between the two Beethoven works, Leinsdorf provided a super-brilliant account of the Bartok Concerto for Orchestra, which, if not done with real affection, was surely as finely honed as possible.

MUNCH LED A fire-filled afternoon, highlighted by a rousing Mendelssohn "Reformation" Symphony, one of his specialties, and Miss Henriot-Schweitzer's assured playing. He concluded with a passionate "La Valse." Quite a difference from the kind of musical experience Leinsdorf provides.

The other two concerts also went reasonably well. Stern's Dvorak was expert, and Leinsdorf's reading of Kodaly's "Hary Janos" suite was very good, one of his better interpretations. His Brahms Second Symphony, which followed a good Beethoven Third Piano Concerto with Istomin, was only fair. This concert will be heard Saturday evening on KMEO's Boston Symphony series. Four concerts; one superb, two very good, one fair. Not a bad batting average at all.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,171.

SEP 12 1965

Music

Beethoven Tanglewood Favored

By RAYMOND MORIN
Telegram Music Critic

Seventy-five works by 32 composers were played this summer at Tanglewood in the 28th year of the Boston Symphony Orchestra's participation in the Berkshire Music Festival.

Following the world trend, the music of Beethoven was most popular and most played. Erich Leinsdorf concentrated on performing all of Beethoven's works for solo instruments and orchestra — also the first uncut, concert performance in the Western Hemisphere of Wagner's opera, "Lohengrin."

After Beethoven, the most performed composers were Mozart (nine works), Bach (six), Haydn, Ravel and Wagner (three each). Two works each by four 20th-century composers were also played. Kodaly, Sibelius, Stravinsky and Richard Strauss.

Apparently, the only field of serious music in which Beethoven does not have box-office prestige is opera.

BERGEN RECORD
HACKENSACK, N. J.

JUN 16 1965 047

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CApitol 6-4044

STRING SESSION IS DUE IN AUGUST

Trenton — The first summer string conference sponsored by the New Jersey Chapter of American String Teachers Association will be held at Trenton State College from August 1 through August 7.

The conference, which has its purpose to promote and encourage the art of playing and teaching string instruments, will feature internationally known string artists to serve on the faculty.

According to conference planners, the shortage of string players not only in schools, but also in the professional world has long been a concern to many educators and conductors. If the present trend continues, the symphony orchestra will eventually disappear from the American scene and the great treasury of our cultural heritage will no longer be available to the future generations, they said.

To investigate the causes and to find a remedy for this problem, Eric Leinsdorf, conductor of the Boston Symphony Orchestra, called a meeting of string experts at Tanglewood, Mass., last summer. The American String Teachers Association was consulted and represented at the symposium. As a result, many recommendations have been made and string conferences sponsored by the American String Teachers Association have become a part of the master plan to stop the decline of strings in America.

[231]

New England Newsclip Agency, Inc.
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Times (e)
GLOUCESTER, Mass.
Circ. 10,022
AUG 27 1965

New England's summer capital of music

Where But New England

Encore Tanglewood

By FRANCIS W. HATCH

It has been a notable season at Tanglewood; attendance up, and audiences in a delirium of delight, night after night.

For the far sightedness and inspiration of Serge Koussevitsky New England owes an ever mounting debt. It was he who first sensed what might happen if Boston's great orchestra were to pick up and move, lock stock, and baton, to the majestic countryside of the Berkshires in July and August.

Now, in its 25th year, the Berkshire Music Center has provided training and inspiration for thousands of artists-in-the-bud. For listeners who flock here from every musical corner of the world the summer concerts have brought rewards in the new world which Salzburg has bestowed on the old.

The beauty of the Tanglewood setting adds immeasurably to enjoyment of fine music.

Nathaniel Hawthorne who found that his creative spirit flourished here, has best described it:

"There is a glen between this house and the lake through which winds a little brook with pools and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl when clad in the rich and diversified autumnal foliage of its woods . . . ."

In such a setting stands the great Music Shed seating 6000 and nearby the 1200 - seat Theater Concert Hall. For lectures, seminars, conductors' classes and chamber music concerts there is a 500 - seat Chamber Music Hall. Seventy pianos and two electronic organs require a tuner, tireless and on the run. Suddenly, the sedate town of Lenox is transformed into a great musical capital of the world.

If you love music and would care to feel the tingle of creative electricity surging through a romantic countryside, put Tanglewood on your list, surely for '66. Thanks to the Massachusetts Turnpike it's a cinch to get there.

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Where But New England–

Tanglewood: musical capital

By FRANCIS W. HATCH

It has been a notable season at Tanglewood; attendance up, and audiences in a delirium of delight, night after night.

For the far sightedness and inspiration of Serge Kpussevitzky New England owes an ever mounting debt. It was he who first sensed what might happen if Boston's great orchestra were to pick up and move, lock stock, and baton, to the majestic countryside of the Berkshires in July and August.

Now, in its 25th year, the Berkshire Music Center has provided training and inspiration for thousands of artists-in-the-bud. For listeners who flock here from every musical corner of the world the summer concerts have brought rewards in the new world which Salzburg has bestowed on the old.

The beauty of the Tanglewood setting adds immeasurably to enjoyment of fine music.

Hawthorne's Words

Nathaniel Hawthorne who found that his creative spirit flourished here, has best described it:

"There is a glen between this house and the lake through which winds a little brook with pools and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees so that it is all a dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl when clad in the rich and diversified autumnal foliage of its woods "

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Berkshire—Summer Of Content

By ELLIOTT W. GALKIN

IN 1939, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, describing his plan for the creation of a great Music and Art Center, commented: "American freedom is the best soil for it. American financial resources will make it eventually possible. Rapid growth of American culture dictates its necessity as a historical mission and as a perennial contribution of America to human art and culture."

Koussevitzky envisaged the establishment of "an Academy of Music and Art where the greatest living composers would teach the art of composition, the greatest virtuosi—the art of performance, the greatest conductors—the mystery of conducting orchestras and choruses."

As a result of his efforts the Berkshire Music Center was established in 1940 at Tanglewood, 210-acre estate, overlooking Lake Mahkeenoc, between Lenox and Stockbridge, Mass., the gift to the Boston Symphony Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

Here each summer for the past 25 years, under the direction of Koussevitzky and his subsequent successors Charles Munch and Erich Leinsdorf, more than 5,500 musicians have received valuable education, experience and guidance by working with some of the foremost musicians of this century.

Alumni Go Forth

Tanglewood has produced alumni destined to become directors of music schools, chairmen of music departments in universities, conductors of important symphony orchestras and teachers in all parts of the world. Among its outstanding graduates are Leonard Bernstein, Robert Shaw, Thor Johnson, Lukas Foss, Julius Katchen, Eleazar de Carvalho, Richard Bales, Peter Mennin and Seiji Ozawa.

From his earliest years as a conductor in this country Koussevitzky sought to encourage the activities of contemporary composers in general and American composers in particular. The 24 programs of his first season in Boston in 1924 list six American compositions, among them the first performance of the Symphony for Organ and Orchestra by a 23-year-old composer, Aaron Copland, whose works Koussevitzky was to champion throughout his 27-year tenure as the music director of the Boston Symphony Orchestra. In the orchestra's early Berkshire Music Center appearances, Koussevitzky's concerts included compositions by E. B. Hill, Piston, Harris, Barber, Copland and Randall Thomson.

Koussevitzky's Tanglewood project also provided for the recognition of the contemporary composer as a teacher. As a result, during the past 25 years, eminent American and European composers have played a vital role in the center's educational activities.

Aaron Copland has been chairman of the faculty and in charge of the composition department of Tanglewood since its inception. Distinguished foreign composers invited to teach at the Berkshire Music Center during the Koussevitzky years have included Hindemith, Martinu, Messiaen, Honegger and Milhaud.

New Dimension

In 1965 a new dimension was added to Tanglewood's activities. Under the sponsorship of the Fromm Music Foundation, concerts of the most recent contemporary American music were incorporated into its activities. Last year, for the first time, the events included a five-day festival devoted to such music, and consisted of open rehearsals, panel discussions and performances.

The format of this "festival within a festival," in the words of Erich Leinsdorf, was repeated during Tanglewood's final week of activities this year which ended last Sunday.

Designed specially "to provide a rallying point for the young professional composer who, after enjoying the benefits of fellowships, prizes, and grants as a student, finds himself abandoned at the very moment he is ready to make his contribution to his art," the 1965 festival consisted largely of performances of works by five musicians in celebration of Tanglewood's twenty-fifth anniversary.

Four composers received Fromm Music Foundation Commissions: Charles Dodge, 23, of Ames, Iowa; Fredric Myrow, 25, of New York; James Randall, 36, of Cleveland, and David Reck, 30, of McAllen, Texas. The fifth commission, to Donald Harris, 34, of St. Paul, Minn., was made available by Samuel Wechsler, of New York.

Thus the festival was not intended to document American contemporary music as a whole but to emphasize the accomplishments of the most recent generation of composers. During the five days each commissioned composer was not only represented by his commissioned work but also by the performance of another characteristic composition of his own selection.

In addition to their commissions, all five composers were invited by the Fromm Foundation to stay at the Berkshire Music Center for the two weeks preceding the festival to work with the performers under the direction of Gunther Schuller in the preparation of their works, to attend their rehearsals, and to participate in various seminars.

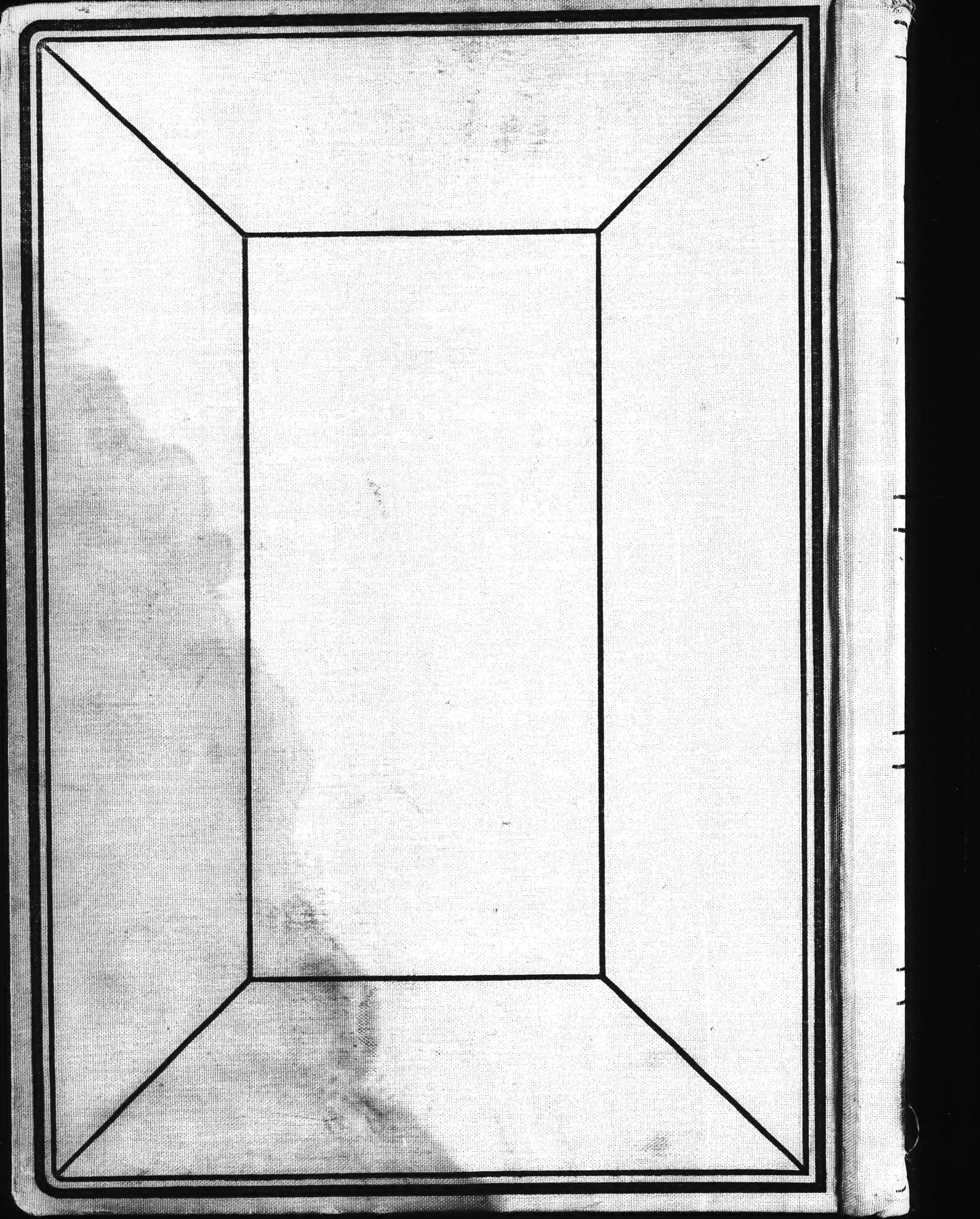
Wide Variety

For the audiences attending the daily rehearsals, performances, and round-table discussions, four major characteristics of the festival were obvious: the dramatic sophistication of musical styles, the great technical facility as well as the wide variety of compositional approaches, and the ability of each composer to verbalize in precise language about his musical intentions.

In general, the styles ranged from unabashed doctrinaire twelve-tone manipulation to "color music" employing Indian gamelin-like textures. While most of the compositions were of great technical difficulty, they were played with beguiling ease by the various student instrumental groups under the direction of Mr. Schuller, who next year will assume the chairmanship of the composition faculty, succeeding Copland.

In sum, the festival illustrated the cosmopolitanism of the young composers and the fact that for performers as well as for the large and dynamic audiences, the newest music of the Twentieth Century, no matter how complex, exists as a natural and communicative language of expression.

Koussevitzky, the Russian-born maestro whose early dream of a Music and Art Center in Moscow found realization in the heart of New England, who once wrote "Life does not allow a return to old patterns, to outlived conceptions and forms: it is insistently searching for and demanding new patterns," would have been pleased.



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